

Rated-S = Rated-Social

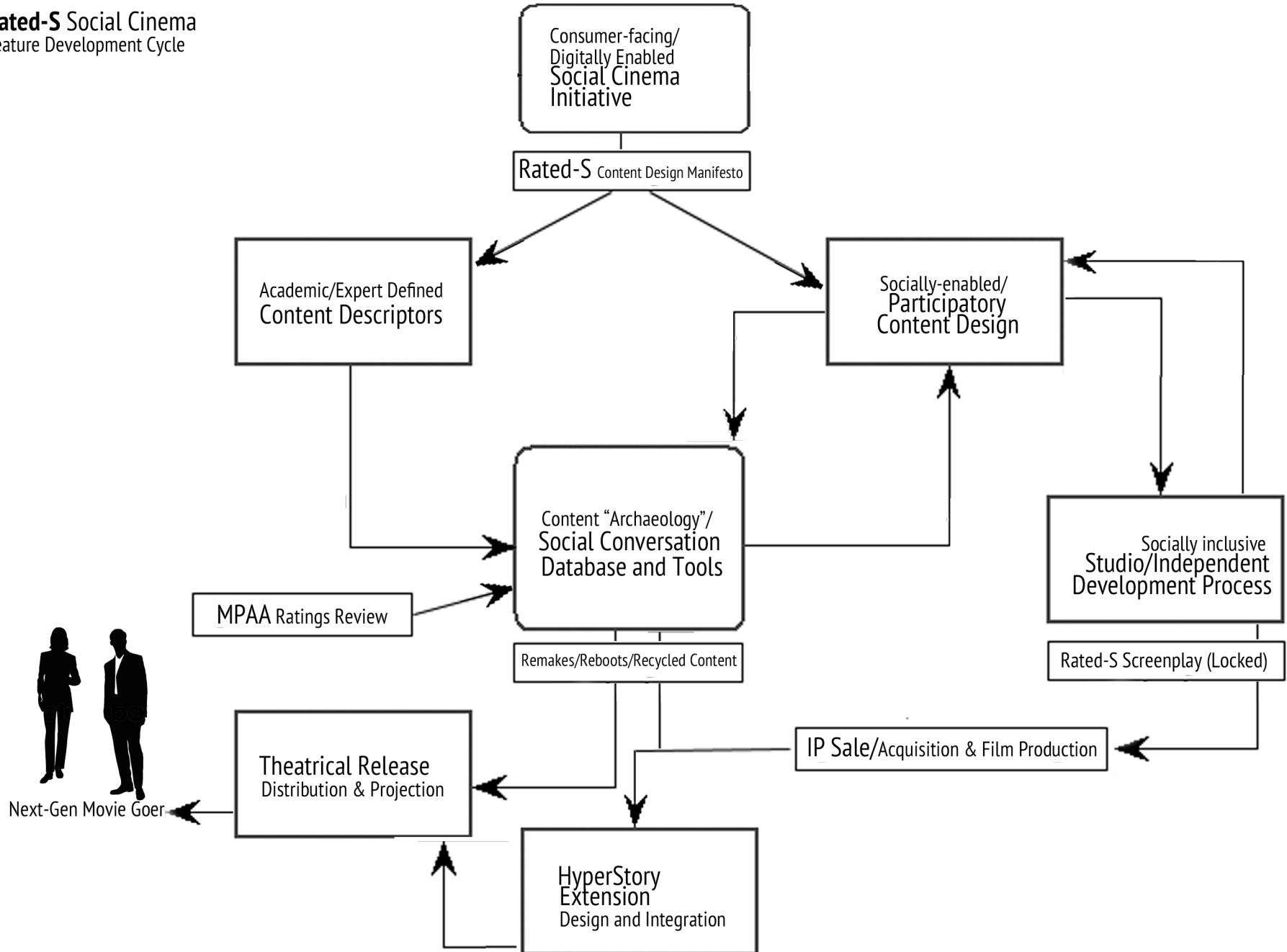
S

Social Content 

Contains narrative fortified by social themes,
participatory content, and actionable choices,
built for theatrical and hyperstory experiences.



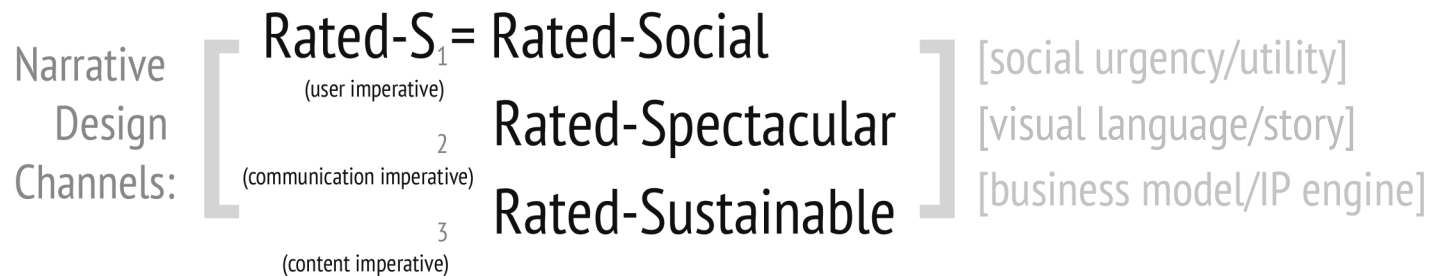
Rated-S Social Cinema Feature Development Cycle



What does the “S” stand for?



Rated-S can be a story design facet (1,2,3); or a sub-rating PG-S-13, R-S; or more comprehensively, a fully conceived S model.

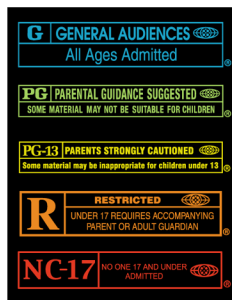


[Social Application] Through a review and moderation process among peers, Rated-S “avatars” (appointed teachers, parents and community figures), and the media property owners/production entities, a new type of content ID is defined, the “S” label.

[Production Methodology] Ultimately, the excavated “content properties” will help orient media usage, guide critical view points and discussion, and interpolate qualified value. Through the “Rated-S” dual focus on media design and media review protocols, the public can enhance its experience of consumption, and sustain an influence on media production entities by showcasing a rigorous collective of voice and opinion.

[Market Analogs] LEED Certified, Hybrid/Plug-in EV, Organic/Natural/Non-GMO/Local, Ergonomic, Hypoallergenic, Recycled/Post-Consumer, Human Rights/Affirmative Action, ...

Possible Benefits : pre-theatrical set-up, participatory content, actionable story, ultra-low/low budget/tadpole channelization, post-theatrical data, universal visual story, reality-based character design, conflict-modeling, ... and media metabolics, which comprehensively describes a metric for cinematic production that considers the ecology of makers and users.



RATED-S CATEGORIES

A kind of "Good Housekeeping" seal for movies, "Rated-S" is a moniker that proscribes a level of narrative design and participatory engagement that adds functionality and utility to entertainment, while building on the potential of digital cinema using new social and interactive formats designed for both storytellers and moviegoers.

A PROPOSED MPAA RATINGS DESIGN BASED NOT ON WHAT CONTENT SHOULD BE REMOVED FROM A FILM (TO ACQUIRE A MARKETABLE RATING) -- BUT WHAT CONTENT MIGHT BE ADDED, SO AS TO ACQUIRE INSTEAD A PRE-BRANDED RATING (SO DEFINED TO SUPPORT CRITICAL VALUES CONSIDERED TO BE CULTURALLY AND HUMANISTICALLY VITAL), WHILE ALSO OFFERING UTILITIES DESIGNED FOR PARTICIPATORY PRODUCTION AND CONSUMPTION, AND ACTIONABLE EVALUATION.



"You can add an 'S' to any existing ratings category, e.g. PG-13-S, or build a 'Rated-S' narrative from the ground up..."

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CATEGORY 1

Social themes and participatory content make cinema relevant and actionable. By building story, or narrative usability, to investigate difficult social questions, cinema can interface public opinion and personal decision making. And while many films that are retrospective, or historical, offer reflection on critical cultural moments, the films that are forward-looking are often only technologically driven genre-based forms of popular entertainment. By adding a social layer to cinema, the opportunity to engage the public with specific topics using storyworld, character and dialogue can transform public opinion, launch discussion, and lead to representation of voice or action. *This is the power and potential of social narrative.*

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CATEGORY 2

Early spectacular narratives contain the antecedents of contemporary visual structure, where enlarged screen images inspired and entertained audiences. Today's VFX films -- films designed for the global box office -- emulate aspects of these more elemental visual narratives, from which our film grammar and communication arts have evolved. But film language is part of a continuous horizon where experimentation, new technology, as well as new kinds of content and media formats push the frontier of cinematic art. When a story communicates at this level, beyond rote dramatic structure or any codified visual dialect, it can communicate directly through motion, color, sound and other hyperlinguistic channels. It is this potential that can define future media literacy, neurocinema, or offer new inflections for an evolving global language and its audience.

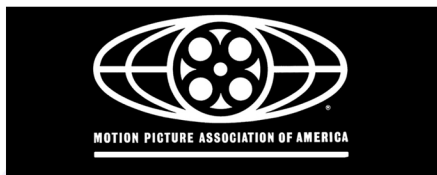
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CATEGORY 3

Clearly branded sustainable initiatives exist across many industries. Whether we are speaking about a LEED building, a hybrid or plug-in electric car, a low-fat, gluten-free snack, a hypoallergenic hygiene, beauty or household product, it is very easy to identify which products are manufactured in what way. There are biological, environmental, sociological and economic reasons that each of these procedural monikers are applied, and there is increasing demand for each product set. But cinema, so far, lacks the urgency that it too needs to be responsive to systemic cultural forces which have provided the currency for change across other industries. While sustainable filmmaking may invoke process at the production level (clean energy, film credits, grant programs, etc.), Rated-S provides new protocols and tools needed to support responsible story development and production. Sponsored initiatives can include hiring practices, new genres, crowdsource narrative design, etc.

CONCEPT SOCIAL NARRATIVE

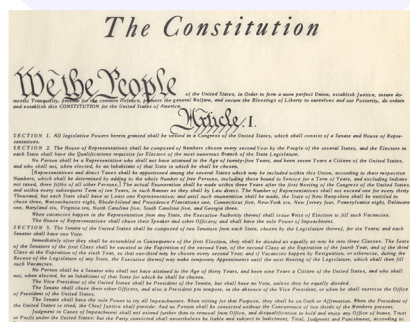


Rated-S CONTENT PROTOCOLS

“Gun management is not gun control.”

Rated-S structure supports cinematic narrative based in current events represented here across three vertices:

- 1) legal (expository, news)
- 2) technological (integrated to plot)
- 3) social (hyperstory elements including petition, civil action)



Protected public environments (schools, theatres, workplaces, etc.) with location sensor alerts.

<http://cnn.it/1VUrrKV>

The interpretation of the Second Amendment is polarized. Currently ruling leaves several questions unanswered, such as: whether regulations less stringent than the D.C. statute implicate the Second Amendment; whether lower courts will apply their dicta regarding permissible restrictions; and what level of scrutiny the courts should apply when analyzing a statute that infringes on the Second Amendment. **Both parties, however, want to exercise the same civil liberty -- “self-defense” -- but when one party infringes the civil rights of another rule of law remains contestable.**

Charlie’s Gun, “Rated-S” Feature



Amendment II

“A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed.”

“The right to protection without violence.”



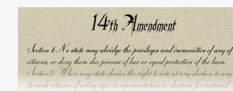
Second Amendment

- 1) (scholarly interpretation presents two theories where “individual rights” are favored or “collective rights” are favored)



New Gun Technology

- 2) (internet of things, sensors and non-lethal ammunition using dual chamber system w/ optics, sensors and bullets/darts)



Citizen’s Civil Protection Alliance

- 3) (The NRA Lobby is pro-gun or pro the right of the individual to possess a gun -- which is based on an interpretation supporting the rights of individuals to possess guns. There is cause in recent events that may support a 14th Amendment argument for “peaceful self-defense”)

Rule of Law (current regulation)

- a) weapons ban on government property
- b) illegal possession by juvenile or felon
- c) in NY, license restriction for concealed weapon for those not able to prove proper cause

Tracking /AI

- a) new gun technology protecting the liberty of those who wish to exercise the right to self-defense peaceably
- b) pilot use of “smart” guns at federal, local and state level which determines threat (i.e. modes for deter or desist)
- c) new technology means new industry revenue streams and police violence intervention

Petition / Activism

- a) formation of counter NRA lobby group based on a reinterpretation of collective rights theory in support of citizen rights and equal protection
- b) gun ownership would not be restricted other than which (by evidence) can be demonstrated as infringement on the civil liberties of those who assert to self-defend peaceably

CATEGORY 1