



Renaissance Studio, Ltd.

The Future of Film Making & Investment

Renaissance Studio, Ltd. – Executive Summary

The Most Lucrative Investment Scenario You Will Ever Encounter



“Making the movies that almost everyone wants to see.”

Introduction

Everyone is familiar with the recurring frustration of wanting to go to a movie, reviewing the listings and finding nothing that inspires them to go to the theater. This reality persists because the movie industry operates in a “group think culture” that systematically ignores the viewing preferences of over 85% of adults. This odd situation represents the greatest disconnect between product features and consumer preferences of any major industry and a huge exploitation opportunity for visionary entrepreneurs and prescient investors.

The public equity markets are highly overvalued and are offering price/earnings multiples in the 30x to 200x+ range to public companies in the movie industry. This reality represents an opportunity to earn extraordinary Alpha by creating a virtual movie studio that can project a compelling IPO profile.

Renaissance Studio, Ltd. (“RSL”) is an emergent movie studio but it was not created by movie industry executives, producers or promoters to exploit naïve investors. It was developed by a career capital markets professional and risk analyst to exploit the dysfunction in the movie industry and faulty valuation metrics in the public equity markets to deliver extraordinary risk adjusted Alpha to sophisticated capital partners.

The RSL goal is to raise \$15 million of primary equity and convert it into \$5 billion of IPO proceeds in 5-6 years. Full due diligence on RSL will reveal the high plausibility of exceeding this result.

RSL is a new venture that is designed for insightful investors who are more concerned with maximizing their absolute risk adjusted Alpha than blind fealty to conventional wisdom or timid investment parameters. It also offers a historic opportunity to use cinema to help trigger a new age of reconciliation and prosperity.

Yes, RSL is a very big vision but please suppress your doubts and fully review the RSL value proposition.



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The Global Movie Market Exploitation Opportunity

Extensive analysis by RSL has confirmed a reality that is obvious to all movie fans: The movie industry is consistently ignoring the viewing preferences of over 85% of adult movie consumers and there is almost nothing in theaters that most adults over 30 want to see. This situation represents a market and wealth exploitation opportunity for visionary entrepreneurs and investors. Please consider the following:

The Market Disconnect	No industry projects a greater disconnect between product features and consumer preferences. What other industry largely ignores the preferences of over 85% of its potential consumers?
Consumer Frustration	Every movie fan is familiar with the recurring frustration of wanting to go to a movie, checking the listings and finding nothing that inspires them to go to the theater. Every movie fan is mystified that “Hollywood” makes so few movies that they want to see. This problem is the same for viewing in venues outside of theaters.
Movie Market Demand	The only major limitation on movie demand is the supply of films with resonance elements that inspire people to view movies. Digital age movie distribution channels and viewing options are far outpacing the growth in quality movies that match diverse adult audience preferences. The market for entertaining motion pictures is far larger than the industry’s ability to create compelling content to serve movie demand under current industry business practices. The ability to create compelling movie content to serve this growing demand is extremely valuable.
Enormous Consumer Base	Everyone in the developed world is a potential movie consumer and every movie fan would see more movies if there were more films that match their preferences.
Poor Content Evaluation Metrics	The film industry employs faulty screenplay evaluation metrics that focus on the source of the script and technical screenwriting elements rather than the objective ability of the concept, the story, the characters and the resonance elements to match the viewing preferences of broad spectrum international demographics.
Movies Usually Lose Money For Equity Investors	There is no industry with greater risk adjusted IRR/Alpha potential and worse actual return on investment performance. What other industry loses money on over 80% of the products it produces and relies on the other 20% to cover the losses?
A Global Industry With	Global box office revenues were \$39 billion in 2016 with revenues from all sources above \$100 billion. This is especially noteworthy because the industry is largely
Limited Content Choices	There are very few movies for the 80%+ of people who are not attracted to the shallow story telling, one dimensional characters and gratuitous action, violence, depravity, crude humor, sci-fi, horror and computer generated imagery that dominate modern cinema.
Underserved Adult Demographics	The movie industry focuses on creating big budget films that target the under 25 age demographic while largely ignoring the preferences of the 75% of adult movie goers over age 25.



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<p>Underserved Adult Female Demographics</p>	<p>The adult female demographic includes up 45% of potential movie goers and makes the movie going choices for over 60% of tickets that are purchased, Despite this fact, the viewing preferences of adult women are largely ignored. This often leaves them going to movies for their children or tagging along to watch movies that their male counterparts prefer.</p>
<p>Huge Volumes of Disaffected Movie Goers</p>	<p>The persistent dearth of inspiring movie content is the reason that 90% of movie goers in North America see only 2 movies in theaters on average each year. This is not a demand problem. It is a dearth of quality supply issue that exists because of flawed methodologies and incestuous business practices that exclude premium movie content from sources outside the movie industry “bubble” that focuses on industry expectations rather than consumer preferences.</p>
<p>Underserved International Demographics</p>	<p>Over 2/3 of movies that are produced by “Hollywood” have almost no resonance potential with the over 70% of movie goers outside of North America. Over 98% of the movies produced in China have no resonance potential outside of Asia.</p>
<p>Movie Studio Business Strategy</p>	<p>The movie studios are focused on creating earnings from shallow, big budget “Tentpoles” that largely target under 25 frequent movie goers. These films rely on gratuitous/repetitive action and computer generated effects rather than compelling stories and characters. They also believe that “star power” and distribution muscle can overwhelm content deficiencies and are content to ignore the viewing preferences of over 85%+ of adults.</p>
<p>Faulty Content Origination Culture</p>	<p>The movie industry operates on an incestuous and exclusionary movie development process that limits content acquisitions to a depleted pool of agencies and other “known” sources. This approach creates movies that lose money for equity investors over 80% of the time while they fail to inspire over 85% of movie consumers.</p>
<p>Overvaluation of “A List Talent”</p>	<p>The problems of poorly conceived movie concepts, characters and stories are compounded by an industry culture that undervalues content and highly inflates the value of “A List” talent to maximize agency compensation. In truth, there are countless actors and directors who can convert a great film concept into a great film. There is no actor or director who can convert a poor script into a great movie.</p>

In truth, there is a pervasive global dearth of motion picture content that is skillfully designed to match product features with consumer preferences. You have to look no further than the theater listings to find strong evidence to support this assertion. This situation exists because the industry culture and the content evaluation metrics and screenwriting methodologies it employs are systemically flawed.

RSL has been designed to exploit every one of the above vulnerabilities with high concept, thought provoking, triumph of the human spirit stories that feature sensational, multidimensional characters who are immersed in the most compelling and terrifyingly plausible scenarios of the modern world.



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The Equity Market Exploitation Opportunity

An understanding the current equity markets is vital to grasping the RSL value proposition and the plausibility of its multi billion dollar IPO end game. The equity capital markets are afflicted by extreme excess liquidity driven investment demand that is far greater in magnitude than the current supply of sound equity investments. As a result, equity values have become highly inflated by too many investment dollars chasing too few quality equity investments.

If you doubt the magnitude of the current equity over valuation “bubble” please consider that the DOW has increased 330% in value since February 2009 while GDP has increased by only 17% over the same time period. The Dow has grown almost 20x as fast as the USA economy since 2009. Clearly there is a major disconnect between equity market valuations and underlying economic performance.

Fundamentals based equity valuation analytics have fallen victim to expediency as the funds are faced with a choice between investing in highly overvalued equities and taking the related market contraction risks or not investing their funds at all and losing their investors.

Oil and gas, real estate, private equity and arbitrage scenarios do not offer the dollar volume magnitude or superior risk adjusted IRR potential so they are generally not attractive investment alternatives to rational, Alpha motivated investors and the big funds that must invest large amounts of capital.

Tech ventures typically require low capital investments and substantial due diligence expertise/resources and involve high technology and market acceptance risks. They also deliver negative IRRs over 80% of the time. Non-tech V/C scenarios are rare and typically too small to justify the evaluation resources and personal risks.

Given the above realities, almost all major funds and investors are making the choice to remain invested in overvalued equities and ride the seemingly ever rising tide of liquidity driven increases in market values that are not justified by the underlying financial performance of the corporations.

In substance, the equity markets have become a huge “pyramid scheme” that can only rise as long as enough irrational investors continue to ignore fundamentals and play the game or the economy shifts into a high growth phase. The latter is unlikely because it would require major government reforms.

History confirms that this very dangerous game will eventually produce a major contraction such as the 66% drop in the NASDAQ in 2000-2002 and the 50% fall in the DOW in 2007-2008. Yes, the markets eventually recovered but 1) the current “bubble” is much greater in magnitude than the previous events and 2) huge economic, wealth and financial carnage will occur with another major contraction that is avoidable by shifting into sound venture capital alternatives.

In reality, 1) the 5 year risk adjusted Alpha profiles of almost all public equities is currently negative and 2) all of the above represents a huge exploitation opportunity for anyone who can create a compelling IPO profile, especially in the dysfunctional movie industry that is ripe for exploitation.

A rational investment mind would conclude that now is not the time to invest in or hold highly overvalued public or private equities but to invest in sound, managed risk venture capital scenarios that are well designed to exploit the huge equity market valuation “bubble” to earn extraordinary risk adjusted Alpha through IPO scenarios that offer 30x to above 200x P/E multiples.



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The RSL investment scenario is highly plausible and very lucrative but it requires sophisticated capital partners who can think beyond timid conventional wisdom to the level of exploiting dysfunctional industries and irrational equity markets to earn extreme Alpha. These are people with the knowledge, skill sets, insightfulness, willingness and confidence to suppress their personal risk fear factors and invest the time to fully understand the RSL value proposition and its manageable risk profile.

If your profile matches this description, RSL is your opportunity to earn life changing wealth.

Highly Irrational Valuation Metrics In The Equity Markets For The Movie Industry

The public equity markets for the motion picture industry have offered highly irrational price/earnings multiples in the **30x to 200x range over the last 12 months**. Please see the links below for Lions Gate (“LGF”) and Netflix (“NFLX”) as well as the Legendary Entertainment scenario:

Lions Gate Entertainment (LGF-A/LGF-B)

<https://finance.yahoo.com/quote/LGF-A?p=LGF-A>

As of this date, LGF-A is trading at a 30x P/E ratio that is actually above 65x on operating earnings for the 4 quarters ended 6/30/17. Earnings fall into the negative range that projects an infinite P/E multiple when interest expense is deducted.

LGF’s market cap increased from \$1.1 billion in January 2012 to \$5.5 billion in October 2013 on the earnings success of one major film franchise, “The Hunger Games”. **This event is irrational but it is a strong validation of the RSL vision, capital markets plan and multibillion dollar IPO goal.**

Since October 2013, 1) LGF has failed to create new major franchises to replace “The Hunger Games” franchise that ended in 2015, 2) over 80% of the movies it has released have failed to earn money and 3) LGF has posted negative annual operating earnings for FYE 3/31/16 and 3/31/17.

Despite these failures and huge increases in G&A expenses to above \$400 million per year and long term debt to above \$3 billion, LGF’s current market cap is still above \$6 billion. This reality is a testament to the irrationality of the big funds that own most of LGF and the extreme overvaluation of the equity markets in general. It also represents a huge exploitation opportunity for RSL shareholders.

Netflix

<https://finance.yahoo.com/quote/NFLX?p=NFLX>

As of this date, Netflix is trading at above a 230x P/E multiple and its share price has increased from \$10 in October 2012 to \$195 as of this writing. NFLX market cap has increased from about \$5 billion to \$84 billion over the same time period despite the fact that Netflix 1) has posted \$1.9 billion of negative cash flow from operation for the 4 quarters ended 6/30/17 and 2) NFLX’s long term debt has doubled to almost \$5 billion over the last year.

Legendary Entertainment

Legendary was formed in 2006 by Thomas Tull who raised approximately \$400 million of equity capital over time. Legendary was primarily a financing source for major film projects that were originated by other



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entities. None of the projects that Legendary self originated were successful but it helped finance Jurassic World in 2015 which was a major financial success that benefited Legendary.

Profits from Jurassic World enabled Legendary to post a profit of about \$120 million in its FY 2015 and Legendary sold itself to Dalian Wanda for **\$3.5 billion** in 2016 which translates to an approximate 30x P/E multiple on a single year earnings event. Legendary reportedly reverted to form in 2016 and lost over \$500 million for Dalian Wanda.

These examples demonstrate that extraordinary P/E multiples and market cap appreciation occurs in the capital markets of the movie industry and this represents an exceptional exploitation opportunity for anyone who can create a compelling IPO profile in the film industry.

The RSL business model and plan have been created to exploit this opportunity to deliver extraordinary Alpha above 40,000 to RSL equity investors in 6 years. It is natural to doubt this assertion but full due diligence on RSL will reveal that this goal is highly plausible and at the low end of potential outcomes.

The above realities represent a sensational investment opportunity for visionary entrepreneurs and insightful investors who are more inspired by maximizing their risk adjusted Alpha than fealty to flawed and/or timid investment parameters of the capital markets and the faulty business practices of the movie industry.

The Investment Choice

Given all of the above, which is the more wise and rational equity investment choice?

- A. Continue to rely on excess liquidity driven market appreciation and remain invested in highly over valued equities with modest IRR potential and huge market contraction and “pyramid scheme” risk or
- B. Monetize profits on existing equity holdings now and reinvest in a managed risk venture capital investment alternative with strong reality based IPO potential that can exploit 30x to 200x+ P/E multiples that are available in the overvalued public equity markets.

One of these alternatives offers annual IRR potential in the 20% range that is grounded in a “pyramid scheme” risk profile in highly overvalued markets. The other offers above 50,000 6 year Alpha potential with no market contraction risk, no technology risks and manageable other risks to the principal investment.

In the strange and timid world of the current equity markets, over 99% of investors would choose Option A with no serious consideration of Option B because:

- Option A requires no effort or expertise to analyze the **absolute risk adjusted Alpha** potential.
- There is little to no **personal risk** in taking market contraction or “pyramid scheme” risk within existing investment parameters.
- Option B involves taking **personal risk** by advocating an investment that is outside established investment parameters.

It will not be productive to read further if you are firmly committed to the Option A mindset and unmotivated by the very real opportunity to earn extraordinary Alpha and/or life changing wealth. However, please carefully review the balance of this summary if you are more concerned with maximizing **absolute risk adjusted Alpha** and/or personal wealth than determined fealty to conventional wisdom, timid investment parameters or personal risk avoidance.



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RSL Overview

RSL is an emergent movie studio that has invested many years in 1) a comprehensive analysis of the motion picture industry and 2) the development of the means to exploit its dysfunction and 30x to 200x+ price/earnings multiples in the equity markets of the movie industry to deliver an absolute risk adjusted Alpha to investors that dwarfs other investment scenarios.

The RSL R&D process is complete and it has produced the following key success elements and intellectual property:

Business Model	A digital age business model for a virtual movie studio that avoids the pitfalls and exploits the vulnerabilities of the movie industry.
Business Plan	A 170 page business plan for a virtual movie studio that will convert \$15 million of equity into \$5 billion of IPO value in 6 years.
Evaluation Metrics	Effective film content evaluation metrics that avoid the over 80% of movie concepts that lose money for production equity.
Screenwriting Methodologies	Proprietary screenwriting methodologies that skillfully match compelling resonance elements with consumer preferences.
Content Standards	The highest “green light” standards for movie concepts and content in the motion picture industry. Over 98% of movies in theaters would not meet RSL’s standards.
Risk/Controls	Financial controls and risk management techniques that safeguard investor capital and maximize earnings and IRRs.
Movie Projects	16 fully written movie screenplays with sensational, multi dimensional characters in exciting and terrifyingly plausible modern scenarios.
Franchises	10 film franchise profiles in the action/thriller/claustrophobic genres that have averaged \$500 million in revenues since 2006.
Pentology	A fully written “Pentology” with 5 screenplays and 700 minutes of screen time that could be adapted into a mini-series.
Trilogy	A fully written “Trilogy” that launches a sensational female protagonist into the “James Bond”, “Jason Bourne” and “Mission Impossible” genre.

Collectively, the above elements offer the most exceptional value proposition in the motion picture industry if maximizing absolute risk adjusted IRRs is the business and investment goal.

The RSL value proposition is the end product of decades of capital markets and risk evaluation experience, many years of movie industry analysis and development and thousands of man hours of advanced screenwriting. It is perhaps the most valuable intellectual property in the movie industry.



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- **Movie Content Strategy**

All RSL films are high concept, triumph of the human spirit stories with sensational, multidimensional female protagonists who project positive role models as they are immersed in the most exciting and life relevant scenarios of the modern world. They all target the over 85% of movie goers who are not inspired by the shallow story telling, one dimensional characters and gratuitous/repetitive action, sci-fi, violence, depravity, horror, crude humor and computer generated effects that dominate modern cinema.

While RSL films will target all international adult demographics, successfully serving the huge “disaffected” audiences is a vital key to RSL’s success. Most of the RSL films are designed to use cinema as a medium to convey higher awareness and light a path to a much better world.

- **Screenwriting Methodologies**

RSL has developed and employed proprietary screenwriting methodologies that skillfully match a diversity of compelling resonance elements with the viewing preferences of broad spectrum international adult demographics to insure strong global market acceptance on all RSL films.

Rather than relying on antiquated and niche focused screenwriting methodologies that create movies that fail to inspire large global audiences and lose money over 80% of the time, RSL writes and develops movies with production budgets in the \$25 million to \$35 million range in the action/thriller/claustrophobic genres with a diversity of resonance elements that target all global adult age and gender demographics.

- **Screenplay Inventory**

RSL is not a typical movie studio or production company in search of premium movie content from the traditional agency and other sources that lose money for production equity investors over 80% of the time. The RSL screenwriting methodologies have been employed to create 16 feature motion picture screenplays with modest budgets and a diversity of exciting resonance elements that skillfully target every major adult age and gender demographic.

A summary of the concepts for these 16 projects and 10 franchise profiles can be found at the link below:

<http://nebula.wsimg.com/ee5b1d5490375bb5f153a0376152ed0c?AccessKeyId=9E533268DA51246EF35E&disposition=0&alloworigin=1>

This summary can also be found by visiting the RSL website at www.renaissancestudio.org , clicking on the “Library” page and choosing Link #1.

It is also useful to watch the full slide show on the home page of www.renaissancestudio.org to get a feel for the nature of the RSL content, characters and venues.

- **Film Franchise Profiles**

The writing, development, production and distribution of sustainable film franchise profiles is a vital key to strong and consistent financial performance and projecting a compelling IPO profile by year 5-6. Therefore, the RSL screenplay inventory includes 1) a major “pentology”, 2) a major “trilogy” and 3) 8 other franchise profiles in the form of the primary screenplays.

It is not an exaggeration to assert that the RSL projects and franchise inventory is the most exceptional in the movie industry if maximizing IRRs for production equity is the goal.



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- **Risk Management Strategies & Financial Controls**

RSL is led by a career risk analyst who has developed advanced risk management strategies and financial controls to safeguard the \$15 million of equity capital until it is returned to investors in year 3.

RSL's top priorities are to skillfully minimize risks and costs while maximizing productivity and net revenues to 1) return the \$15 million of primary equity by year 3 and 2) deliver a \$5 billion IPO windfall to the primary equity investors by year 6.

- **Capital Markets Strategy**

RSL is not in the business of producing individual movies or slates or acting as a film fund. RSL is laser focused on creating a going concern movie studio that will return the \$15 million of primary equity to investors in year 3 and deliver a **\$5 billion** dollar IPO windfall to investors by year 6.

The same capital markets minds that are willing to hold public equities in the current huge overvaluation "pyramid scheme" with negative risk adjusted Alpha profiles would assert that it is impossible for RSL to deliver a \$5 billion IPO end game in 5-6 years. However, full due diligence on RSL will reveal that a \$5 billion IPO windfall is at the lower end of potential outcomes.

The RSL Execution Plan

RSL is not a conventional movie studio or producer or promoter seeking naïve equity investors to fund the production of a single movie or slate or film fund that typically lose money over 80% of the time for production equity investors. RSL is in business to create a going concern, virtual movie studio that will deliver a \$5+ billion IPO windfall to RSL investors in year 6.

In an ideal scenario, RSL would raise \$50 million of primary equity that would allow RSL to secure \$100 million of debt commitments. The combined \$150 million of primary capital would project strong credibility to the agencies, talent, theater chains, sales agents and international distributors by projecting certainty of production and advertizing funding. This profile would insure global distribution and allow RSL to accelerate its production schedule to achieve its IPO goals by year 5.

However, potential equity sources have expressed reluctance to commit \$50 million of equity without proof of concept. Therefore, RSL has shifted its capital plan to raising the \$15 million of primary equity that is needed to produce "America 2.0". The primary equity will be employed as follows:

- **\$3 million** will used to establish the new studio and fund its operations until operating cash flow from the first film "America 2.0" is received in year 2.
- **\$12 million** will 1) permit attachments of a producer, director and key talent and 2) fund the equity portion of the \$30 million production budget of "America 2.0".

The \$15 million approach should allow RSL to produce and distribute "America 2.0". If "America 2.0" reaches 50% of the genre average box office/DVD revenues, profits from "America 2.0" will permit RSL to:

- Return the \$15 million of primary equity to RSL shareholders in year 3 to eliminate primary equity risk.
- Self fund the full equity requirements to implement the RSL business plan.

However, the \$15 million equity approach will:



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- Create uncertainty about full “America 2.0” project funding and distribution and the financing of \$30 million of advertizing expenses. A \$15 million equity commitment represents a far less credible negotiating position than \$150 million primary capital commitment.
- Likely require studio distribution that may impair content control and will increase distribution and advertizing costs on “America 2.0” by at least **\$18 million** (at 50% of genre average revenues) to **\$32+ million** (at 100% of genre average revenues).
- Delay the production of other RSL films and the IPO date by 12+ months

Important Funding Process Notes

RSL is seeking a \$15 million primary equity commitment but the funds will only become available for expenditure on the following basis:

Disbursements on the closing date of the \$15 million equity commitment:

- Acquire an option on the “America 2.0” screenplay \$100,000
- Complete project development on “America 2.0” in the first 120 days \$500,000

These \$600,000 advances and the \$15 million commitment should allow RSL to:

- Complete a full “package” with the final project plans, budgets and producer, director and key talent attachments for “America 2.0”.
- Secure government subsidy commitments from the proposed production venues.
- Secure domestic distribution commitments.
- Secure print an advertising funding commitments.
- Secure international distribution and rights presales.
- Secure a completion bond commitment for “America 2.0”
- Secure \$18 million of production financing commitments from subsidies, presales and debt sources.

If all of the above goals are met in the first 120 days, RSL will request the release of the remaining \$14.4 million of the primary equity commitment and proceed with the production of “America 2.0”.

If all of the above goals are not achieved in 120 days to the satisfaction of the equity investors, RSL may 1) request an extension to complete the goals or 2) cease operations if an extension is not granted by the investors. **Therefore, the primary equity investors will be at risk for \$600,000 if the goals above are not met. This is the minimum upfront cost to pursue the \$5+ billion IPO end game.**

America 2.0 – The most consequential motion picture ever conceived

The financial success of the “America 2.0” project is vital to executing the virtual movie studio business plan and realizing the RSL IPO goals so it is critical that it achieve strong global market acceptance.

To achieve this goal, “America 2.0” has been designed as a very high concept, epic scope motion picture with a sensational, multidimensional female protagonist who is on a mission to save America and humanity from itself. Unlike almost all “Hollywood” movies, “America 2.0” has been designed with a broad diversity of compelling resonance elements that skillfully match the viewing preferences of broad spectrum, international, adult audiences. It is a very entertaining PG-13 rated geopolitical thriller that is designed to:



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- Project a hyper-intelligent, sensational, multidimensional female protagonist who stimulates all the key attraction factors in the adult male and female psyches. A very brilliant young woman who dominates in a dysfunctional man's world who is every man's dream girl come to life on every level.
- Convey an exciting diversity of awe inspiring resonance elements in the intellectual, emotional, visceral, artistry, visual, audio, thriller, political, geopolitical and drama realms.
- Deliver a thought provoking cinematic experience that conveys higher awareness and excites the human mind in a multitude of ways. It is a unique movie experience that no one wants to end and that changes the viewer's life viewpoint in profound and positive ways.
- Deliver a much needed reality check about all the serious problems that everyone faces together in our divided nation in our very dangerous world.
- Offer a compelling path to a new age of reconciliation and prosperity that will benefit **everyone**.
- Achieve broad based global market acceptance that will deliver strong earnings to 1) return the \$15 million of primary capital, 2) reward RSL equity investors with earnings distributions and 3) fund the full RSL business plan to deliver a \$5 billion IPO windfall to RSL capital partners in year 6.

"America 2.0" is a \$30 million budget film in a genre that has averaged \$410 million in box office/DVD revenues since 2006. It is also the first of 5 fully written screenplays in the "Arielle Denovo" franchise "pentology" that will serve as a strong earnings foundation for the new studio. "Arielle Denovo" is 1 of 10 franchise profiles in the RSL project inventory that will project an exciting IPO profile by year 6.

Please invest the time to review the 25 page summary of the "America 2.0" project at the link below:

<http://nebula.wsimg.com/0e67cbe36c5a9f8c3363cae8981dd526?AccessKeyId=9E533268DA51246EF35E&disposition=0&alloworigin=1>

This summary can also be found by visiting the RSL website at www.renaissancestudio.org, clicking on the "Library" page and choosing Link #2.

A 13 minute video synopsis of "America 2.0" can be found by clicking on [Link #4](#) on the "Library" page at www.renaissancestudio.org. This is not a theatrical release quality video. It is only intended to give the viewer a summary of the "America 2.0" concepts, story, venues and characters.

Full consideration of the links above and a read of the "America 2.0" screenplay itself will reveal strong reasons for optimism that "America 2.0" will:

- Exceed the 50% of the \$410 million genre average box office/DVD revenue since 2006.
- Allow return of the \$15 million of primary equity to investors by year 3 to eliminate primary equity risk.
- Provide the capital to execute the full RSL business plan and IPO strategy.
- Allow RSL to produce a perpetuity of 4 films per year without raising additional equity capital.
- Provide the capital means to deliver a \$5 billion IPO windfall in year 6.

It is important to note that the \$410 million genre average revenue amount does not include revenues from streaming, TV, cable or other rights sales that would likely push the genre average above \$500 million. While RSL expects "America 2.0" to exceed the genre average revenues of \$410 million, all of the RSL goals can be achieved if "America 2.0" only achieves 50% of the genre average box office revenues.



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Financial Projections

Highly plausible financial forecasts grounded in reasonable assumptions are vital to grasping the RSL value proposition. In the chart below, you will find three scenarios for the 2 year time period from inception through the “America 2.0” primary revenue cycle. These results are based on the following key assumptions:

- Proportions of the \$410 million action/thriller/clandestine genre average box office/DVD revenues since 2006 are shown on the bright green line in the chart below.
- Rights sales and other revenues at **25%** of gross box office revenues. This is a conservative assumption because these other revenues can be as much as **60%** of gross box office revenues. **This reserve provides a significant margin for error on the box office revenue assumptions.**
- Theater takes at **55%** of gross box office revenues. This is fair because USA takes can be as low as 45%.
- Distribution costs at **30%** of net box office receipts after theater takes plus rights sales. This assumption is reasonable because the distributors will not be funding production costs and taking the related risks.
- Income taxes at **20%** because RSL will not be located in the USA for income tax purposes unless the rate is dropped to 20%. For comparison, the rate in Great Britain is 20% and it is 12.5% in Ireland.
- The Base Case projection assumes production costs at 31% of the genre average with box office/DVD revenues at 50% of the genre average. This assumption is reasonable for the following reasons:
 - RSL will be produced as and independent film in low cost, non union venues with high government subsidies.
 - RSL overhead is a small fraction of the huge studio G&A budgets.
 - RSL will earn wide international audience acceptance through a diversity of compelling resonance elements that skillfully match the viewing preferences of broad spectrum global demographics.
 - The resonance elements will target up to 80% of adults rather than just the 15% that are attracted to the perpetual action streams in the James Bond, Jason Bourne and Mission Impossible films.
 - **“America 2.0” avoids huge expenditures on costly, gratuitous and repetitive action sequences and computer generated effects and substitutes much more cost effective, very entertaining and compelling dramatic, artistry, character and story content/progressions.**
 - Arielle Denovo is a sensational and brilliant young woman who dominates in a dysfunctional mans world while also engaging in awe inspiring artistry and insightful political sequences. This will attract adult females who often avoid the shallow storytelling, one dimensional characters and gratuitous action, violence, horror, depravity, crude humor and computer generated effect that dominate the action/thriller/clandestine genre and cinema in general.
 - Arielle will also project every female attribute at the highest levels to stimulate every attraction factor in the heterosexual male psyche. She is the dream girl every man imagines come to life.
 - **The goal is for the audience to be engaged in profound and awe inspiring ways across the intellectual, visceral, emotional, visual, artistry, political and audio spectrums.**
 - “America 2.0” is the movie that almost everyone wants to see and no one wants to end. The goal is for every viewer 1) to emerge with higher awareness and new perspectives that benefit their life and 2) to be eager to see the next Arielle Denovo film.



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Below is a summary of the “America 2.0” financial projections with the assumptions stated above:

“America 2.0” Financial Projections				
Description (\$ millions)	Break Even	Base Case 1	Case 2	Case 3
Primary equity	\$ 15	\$ 15	\$ 15	\$ 15
Less: RSL overhead	(\$ 3)	(\$ 3)	(\$ 3)	(\$ 3)
Less: “America 2.0” budget	(\$ 30)	(\$ 30)	(\$ 30)	(\$ 30)
Government subsidies	\$ 6	\$ 6	\$ 6	\$ 6
Debt & rights presales	\$ 12	\$ 12	\$ 12	\$ 12
Subtotal	\$ 0	\$ 0	\$ 0	\$ 0
Revenue as % genre average	26%	50%	75%	100%
Box office/DVD revenue	\$106	\$205	\$308	\$410
Rights sales/other rev. (25%)	\$ 21	\$ 45	\$ 67	\$ 89
Government subsidies	\$ 6	\$ 6	\$ 6	\$ 6
Less: Production budget	(\$ 30)	(\$ 30)	(\$ 30)	(\$ 30)
Less: RSL Overhead	(\$ 3)	(\$ 3)	(\$ 3)	(\$ 3)
Less: Advertizing	(\$ 25)	(\$ 30)	(\$ 35)	(\$ 40)
Less: Theater takes (55%)	(\$ 58)	(\$ 98)	(\$147)	(\$196)
Less: Distribution (30%)	(\$ 17)	(\$ 44)	(\$ 66)	(\$ 89)
Operating Income	\$ 0	\$ 51	\$ 100	\$147
Less: Income Taxes (20%)	\$ 0	(\$ 10)	(\$ 20)	(\$ 29)
Less: Return primary equity	\$ 0	(\$ 15)	(\$ 15)	(\$ 15)
Less: Earnings distribution	\$ 0	\$ 0	(\$ 30)	(\$ 68)
Retained earnings	\$ 0	\$ 26	\$ 35	\$ 35
Plus: Primary equity	\$ 15	\$ 15	\$ 15	\$ 15
Equity after America 2.0	\$ 15	\$ 41	\$ 50	\$ 50

Important notes:

- This chart demonstrates RSL’s ability to return the \$15 million in year 2 in the Base Case but the actual return will likely be delayed until year 3 to allow accelerated production of other RSL film projects once “America 2.0” has demonstrated strong financial success.
- Actual box office/DVD revenues may be lower but would likely be offset by additional right sales net revenues that should be much higher than the 25% proportion of total revenues shown in this chart.

The above chart illustrates several very important points:

- If “America 2.0” achieves 50% of the genre average box office/DVD revenues since 2006 (\$205 million), RSL would be able to:
 - Return the \$15 million of equity to the investors in year 3 to eliminate primary equity risk.



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- Accelerate the execution of the full RSL business plan to produce a perpetuity of 4 films per year beginning in year 3 to create a compelling IPO profile to deliver the \$5 billion IPO end game in year 6 without raising any additional equity.
- Self-distribute future projects to significantly reduce distribution and advertizing costs while improving their net revenue effectiveness to RSL.
- RSL would be able to make earnings distributions to investors in year 3 if total box office/DVD revenues are 75% or more of the genre average box office/DVD revenues.

The reflex inclination is to doubt that the revenue goals can be achieved. However, a full review of the “America 2.0” project links above and the screenplay itself versus the content and financial performance of other movies in the genres and in the theaters in recent years will inspire optimism that achieving 50% of the genre average revenue is a high certainty and exceeding the \$410 million genre average is attainable.

Distribution & Advertizing Cost Notes

A \$15 million primary equity investment will likely require RSL to partner with a studio or other distributors to insure broad global distribution. The studios and major distributors would highly inflate distribution and advertizing costs and would not employ the expenditures to optimize net revenues to RSL.

Once “America 2.0” succeeds and retained earnings/equity reach \$50 million, RSL should be able to self-distribute and reduce distribution costs by about **30%+** and advertizing costs by at east \$5 million per film on future movies. This would translate into substantial additional pretax profit on “America 2.0” as follows:

Revenue as % genre average	21%	50%	75%	100%
Operating Income	\$ 0	\$ 51	\$ 100	\$147
+ Est. self distribute benefit		\$ 13	\$ 20	\$ 27
+ Lower advertizing costs		\$ 5	\$ 5	\$ 5
Operating income - Revised		\$ 69	\$ 125	\$179
Less: Income Taxes (20%)	\$ 0	(\$ 14)	(\$ 25)	(\$ 36)
Less: Return primary equity	\$ 0	(\$ 50)	(\$ 50)	(\$ 50)
Less: Earnings distribution	\$ 0	(\$ 5)	(\$ 50)	(\$ 83)
Retained earnings	\$ 0	\$ 0	\$ 0	\$ 0
Plus: Primary equity	\$ 50	\$ 50	\$ 50	\$ 50
Equity after America 2.0	\$ 50	\$ 50	\$ 50	\$ 50

Important notes:

- This chart demonstrates the substantial earnings benefits of self-distribution that can become a reality once RSL can project the credibility of 1) cinematic and financial success on “America 2.0” and 2) \$50 million of equity and \$100 million of credit lines to the theater chains, sales agents and international distributors so that RSL can avoid the highly inflated studio distribution and advertizing costs and fees.
- The chart above uses “America 2.0” as an example but it would be difficult to self distribute the first film even if RSL had \$50 million of primary equity from inception. However, if “America 2.0” achieves 50%



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of the genre average revenues, the theater chains, sales agents and international distributors will likely be willing to deal directly with RSL on self distribution of future RSL films. This will enable RSL to self-distribute and it would easily justify the \$1 million increase in annual distribution costs at the RSL overhead level to achieve this goal and earn the distribution and advertizing cost savings.

- **Self distribution will reduce the break even box office/DVD revenues to \$86 million which is only 21% of the genre average revenues of \$410 million since 2006. This represents a significant risk mitigation factor for RSL equity holders.**

RSL Capital Budgets & Earnings Projections

Below is a summary of the estimated capital costs and Base Case earnings for RSL through year 5 assuming a \$15 million equity investment and 50% of genre average box office/DVD revenues:

Description	Amount	Comments
Production Budget	(\$ 360,000,000)	Initial 12 film slate through year 5
Less: Corporate Expenses	(\$ 36,216,000)	5 years
Less: Advertizing	(\$ 360,000,000)	At \$30 million per film
Plus: Net Revenues	\$1,445,913,750	From initial 12 films over 5 years
* Base Case Pretax Income	\$ 685,650,250	Assumes 50% of genre average revenue per film
Primary Equity Request	\$ 15,000,000	

*** Important Note: The Base Case RSL Income projection delivers a 46x 5 year ROI without the IPO.**

The RSL goal is to return the \$15 million of primary equity to the investors by year 3 to eliminate primary equity risk and position RSL shareholders for a \$5 billion IPO windfall by month 72.

The chart below shows the projected revenues, costs and operating earnings if the first 12 RSL projects are produced over the first 5 years. I assumes:

- All films will earn 50% of the genre average revenues on average. Actual results will vary by film.
- An initial equity investment of \$15 million that is returned to investors in year 3.
- RSL will self-distribute beginning with the second film “Divided We Fall” and distribution costs will fall from 30% on “America 2.0” to 25% of 1) 50% of box office revenues plus 2) DVD revenues plus 3) rights sales and other revenues.

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Renaissance Studio - Cash Summary	Year 1	Year 2	Year 3	Year 4	Year 5	Total
1. America 2.0						
Costs	\$ (28)	\$ (37)	\$ -	\$ -	\$ -	\$ (65)
Net Revenue	\$ 6	\$ 108	\$ -	\$ -	\$ -	\$ 114
2. Divided We Fall						
Costs	\$ -	\$ (29)	\$ (31)	\$ -	\$ -	\$ (60)
Net Revenue	\$ -	\$ 6	\$ 115	\$ -	\$ -	\$ 121
3. Donahue - Origins						
Costs	\$ -	\$ (24)	\$ (36)	\$ -	\$ -	\$ (60)
Net Revenue	\$ -	\$ 6	\$ 115	\$ -	\$ -	\$ 121
4. Treachery						
Costs	\$ -	\$ (13)	\$ (47)	\$ -	\$ -	\$ (60)
Net Revenue	\$ -	\$ 6	\$ 66	\$ 49	\$ -	\$ 121
5. Revelations						
Costs	\$ -	\$ (1)	\$ (54)	\$ (5)	\$ -	\$ (60)
Net Revenue	\$ -	\$ -	\$ 12	\$ 109	\$ -	\$ 121
6. End Game						
Costs	\$ -	\$ -	\$ (29)	\$ (31)	\$ -	\$ (60)
Net Revenue	\$ -	\$ -	\$ 6	\$ 115	\$ -	\$ 121
7. Metamorphosis						
Costs	\$ -	\$ -	\$ (24)	\$ (36)	\$ -	\$ (60)
Net Revenue	\$ -	\$ -	\$ 6	\$ 115	\$ -	\$ 121
8. Mastermind						
Costs	\$ -	\$ -	\$ (13)	\$ (47)	\$ -	\$ (60)
Net Revenue	\$ -	\$ -	\$ 6	\$ 66	\$ 49	\$ 121
9. Insurrection						
Costs	\$ -	\$ -	\$ (1)	\$ (54)	\$ (5)	\$ (60)
Net Revenue	\$ -	\$ -	\$ -	\$ 12	\$ 109	\$ 121
10. Resurrection						
Costs	\$ -	\$ -	\$ -	\$ (29)	\$ (31)	\$ (60)
Net Revenue	\$ -	\$ -	\$ -	\$ 6	\$ 115	\$ 121
11. The Coming						
Costs	\$ -	\$ -	\$ -	\$ (24)	\$ (36)	\$ (60)
Net Revenue	\$ -	\$ -	\$ -	\$ 6	\$ 115	\$ 121
12. Cataclysm						
Costs	\$ -	\$ -	\$ -	\$ (24)	\$ (36)	\$ (60)
Net Revenue	\$ -	\$ -	\$ -	\$ 6	\$ 115	\$ 121
Corporate Costs	\$ (1)	\$ (10)	\$ (8)	\$ (8)	\$ (8)	\$ (36)
Net Cash Operating Flow	\$ (23)	\$ 11	\$ 83	\$ 226	\$ 388	\$ 686
Primary Equity	\$ 15		\$ (15)			
Cummulative Cash Position (Debt)	\$ (8)	\$ 3	\$ 72	\$ 298	\$ 686	

The continuation of operations to produce films after “America 2.0” creates a delay in returning the \$15 million to investors from year 2 to year 3.

Corporate costs increase after year 1 due to an increase in corporate staff and resources to accommodate self distribution and a rise in movie projects in process from 1 to 6 per annum.



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The Virtual Movie Studio Business Model

Movie studios are typically engaged in the financing and global distribution of movie projects that are sourced, developed and produced by third party producers. All the studios and the production companies compete to acquire movie content from the same talent agencies, book authors, publishers and other depleted sources to create movies that lose money for production equity investors over 80% of the time.

The prevailing movie content origination culture and practices are deeply flawed because they systematically ignore the viewing preferences of 85%+ of potential movie consumers and the financial interests of production equity investors. In truth, “Hollywood” employs ineffective content origination practices to produce the films it wants to make rather the movies that most people want to see.

To exploit this pervasive dysfunction, RSL has developed a digital age business model for a virtual movie studio that can compete successfully with the major studios in the global markets. This goal will be achieved by employing advanced content evaluation metrics and screenwriting methodologies that skillfully match a diversity of compelling resonance elements with the viewing preferences of broad spectrum demographics.

What is the “virtual movie studio” business model and why will it succeed? Below is a comparison of the RSL business model vs the traditional movie studios:

Element	Renaissance “Virtual” Studio	Traditional Movie Studios
Content	Write and develop superior content for production and co-production.	Largely rely on third parties to write, develop and produce content.
Budgets	\$25 to \$35 million budgets in genres that average \$400+ million revenues per film.	Largely rely on \$100+ million budget “Tentpoles” in high revenue genres.
Capital	Capital first to create optimum “Packages” and operate outside of the industry culture.	“Package” first to raise capital. This creates movies that fail over 80% of the time.
Production	Self produce and co-produce RSL written and developed films only.	Usually rely on third party production companies.
Distribution	Only distribute RSL projects unless no capital investment required by RSL.	Largely distribute third party produced projects.
Finance	Only finance projects that are written and developed by RSL to insure profitability.	Largely finance third party developed projects that fail 80%+ of the time.
Success Premise	Story concept, content and characters are 85% of financial success.	“A List” talent, “Tentpoles”, marketing and distribution drive financial success.
“A List” Talent	Avoid unless ideally suited to the role & willing discount their compensation.	Essential to success except for high budget, action/sci-fi “Tentpole” films.
Key Target Audience	The 85% of adults whose viewing preferences are largely being ignored.	The 10% of “frequent movie goers” who are largely under age 25.
Genre Target	\$25 to \$35 million budget films in action/thriller/claudestine genres that average	\$100 to \$300 million budget “Tentpole” films in the action/super hero/Sci-fi genres.



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Real Estate	Invest no capital and opportunistically lease to produce where costs are lowest.	Studio owned soundstages in high cost venues still prevail in many instances.
Marketing/ Advertising	Invest in effective ad buys and promotions that skillfully maximize net revenues.	Engage in huge advertising buys that seldom produce net revenues.

The RSL business model will avoid the pitfalls of the movie industry and exploit its dysfunction to deliver exceptional risk adjusted IRRs at the operating level. The successful implementation of the RSL business model and plan will position RSL shareholders for a \$5+ billion IPO windfall by year 6.

Making huge budget “Tentpole” movies can be financially successful but 45% of films with production budgets over \$100 million in 2016 lost money for production equity. Big budget films also concentrate risks and limit IRRs. It is a high risk business model for large conglomerates/studios, not independent investors.

There are thousands of low budget “Independent” films that target low revenue ceiling genres with narrow global demographic resonance profiles and little franchise potential. This is not a path to consistent financial success or creating a successful IPO profile that represents 95%+ of the earnings opportunity for investors.

The RSL strategy is designed to fill the huge gap between “Tentpole” and “Indie” scenarios to deliver exceptional returns on investment to global audiences and RSL investors.

Operations Plan

The primary capital commitment of \$15 million is vital to providing the credibility and liquidity to successfully execute the “America 2.0” project plan. Below are the key operational elements for RSL:

Content Origination & Development	RSL has employed advanced methodologies to conceive, write and develop “America 2.0” and the other 16 RSL screenplays to insure matching with consumer preferences and strong global market acceptance that drives financial success.
“Green Light” Standards	Self origination will allow RSL to employ the highest project “green light” requirements in the movie industry to 1) avoid the 80%+ of movie concepts that lose money for production equity investors and 2) insure profitability. 98% of the films that reach theaters would not meet RSL’s “green light” standards.
Production	The primary equity and the financial success of “America 2.0” will enable RSL to finance the production of all of films to maintain full project control and insure superior production values. RSL may produce with coproduction partners but RSL will strive to maintain full content, financial and content control. This approach will allow RSL to hire the optimum talent and execution teams for each project.
Distribution	The \$15 million of primary equity will allow RSL to secure subsidies and debt to produce “America 2.0” and will help attract distribution and P&A funds. The cinematic and earnings success of “America 2.0” should allow RSL to self distribute future films by creating direct relationships with theater chains, sales agents, global distributors, online/digital, TV, VOD and other distribution channels.



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Release Schedule	Release “America 2.0” in year 2 to establish proof of concept and creating the earnings to execute the full RSL business plan and IPO strategy. and one major motion picture per fiscal quarter in perpetuity beginning in year 3. This approach will allow RSL to maintain very high “green light” standards and project a compelling quarterly financial profile to theaters, distributors and the IPO markets.
Marketing & Advertising	The primary capital will allow RSL to self fund and control the marketing and advertizing budgets to employ effective digital age marketing, advertising and global distribution strategies that focus on maximizing net revenues.
Controls/Risk Management	RSL will employ strong financial controls and risk management tools to safeguard investor capital until it is returned by year 3 to eliminate primary equity risk.

The operations plan is supported by a 170 page RSL business plan that is available upon request. Additional production, distribution and other details can be found in the “America 2.0” summary at the link below:

<http://nebula.wsimg.com/0e67cbe36c5a9f8c3363cae8981dd526?AccessKeyId=9E533268DA51246EF35E&disposition=0&alloworigin=1>

This summary can also be found by visiting the RSL website at www.renaissancestudio.org , clicking on the “Library” page and choosing Link #2.

Key Success Factors

The RSL business plan is designed to exploit the many defects and vulnerabilities of the movie industry status quo to deliver exceptional returns on investment to global movie audiences and RSL shareholders. Below is a summary of the key success factors to achieve these goals:

Superior Content Development	The best business model, business plan and capital market strategy are worthless without the ability to write and develop movie concepts, content and characters that consistently resonate with large global audiences. RSL has developed and employed advanced content origination methodologies to create an outstanding initial inventory of 16 high concept movie projects. RSL will continue to write and develop new franchise and sequel concepts and projects.
Markets	RSL will compete successfully in broad spectrum global markets and demographics that are being largely ignored by “Hollywood”.
Key Target Markets	RSL will target the 90% of movie goers who see only 2 movies in theaters each year on average because so few movies inspire them to go to the cinema. The other 10% of “frequent movie goers” will often prefer RSL films as well. RSL will especially focus on the adult female and over age 25 demographics that are being largely ignored by “Hollywood”.



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Culture & Business Practices	The primary capital will allow RSL to bypass the incestuous, exclusionary and ineffective movie industry culture, business practices and expectations that largely ignore consumer preferences and the interests of production equity investors.
Finance	RSL will not finance, produce, distribute projects that are developed by third parties except in very rare occasions when they meet the RSL “green light” standards and require no RSL capital. This will dramatically reduce capital requirements and costs and avoid the 80%+ of movie concepts that lose money. The consistent financial success of RSL movie projects will enable RSL to return the primary equity by year 3 and self fund future projects without raising additional equity or long term debt.
Consumer Preferences	Remain laser focused on broad global audience preferences. Insure that every RSL project includes a diversity of compelling resonance elements that will attract broad spectrum international demographics to view the RSL films.
Franchises	Sustainable film franchises are vital to consistent financial success. The RSL inventory includes 16 projects that are designed to launch up to 10 film franchises that will serve as the foundation of a compelling IPO profile by year 4.
Directing & Acting Talent	RSL’s superior content will allow it to avoid “A List” actors who demand huge compensation premiums but seldom deliver positive net revenues. RSL will invest in the sourcing, development and promotion of sensational new actors, actresses and directors who possess the attribute requirements of the RSL projects.
Human Resources	The primary equity is vital to producing “America 2.0” to create a string equity profile that will attract top quartile executives, talent and project teams that are vital to the successful execution of the RSL business plan.
Product Resonance	RSL films will compare very favorably to the shallow story telling, one dimensional characters and gratuitous/repetitive action, violence, depravity, horror and CGI that dominate modern cinema. This will be achieved by projecting a diversity of compelling resonance elements across the full intellectual, visceral, sensual, emotional, artistry, visual and audio ranges.
Project Profiles	RSL will produce high concept, thought provoking, triumph of the human spirit stories on \$30 million budgets in the action/thriller/claustrophobic genres that have averaged near \$500 million in total revenues per film since 2006.
Project Features	RSL films will typically feature sensational, multidimensional, female protagonists who will be immersed in a compelling diversity of resonance elements that match the viewing preferences of almost all adult demographics.
Online	RSL will exploit a broad diversity of online “Adtech” channels to promote, market and advertise the RSL projects.
Costs	RSL can operate on corporate and production budgets that are a fraction of the bloated big studios to insure strong and consistent profitability and maximize IRRs.



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Priorities & Transparency	RSL will put global audience preferences and RSL shareholder interests first and provide full financial transparency.
Facilities	Lease all necessary facilities. Make no investments in sound stages, offices or other real estate in order to maintain production location flexibility, minimize costs and maximize subsidies, earnings and IRRs.
Production Schedule	Produce and release at least 12 of the initial 16 RSL projects over the first 5 years with the goal of establishing strong and consistent earnings and 5 to 7 sustainable film franchises. Target one movie release per fiscal quarter in perpetuity.
Cost Free Capital Sources	RSL will produce its movies in locations that offer large production subsidies, solicit brand integration revenues and exploit international rights presales to collectively reduce the production capital at risk by as much as 60%.
Earnings	Superior content/franchises, lower overhead/production costs and much more net revenue effective production/marketing/advertising expenditures will deliver the consistent earnings that are key to maximizing the IPO valuation in year 6.
IPO Focus	Maintain focused on creating a compelling IPO profile by year 6 that will deliver a windfall return on investment to RSL shareholders.

The above business vision is grounded in decades of business management and analytical experience in every major industry across multiple economic, political and industry cycles. It is the product of an exhaustive and comprehensive analysis of all the business practices and success factors of filmmaking and investment over many years. It includes an understanding of the means to exploit the public equity markets to deliver extraordinary risk adjusted Alpha to RSL shareholders.

Content Evaluation Metrics & “Green Light” Standards

The core of the RSL value proposition is grounded in its effective content evaluation metrics, its proprietary screenwriting methodologies and its industry high “Green Light” standards that have been applied to create the initial RSL content inventory.

The chart below summarizes the key standards that RSL uses to write and evaluate all of its projects for production to insure high certainty of strong profitability. Over 98% of the movies that reach theaters do not meet these standards and that is one major reason why they lose money over 80% of the time:

Story Profile	Original, high concept, thought provoking, triumph of the human spirit stories that affect audiences in positive ways that resonate after they leave the theater.
Resonance Elements	Must contain a broad diversity of compelling resonance elements that target all adult age and gender demographic preferences.
Audience Engagement	Should engage audiences in a diversity of ways in the intellectual, visceral, sensual, visual, audio, poignancy and emotional ranges.



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Franchise	Real film franchise potential.
Global Appeal	High certainty of broad international market appeal.
Fascinating Characters	Compelling, multidimensional characters that attract both adult male and female demographics.
Modest Budget	Production budget between \$25 million to \$35 million in high revenue average (at least \$400 million) and high revenue ceiling genres (at least \$700 million).
Not Shallow or Gratuitous	Does not rely on shallow story telling overlaid with gratuitous/repetitive action, violence, crude language, depravity, horror or CGI in lieu of great stories and characters and other positive resonance elements.
Talent	Does not rely on "A-List" talent at inflated compensation premiums.
Rating	PG-13 rated.

It is very difficult to find or write movie content that meets all of these top line standards but movies that include these elements will be financially successful over 90% of the time versus the 80%+ failure rate in "non tentpole" films. Some of the RSL films are more successful than others in meeting the standards and it shows up in the comparative ratings but all of them meet the key standards that drive high certainty of profitability and almost all of them score higher than anything in theaters.

There is a pervasive notion that filmmakers can acquire high certainty of success movie screenplays from the depleted and highly competitive traditional "known" industry sources that produce movies that fail over 80% of the time. This myth is exposed and the value of RSL content is revealed when the scripts are evaluated against the standards above, the full RSL comparison grids and other movies in theaters in recent years. Please see comparison examples that validate these assertions at the link below:

<http://nebula.wsimg.com/5b9356ca6af0fe89fdc2a91ce195a462?AccessKeyId=9E533268DA51246EF35E&disposition=0&alloworigin=1>

This summary can also be found by visiting the RSL website at www.renaissancestudio.org , clicking on the "Library" page and choosing Link #3.

Valuable additional information on the RSL screenwriting methodologies can be found by visiting the RSL website at www.renaissancestudio.org , clicking on the "Visionary Content Ltd." page.

The bottom line is that RSL is not a theory in search of effective content evaluation metrics, premium content and capital. RSL has developed and employed advanced content evaluation metrics and proprietary screenwriting methodologies to create an initial inventory of fully written movie projects that include sustainable film franchises that are the means for RSL to exceed its IPO goals.

The RSL Cinematic Vision

RSL research, common sense and the real world experience of everyone reading this document confirm that the vast majority of movie consumers across the globe are frustrated by the consistent dearth of movies that inspire them to go to the theater or view films by others means. The RSL vision is focused on relieving this



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frustration with exciting and compelling movie concepts, content and characters that will resonate in thought provoking and awe inspiring ways.

Part of the problem is the movie industry focuses on creating movies for niche markets. As examples, Sci-Fi, super hero and horror films can be financially successful but they all target niche markets that make up less than 20% of potential global movie goers. By contrast, the RSL strategy is to create films with a diversity of resonance elements that target above 80% of adult age demographics.

The cinematic goal of RSL is to make high concept, thought provoking, awe inspiring movies that engage audiences on diversity of intellectual, visceral, sensual, visual, artistry, audio and emotional levels that resonate in compelling ways with all adult age, gender and cultural demographics across the globe.

- RSL movies are designed for the over 80% of movie goers who are not inspired by the shallow story telling, one dimensional characters and gratuitous action, violence, depravity, horror and computer generated effects that dominate modern cinema.
- RSL films feature complex, brilliant and sensational female and male protagonists that are designed to trigger the intellectual, physical, character, visual, sensual and emotional attraction receptors in the psyches of adult male and female movie goers across the globe.
- RSL movies will be “high concept” profiles that feature life relevant plots, compelling themes and multidimensional characters that project strong and positive role models in a difficult world.
- RSL films are designed to take on the most important issues of the modern age, project positive role models and use cinema to help light a path to a much better world.

RSL has invested many years developing the metrics, methodologies, means, strategies and movie content to deliver strong and consistent earnings that will serve as sustainable foundation for a compelling IPO profile that will deliver a wealth windfall to RSL shareholders.

The RSL Launch Schedule

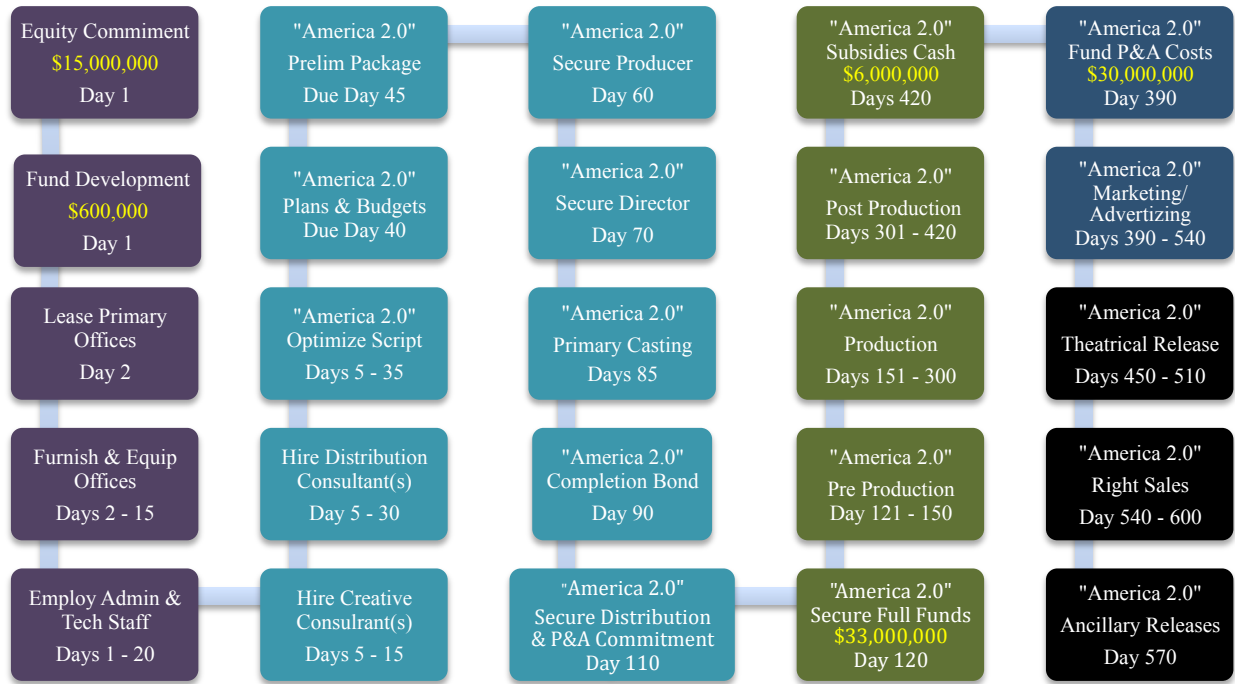
RSL is a start up so the path from concept to operations is an important progression to consider. Below is a summary of an estimated time line goal from the \$15 million primary equity commitment through the first movie release. The timeline may vary based on the availability of key human resources and other factors.

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Key Risk Considerations

The reflex reaction is 1) to doubt the RSL revenue and cost assumptions as well as the multi billion dollar IPO end game and 2) to assume that the risks of the RSL business plan are very high because it is a start up with no track record. However, RSL is led by a career capital markets professional and risk analyst who has invested years in the assessment of potential risks and the development of risk mitigation and management strategies. An investment in RSL involves significant risks but, unlike the public equity markets, the risks are largely manageable and/or mitigated as described in the following chart:

The Risk	Risk Description	Offsetting Considerations
Market Acceptance Risk	There is no certainty that audiences will attend or view any movie in sufficient quantities to recover the capital invested to create, produce, market and distribute them.	RSL's industry high "green light" standards, advanced content evaluation metrics and proprietary screenwriting methodologies are laser focused on insuring strong global market acceptance on all RSL films by skillfully targeting the viewing preferences of broad spectrum international demographics. "America 2.0" is the most consequential movie concept ever devised and is well designed to achieve strong global market acceptance.



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<p>Start Up Risk</p>	<p>RSL is a start up studio with no production track record and there is no certainty that its business model and plan can be successfully executed.</p>	<p>The \$15 million of primary equity capital will enable RSL to engage a producer, a director and acting talent with successful track records in the movie industry to produce “America 2.0” on budget with strong production values. No production money will be spent until they are approved by the RSL investors and on the job.</p> <p>The financial success of “America 2.0” will enable RSL to engage experienced film industry executives to execute the full RSL business plan.</p> <p>Full due diligence on RSL will reveal that investors take similar or higher risks with exponentially lower Alpha potential in the highly overvalued M&A, equity, real estate, arbitrage and “tech” markets.</p>
<p>Management Risk</p>	<p>RSL does not currently have a senior executive team in place with strong experience in the movie industry.</p>	<p>The \$15 million of primary equity will allow RSL to employ producers and directors with strong track records of producing cost effective movies with strong production values. The financial success of “America 2.0” will provide RSL with the capital to employ top quartile movie industry executives to execute the RSL business plan.</p>
<p>Distribution Risk</p>	<p>Movies may not be accepted by theater chains, sales agents, film buyers, international distributors or aftermarkets cable, TV, VOD and streaming providers.</p>	<p>There is a global shortage of premium movie content that is well designed to match broad spectrum consumer preferences. “America 2.0” is a high concept movie with a diversity of compelling resonance elements that will compare very favorably to anything in theaters today. No production dollars will be spent until broad global distribution is assured.</p>
<p>Competitor Risk</p>	<p>RSL will be competing with major studios with much greater resources.</p>	<p>RSL will produce films with superior content and resonance elements that will compare very favorably to anything in theaters today. RSL will target the 85% of adults who are largely ignored by the studios. RSL’s overhead, production and advertising costs will be dramatically lower than the studios.</p>



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Completion Risk	The risk that the film will be completed on time and budget with strong production values.	RSL will only employ producers and directors with strong track records of delivering superior production values on time and on budget. RSL will secure completion bonds if desired by RSL investors.
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Yes, there are significant risk concerns with any new venture, especially in the motion picture industry with its poor earnings track record. However, there are sound risk mitigation offsets to every risk concern and the movie industry and its M&A/equity markets are uniquely vulnerable to RSL exploitation strategies.

The greatest risk mitigation consideration is the reality that the movie industry is systematically ignoring the viewing preferences of over 85% of its potential consumers and there is almost no limit to movie demand except the availability of movies that are well designed to match their viewing preferences.

RSL has been designed to exploit these realities to deliver absolute risk adjusted Alpha that is exponentially greater than other investment alternatives in the movie industry and beyond.

Summary

The RSL value proposition was created to fill the void of great movies and very high, risk adjusted Alpha opportunities for independent and corporate investors in the movie industry and beyond. RSL’s capital partners will be strategic investors who can think at the level of exploiting vulnerabilities in major global industries and the highly irrational and inflated valuation metrics in the M&A and equity markets.

RSL was not developed by movie industry producers, film executives or “experts” who:

- Generally ignore the viewing preferences of 85%+ of their potential movie consumers.
- Create movies that lose money over 80% of the time for production equity investors.
- Are too often focused on exploiting equity investors rather than rewarding them for their good faith and the risks they take.

RSL is not in the business of acquiring movie screenplays from largely depleted industry sources, attaching “A List” talent and exploiting naïve investors to play the “Hollywood” investment game. RSL was created by a 30 year veteran of the capital markets who is a career business, markets and risk analyst and fiduciary who:

- Is a veteran analyst of history, politics, geopolitics, economics, business, finance, risk, marketing, psychology, sociology, movie screenwriting, the film industry, the capital markets and the ways these elements interact with each other through multiple economic, business and political cycles since 1985.
- Has invested many years in a comprehensive analysis of the movie industry and the development of the means to exploit its vulnerabilities.
- Is laser focused on targeting the 85%+ of underserved movie consumers and safeguarding equity investor capital until it is returned in year 3 and an exceptional risk adjusted Alpha is delivered in year 6.

A resume for the RSL CEO can be found by visiting the “Library” page at www.renaissancestudio.org, selecting Link #2 and scrolling down to the last page of the “America 2.0” summary. He will be supported by a team of top quartile contractors, executives and producers with vast experience in the movie industry.



Renaissance Studio, Ltd.

The Future of Film Making & Investment

The capital markets reflexively categorize RSL as a “high risk start up and/or venture capital scenario” that is unworthy of serious consideration. However, full due diligence on RSL reveals that its **absolute risk** profile:

- Compares favorably to most public and private equity risk profiles in every industry.
- Offers exponentially higher Alpha potential than all but very rare tech scenarios.

The combination of these two realities will allow RSL to deliver an **absolute risk** adjusted IRR that dwarfs other investment alternatives.

The R&D process is complete and RSL is now in its primary capital formation phase. The goal is to raise \$15 million of primary equity capital that will provide the equity to produce “America 2.0”. The cinematic and financial success of “America 2.0” is likely and it will allow RSL to launch a going concern movie studio that will produce a perpetuity of 4 films per year that will compete successfully with the major “Hollywood” studios in the global markets.

Full due diligence on RSL will reveal that the assertions in this summary are not promotional hype but a sensational value proposition in search of insightful capital partners. An equity investment in RSL is a sensational wealth earning opportunity but it requires 1) a willingness to do full due diligence on RSL and 2) the ability to think beyond blind fealty to timid investment parameters and conventional wisdom to evaluate the **ABSOLUTE** risk adjusted Alpha profile of RSL versus other investment alternatives.

Buying an established movie studio at inflated P/E ratios is irrational if the goal is to maximize Alpha.

RSL will achieve its goals by employing advanced metrics, methodologies and strategies to make awe inspiring movies that resonate with broad global audiences and help light a path to a much better world.

“RSL will make the movies that almost everyone wants to see.”

Key Axioms

“Great wealth through investments is achieved by exploiting conventional wisdom, not embracing it.”

“Every mistake and missed opportunity in life can be traced to a misperception, a false assumption, fear, laziness, irrational caution or some other self imposed limitation.”

“Humanity would still be in the Stone Age if no one was willing to innovate and aggressively challenge the status quo.”

“Every measure of human progress can be traced to someone having the courage, the imagination and the determination to challenge the status quo and create a better way.”

America and humanity have very serious problems that will never be addressed by acquiescing to our failing status quo. They will be resolved when visionary Americans embrace the spirit of our founding fathers and forcefully challenge the status quo with a compelling alternative vision of a much better future.

Cinema is the best available means 1) to deliver a compelling reality check about the major problems that we all face together and 2) to light a path to reconciliation and prosperity in a much better America in a much better world. RSL and its movie projects are designed to make this vision a reality.

**Where would America be today if our founding fathers had acquiesced to their failing status quo?
What will America and the world become if everyone acquiesces to our failing status quo?**