



Visionary Content, Ltd.

The Future of Movie Content Creation

Visionary Content, Ltd. – The Value Proposition



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The Exciting Future Of Motion Picture Content Development

Visionary Content, Ltd. ("VCL") is the content origination affiliate of Renaissance Studio, Ltd. ("RSL"). VCL was created to develop the content evaluation metrics and screenwriting methodologies to create awe inspiring movies that transcend the shallow story telling, one dimensional characters and gratuitous action, violence, depravity, horror and CGI that dominate modern cinema.

The VCL mission is to deliver exceptional movies to the over 80% of movie goers who seldom find anything in theaters that inspires their interest.

The R&D process is complete and VCL is now poised to deliver sensational movie content, sustainable film franchises and consistent earnings that everyone in the movie industry seeks but seldom finds because of determined fealty to the "closed" industry culture that 1) excludes innovative content from outside the industry "bubble" and 2) largely ignores the viewing preferences of global movie audiences.

No industry projects a greater disconnect between product features and consumer preferences than the movie industry. VCL is designed to exploit this reality to deliver exceptional returns on investment to global movie audiences and production equity investors.



Movie Industry Reality Check & Opportunity

Every movie fan is familiar with the recurring frustration of wanting to see a movie, checking the listings & finding **nothing** that inspires them to go to the theater or view by other means.

Every movie fan is mystified that "Hollywood" produces so few movies that they want to see.

Every movie fan would see a lot more movies if there were a lot more films that inspire their interest.

Extensive research by VCL has confirmed the real world experience of global movie goers:

The movie industry is systematically ignoring the viewing preferences of global movie audiences.

This irrational reality represents an exceptional market exploitation opportunity for insightful entrepreneurs, producers and investors who can develop the means to create premium movie content that skillfully targets the viewing preferences of the over 80% of global movie goers who are being ignored by the movie industry.

The above realities persist because the movie industry exercises **extreme** fealty to its insular content origination culture and its faulty concept evaluation and screenwriting methodologies that produce films that ignore the viewing preferences of over 80% of global audiences and lose money for movie investors over 80% of the time.

As a result, huge segments of the global movie audience are unable to find movies that match their preferences. There is almost nothing in theaters that resonates with the adult females and over age 30 demographics that comprise over 70% of the adult audience. This is the primary reason that over 90% of movie goers see only 2 movies on average in theaters each year and over 80% of movies lose money for production equity.

This strange reality represents a tremendous market exploitation opportunity for innovative entrepreneurs, insightful industry professionals and capital partners who can develop the sustainable means to create exceptional movie concepts, characters and content that is well designed to match the viewing preferences of all the adult age and gender demographics.

The Systemic Problems in Movie Content Origination

It is important to expose the flaws in movie industry content origination culture and methodologies to grasp the relative worth of the VCL value proposition. A comprehensive professional analysis of movie content origination practices and results reveals the following realities:

- Over 90% of movie goers see only 2 movies in theaters on average each year. This is not a demand problem. It is a huge quantity of quality supply problem, a product features issue and a market exploitation opportunity.
- The movie industry repeatedly targets audiences under age 30 while largely ignoring the viewing preferences of adult females and most people over 30.



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- The global demand for premium movie content has grown exponentially faster than the ability of the movie industry to create the supply of movie concepts and content that match consumer preferences.
- There is enormous latent demand for movies that skillfully match the preferences of broad spectrum international demographics that the movie industry ignores.

The above realities exist because:

- Movie industry professionals generally produce the films they want to make rather than the movies that large global audiences want to see.
- Almost everyone in the film industry vigorously competes with each other to acquire movie content from the same traditional, depleted agency and other sources that systematically ignore consumer preferences, exclude innovative content sources & consistently produce movies that fail to achieve market acceptance & lose money over 80% of the time for production equity investors.
- The agencies promote a culture that overemphasizes the value of "A List" actors and "produced" screenwriters in order to maximize agency revenues. Agencies get paid whether a film makes money for production equity investors or not.

Movie industry mythology exacerbates the content origination problems:

- The myth: The source of screenplays is much more important than the content of the script itself. Movie content should only be sourced from sources that are well known to the studio/producer. In truth:
 - This belief creates an incestuous content origination system that stifles creativity, ignores the preferences of large audience segments and produces financial losses for production equity over 80% of the time.
- The myth: "A" list acting talent attachments are more important to financial success than the story itself. In truth:
 - There are many actors who can help convert an outstanding script into a financially successful movie. There are no actors who can convert a poor script into a financially successful film.
 - "A list" actors have to deliver additional revenue that is 3.5x their compensation just to break even for production equity investors. This almost never occurs in reality.
 - Using "A list" actors as a "fig leaf" for a poorly conceived script is an almost certain formula for financial losses by production equity investors.
- The myth: Movie production is a very risky business and it is very difficult to predict global market acceptance so content should only be sourced from "produced" screenwriters. In truth:
 - Less than 10% of "produced" screenwriters ever wrote a film that delivered earnings to production equity.
 - Less than 5% of produced screenwriters ever wrote a second film that earned money.



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- Most of that 5% who wrote films that earned money because they became attached to write sequels to well established franchises.
- Produced screenwriters typically write to match studio expectations rather than audience preferences.
- On the whole, over 80% of movies written by produced screenwriters lose money for production equity.
- Most “produced” screenwriters do not possess the broad life experience and knowledge base to create compelling concepts, scenarios and characters that will resonate with broad spectrum global demographics.
- Movie content should only be evaluated based on its ability to resonate with broad spectrum international audiences.
- The myth: In evaluating scripts, technical screenwriting elements are much more important considerations than broad spectrum audience preferences. In truth,
 - Almost everyone in the movie industry employs the same content evaluation metrics that focus on technical screenwriting elements rather than global demographic resonance potential. Over 80% of the time, this process produces films that may be technically sound that no one wants to see.
 - Designing a movie concept, characters and content that skillfully matches a diversity of compelling resonance elements with the viewing preferences of broad spectrum international demographics is exponentially more difficult than technical screenwriting.
 - It is easy to take a script with a strong concept, characters and content and perfect the technical screenwriting elements.
- There are legions of people who profess to be “experts” in evaluating movie screenplays but the industry continues to produce movies that lose money over 80% of the time. This reality persists because the content evaluation metrics are largely uniform and flawed across the industry and they generally ignore the vital connectivity between product features and consumer preferences.
- In truth, it is easy to identify the movies that will succeed or fail. It is very difficult to develop the methodologies to create movie content and sustainable film franchises that will consistently resonate with very large global audiences. This ability is the core of the VCL value proposition that is supported by the VCL content inventory.

Given the pervasive and determined fealty to flawed content “coverage” metrics and faulty business practices, the challenge for VCL is finding insightful people who care more about cinematic and financial success than fealty to the cultural imperatives of the movie industry.

The VCL content evaluation metrics and screenwriting methodologies recognize all the flaws in the prevailing content origination culture, mythologies and processes listed above and employ advanced techniques to avoid the pitfalls and insure that every VCL screenplay is well structured to achieve broad spectrum global market acceptance and deliver strong and consistent profitability.



The VCL Content Vision

The VCL value proposition is grounded in a new vision of screenwriting and filmmaking. Imagine a new reality in the movie industry where film concepts, characters and content were skillfully designed to match the viewing preferences of every adult age and gender demographic.

- **No more searching the movie listings in vain for an exciting movie.**
 - There is always at least one movie in the cinemas that inspires most people to go to the theater.
 - No more leaving the theater disappointed.
 - No shallow story telling with 1 dimensional characters engaged in gratuitous action, violence, depravity, horror or CGI.
- **Brilliant & resourceful female protagonists who project the full spectrum of exciting femininity.**
 - Traversing the extremes of the emotional spectrum through sensational and multidimensional characters.
 - Fascinating new actors and actresses engaging in the most exciting scenarios of the modern age.
- **High concept, triumph of the human spirit stories that light a path to a much better world.**
 - Insightful stories that explore and reveal higher consciousness as they project positive role models.
 - Scenarios that explore the most important issues of the modern world to foster reconciliation.
- **Profound intellectual engagement with the thought provoking, life relevant plots and themes.**
 - Intense visceral engagement with the exciting and terrifyingly plausible real world scenarios.
 - Immersion in awe inspiring artistry, visual and audio displays that transcend "Hollywood" offerings.
- **Wishing the movie would never end.**
 - Leaving the theater enlightened in some profound way.
 - Looking forward to the sequel that will arrive each year.

VCL has invested many years to create the advanced content evaluation metrics and proprietary screenwriting methodologies to make the content vision above a reality. These tools have been employed to write and develop an initial inventory of 16 high concept movie screenplays that are designed to launch up to 10 sustainable film franchises.

Every VCL screenplay has been crafted to largely incorporate the VCL content vision as described above. No other content source in the movie industry sets and delivers such high standards. Over 98% of the movies that reach theaters would not meet the "green light" standards of VCL.

Brief summaries of the VCL project and franchise profiles can be found at the link below:

<http://www.renaissancestudio.org/movie-projects-1.html>



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The VCL Film Making Vision

VCL is not a movie producer but prescient screenwriting and development must include consideration of the factors that attract broad and deep global market acceptance and deliver strong and consistent earnings.

The frequent failure to integrate screenplay content with global audience preferences, cost effectiveness and revenue maximization is the key reason that over 80% of movies fail to find an audience of sufficient size to recoup the costs of development, production, distribution and marketing and therefore lose money for production equity investors.

Contrary to prevailing movie industry mythology, it is not difficult to determine if a film concept and content will be cinematically successful and financially profitable. In truth, it is relatively easy to recognize which films will succeed and fail financially in advance. The problem is that the global movie content sources are producing successful movie project profiles that equate to less than 10% of global movie market demand.

As a result, the studios and producers do not have enough quality supply to meet demand and are faced with a choice of 1) failing to produce enough films to fill theatrical release commitments each year or 2) producing films to meet the commitments that are clearly destined to lose money. Irrationally, they opt for the latter option rather than developing or acquiring the means to create content that will be consistently successful. **VCL is the opportunity to resolve this issue.**

The VCL Content Vision above is the foundation of the VCL Film Making Vision that is the framework of standards for creating consistently profitable movie content. It can be summarized as follows:

Write and develop proprietary movie concepts, content and characters that:

- **Skillfully match a diversity of compelling resonance elements with the viewing preferences of broad spectrum international demographics to insure strong global market acceptance.**
- Can be produced on budgets in the \$25 to \$30 million range in very high revenue ceiling genres to insure strong and consistent profitability. The action/thriller/claustrophobic genres best match this profile and have averaged near \$500 million in revenue per film since 2006. This element is a vital key to strong and consistent earnings.
- **Feature sensational female protagonists with attributes that match the strong attraction receptors in the male and female psyches.**
- Feature fascinating new acting talents that evoke strong and positive audience attraction reactions.
- **Target the over 80% of global movie goers who are not attracted to the shallow story telling, one dimensional characters, and gratuitous/repetitive action, violence, depravity, horror and computer generated effects.**
- Target the adult female and over 30 demographics that find almost nothing in theaters that inspires their interest.
- Will drive sustainable film franchises and profitability.



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- **Are high concept, thought provoking, triumph of the human spirit stories that enlighten as they entertain.**

Avoid:

- Conformance to the flawed cultural expectations and faulty business practices of the movie industry.
- Movies that target niche markets. Make movies that offer something to every adult age and gender demographic.
- Movies that do not have strong attraction elements for the over 70% of movie audiences outside of North America.
- Content from traditional agency and other sources that create movies that lose money over 80% of the time.
- Movie concepts that rely on "A list" talent to achieve market acceptance and financial success.

The VCL film making vision described above is the product of many years of analysis of the motion picture industry and it represents an almost certain formula for cinematic and financial success if it is employed in conjunction with the VCL Content Vision.

Summary

VCL has invested many years in the development of the means to exploit the global dearth of premium movie content. This means exists in the form of intellectual property as follows:

- Extensive and comprehensive analytical summaries.
- Advanced movie concept and content evaluation metrics.
- Screenwriting methodologies that skillfully match resonance elements with consumer preferences.
- An initial inventory of 16 high concept movie screenplays that include one quadrilogy, one trilogy and 8 other original scripts that will launch major franchise profiles.
- 10 sustainable film franchise profiles.

An objective, professional analysis of the VCL content inventory will reveal 16 cost effective motion picture projects that are far superior to anything in theaters today if maximizing global market acceptance and risk adjusted internal rates of return on investment are the film making and investment goals.

A serious review of the VCL value proposition will confirm the validity of this assertion that is grounded in a thorough analysis of theatrical releases over many years, knowledge of the future slates of the major studios/producers and the VCL content inventory.

The VCL strategy is to serve as a source of sensational movie content for studios and producers that:

- Recognize the flaws in the prevailing content origination, evaluation and screenwriting culture and methodologies.



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- Grasp the futility of continuing to acquire content from traditional sources that produce projects that lose money over 80% of the time.
- Value visionary movie content & film franchises that will deliver strong & consistent global market acceptance and earnings.
- Possess the sophistication to position themselves to exploit the price to earnings multiples between 30x to 300x in the public equity markets.
- Are willing to think outside the box of conventional wisdom in the movie industry to earn extraordinary wealth.

A professional evaluation of the VCL value proposition will reveal that VCL is the ideal content partner for any movie studio or producer that values sensational and cost effective movie content that is well designed to compete successfully in the global movie markets, drive sustainable film franchises and deliver exceptional risk adjusted returns on investment to production equity investors.

The VCL content inventory will dramatically enhance the cinematic, financial and equity market performance of any major studio or producer. A roll out of the 16 VCL projects and 10 franchises over 4 years will deliver a perpetuity of 4 high concept motion pictures per year and above \$200 million in annual earnings per year if produced to VCL specifications. This could translate to \$6 billion to \$20 billion of public equity market value at current price earnings multiples between 20x to above 100x.

The form of collaboration between VCL and studios/producers is flexible.