

Feasibility Analysis for Television Series of “VIE”

Prepared for
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Section I. Introduction

LCE conducted a strategic analysis for the opportunities and market interest for the fantastical, futuristic, sci-fi epic series *VIE*. The intent of this research is to provide an analysis of feasibility for television co-production prospects between Conor O'Hara and established production entities with deals at studios or directly with studios (Netflix, Amazon, Apple +, Disney+, Hulu, Paramount +, MAX, and other competitive markets). The current marketplace has expanded their original IP's that are in the sci-fi and fantasy world creation, which have increased in the global in the television arena. The past five years has seen an exponential interest from US filmmakers and production entities acquiring existing IPs (novels and graphic novels) alongside original IPs. The overarching issue that has become particularly acute since filmmaking has increased in the production space patently focuses on projects that are remakes or repeats of previous IPs. There are few original IPs in world creation. However, the genre bending projects that have caught audiences interests and have become successful breakouts in new world creation such as: *Foundation* (Apple TV +), *Silo* (Apple TV +), *The Expanse* (SyFy), which are projects that are complex sagas and are specifically international opportunities to film.

“VIE” TV Pilot – Introduction of the Lore Invention and World Creation

VIE expertly crosses between the fantasy and futuristic worlds. The characters all have a specific arc and storyline that do not seem to impede with the flow and pacing of the different time passages and world dimensions. There are many elements that are introduced throughout the worlds. The tracking of the different elements introduced throughout, such as: *Vie* is divided into seven avatars, she's the physical presence for Day who has trapped her in order to use her celestial power. And *Vie* is the essence in Hall's dreamlife whom he falls deeply in love.

1. *VIE* is a world bending, fantastical story that brings the ethereal past and earths future in a saga that follows three main characters. Everett Hall, Dr. Arthur Day and the key to everything *Vie*.
2. *VIE* is focused on the future hope for the world and it manifests through the characters in the pilot who are the key to saving the futures' tomorrow by traveling different dimensions to revisit the past and other worlds to salvage the future earth.

3. When 65-year-old Day becomes obsessed with his newest project, Overmorrow, it's inevitable that these different worlds are about to collide.
4. Civilizations has little demarcation between humans, Android and holograms show within in the glimpses of the media. AI is a mark that earth is now shared equally amongst the human and artificial world.
5. VIE incorporates various genres (*Sci-Fi, Drama, Fantasy*) and the way the script is written straddles between novel and screenplay. The "straddling" works up to a certain level, but at times the exposition is dense and at points confuse what is seen by the audience or is description for the reader.
6. These are the similar projects not in terms of subject matter but offer a blend of fantasy and science-fiction and deal with mythical matters.
FOUNDATION (Apple TV+)
SILO (Apple TV+)
THE SANDMAN (Netflix)
HIS DARK MATERIALS (HBO)
LOCKE AND KEY (Netflix)
THE EXPANSE (SyFy)
WESTWORLD (HBO)

Section II. Summary of the TV Industry

Introduction

The power of media can be extraordinary. Television programs like VIE have the capability to move global audiences, change patterns of thought, inform culture and illuminate the human condition in a way that no other medium can accomplish.

VIE has the potential be a new major tv series that could branch into the mainstream medium while still retaining the specific intellectual and deep spiritual essence that this project has been built off. The entertainment industry is open to projects that have deep rooted themes. VIE's theme is a look into the unique experience of being human and the universal experience of being alive. Furthermore, VIE expands the scope by creating a rich tapestry of world building and creating a unique lore about these spheres.

The Television Production Industry

Filmed entertainment production has been a vital industry in around the world. And in most countries these genres easily connect. Therefore, studios have an opportunity to see the project attract a wide audiences. In recent years, projects in the fantasy and sci-fi genre have been developed and produced internationally as well as continuing to be a mainstay in North America. Projects like VIE in the past would have been considered cost prohibitive, However, over the last decade the production and post-production processes have become spread out on a global scale. Advances in technology and various incentives along with decreased “input” costs such as labor mean that a production company based in a country can produce projects for studios halfway around the world and vice versa.

Because of increasing pressure to create content to keep up with high demand, a diverse knowledge of international macroeconomics, tax credits, production incentives, and monetary exchange rates becomes an important issue on a cost-revenue basis.

Given the benefits associated with film and television production, many governments in both the North America and abroad have become actively engaged in growing their local film and tv production industries, either through production incentives or other collaborations.

Currently, New Zealand, UK and Scandinavia have had some of the strongest financial and tax incentives to attract production for these such projects. The US will always be a film production haven and there are new territories that could easily sub for New York. Moreover, Canada’s government offers numerous financial and tax incentives for both production and infrastructure.

The industry has been especially successful across Canada with major co-productions between the US and Canadian companies have been increasingly occurring. Much of the growth in these major production centers have come from the ability to serve U.S. based productions. Conor O’Hara would be best suited to partner with a Hollywood studio and/or producer. Since Conor O’Hara is Canadian production in Canada would be the appropriate location.

Production and Economic Contribution in Canada

In all, operating revenue growth in Canada’s screen production sector between 2019 and 2021 was the largest since Statistics Canada began tracking this specific data in 2013,

according to Sylvie Lafond, chief of cultural industry surveys at Statistics Canada's retail and industry services division.

At 59.2 per cent, television productions generated the bulk of the country's overall operating revenue in 2021, while feature films made up 22.6 per cent of the total share, according to Statistics Canada.

Canada's film and TV industry has recorded significant growth with a greater number of local and international productions being shot in the country annually since the Great Recession of 2008. In the 2021/22 season (the most recent year of published data from the Canadian Media Producers Association (CMPA) that was released in June 2022 and covered April 2020 to March 2022), the film and TV industry generated \$9.3 billion in production volume, contributed \$12.2 billion to Canada's GDP, and provided employment for 244,500 people. However, according to the CMPA, the greater screen sector value chain across the country accounts for almost 347,000 jobs, nearly \$16 billion in labor income and slightly more than \$23 billion in GDP for the Canadian economy.

According to GoCompare, a British financial services comparison website, Canada is the third most filmed country in the world after the United States and the U.K.

Film and TV production in Canada by U.S.-based producers increased dramatically in the second half of 2020 despite the COVID-19 pandemic thanks in part to Canada's internationally recognized health and safety protocols with both Toronto and Vancouver surpassing pre-pandemic production levels.

Future production levels look promising with streaming services like Netflix, Hulu, Amazon and more recently Apple and Disney+ having radically increased production output – challenging the traditional domain of studios and broadcasters. According to Nordicity, yearly production spending from these streaming services is expected to be more than \$78 billion by 2023, up from \$40 billion in 2018. Meanwhile, the value of the global post-production market is forecasted to grow 25% in the next three years.

Section III. VIE

The Pilot

VIE is an epic journey following three characters through different universes, timelines and dimensions. In the pilot the audience is transported to various dimensions as they learn about the world first introduced by Dr. Arthur Day the creator of the Candent. Everett Hall a wanderer and troubled soul was counting on the Candent (*a life force*) to save his father. Unfortunately, Hall arrives too late to help him – Hall spirals into despair, where in his

dreams meets Vie after he takes the Candent for himself. She's a creation from the Heaven's – she the “divine essence.” He falls madly in love with her but loses touch with his reality.

The series VIE, has potential to be exposed to the world by building a universe that could have limitless possibilities as one could expand outside for other series.

Transmedia – Multi-platform approach to storytelling. Providing the audience, a different experience from each medium. Conveying the story on each platform with a different entry point and perspective.

Section IV. Creating the IP – Source Material

Overview

VIE is complex with many different aspects to keep track of as a fresh look into a newly created universe with unique mythical elements. Currently, the script reads like a novel and at times very hard to track where we (audience) are in the story or the various environments and elements that we (audience) are introduced over the different timelines. Furthermore, much of the description (exposition) in the script is for the reader not for a filmmaker to translate into the visual component of the production. O'Hara is creating a new world and language that needs to be carefully laid out, so an audience is not frustrated about keeping track or keeping up with new milieus and original conceptions. *Star Wars* and *Harry Potter* have done a great job not to leave the audience out of the loop whether it's creating new language, a new sport or understanding the different worlds and connections to one another. This needs to be carefully plotted out and it can't be all dialogue. What is the audience going to see? One of the key requirements for the industry to support an epic story that requires layer building, whether characters, worlds, language and new mythological lore is to create a source IP like a Graphic Novel. This adds value and interest to expand the opportunity for studio/streamer partnerships and attaching big name talent to the main roles.

Graphic Novel vs. Story Board

VIE is going to require a visual aid to bring to a filmmaker's attention. O'Hara has created a unique universe with a specific vision to the dimensions and characters.

It's highly suggested that creating a graphic novel would be a tremendous selling tool. It opens another revenue stream and gives the audience a companion piece where they can see

what the tone, style and unique visual elements will look like. Additionally, the creative language and the specific aspects of the mythology can be clearly spelled out.

A Story Board is similar, but it will lack the opportunity to develop the storyline to expand the exposition that will help the reader understand the space O'Hara is transporting them into. Moreover, this will not create another ancillary revenue opportunity.

Pitch Deck and Format

Depending on development budget the next best opportunity is a Pitch Deck. Here would be a very streamlined unambiguous document to relay the storyline, episodes, visuals, themes and characters. The format should be very specific about the episodes, character arcs, plotlines, and the opportunity for expansion for a Season 2 and 3.

Section V. Financials

Financial Analysis

There are four key points in a project's life:

1. When it either partners with co-producer or sell to a studio.
2. When a new season is picked the project is deemed profitable.
3. Inception from idea to production, release and distribution
4. As streaming transforms, hit series have had sales up to \$30million with the cost plus system.

The streamers have increasingly put money into the epic saga television space over the past decade. Selling to the growing platforms eager to bulk up their content libraries– a larger market for the kind of innovator-driven television has been found on all the various streamers.

These projects are big budget with heavy SFX and are cinematic and told in stylistically distinct ways that differentiate themselves from other projects in this genre.

According to Parrot Analytics, the number of original streaming series has increased about 77 percent between January 2019 and July 2022, while “demand” (a metric based on factors including social media and peer- to-peer file sharing) has shot up nearly 186 percent. In 2021, an analysis from data solutions company Diesel Labs found that these series accounted for

19 percent of Netflix's catalog, 16 percent of Amazon's and 34 percent of Disney+'s (home to *Star Wars* brand).

Fantasy and Sci-Fi series do particularly well with the Millennial and Gen Z demographic. There is an interest from the female demographic looking for stories that have a romantic and fantasy element. These stories have been a way for female audiences who are deemed as "un-interested" in Sci-Fi by creating a mechanism for fans to connect with the romantic characters and boosting interest in watching with other individuals as an event.

New age of the Sci-Fi Genre

Some of these series have gained cult status, others have gained major recognition and success such as "Mandalorian", "Watchmen" and "Westworld."

"VIE" fits into this focus as it's set in an alternate history. Today's climate of social awareness wants their characters to embody a new, inclusive space that transcend the social and cultural icons of our time. Vie's character is just that- her character resonates with a North American and global audience. The audience wants to root for their hero and connect with their journey.

Netflix, HBO, Amazon, Apple + and Disney/Hulu are actively buying this content. These are the best avenues for proper distribution acquisition.

Development Capital Requirements

The budget costs for VIE development will range depending on the timeline to take to market. This budget should be decided by Conor O'Hara depending on the timeline and budget limitations available to him.

In Phase 2, LCE will help to develop the material assets necessary to take to the marketplace. If the timeline is having materials ready for mid-September, LCE recommends tightening the pilot screenplay, have a format and pitch deck with clear visuals.

The bi-weekly fee for deliverable preparation for the market would be \$3,350 (payable July 21st) starting July 24th.

LCE will build the business strategy, work with Conor O'Hara to create a pitch deck or source someone to create the deck.

LCE will identify the correct partners, packaging and schedule to take VIE into the market ready to sell.

Section VI. In Conclusion

The series, VIE, is favorable project for television production. It is a property that will remain competitive as it's likely it is likely that international audiences will gravitate to this content to. Thus, expanding audience reach and creating possible future opportunities for feature film spin offs.

Most importantly the intention is to expose this deeply personal and well thought out story to the world. There will be several ancillary prospects to grow and expand the characters and the universes. The ROI will be an important factor so it's essential to ensure that a partner will see the potential to build up an audience that will grow with the series. Additionally, the characters for Vie, Hall and Day will be a competitive casting opportunity, thus, bringing in A-list talent.