

I'M NOT DEAD! THE BIRTH OF THE NEW ROMANTICS PROSPECTUS

CONTACT DETAILS

CHRIS AMOS
Chrysaor Productions Ltd
m: + 44 (0)7879 816369
e: chris@chrysaorproductions.com
w: chrysaorproductions.com

Executive Producers

Randy Barbato and Fenton Bailey

Producer

Chris Amos

Director

Kevin Hegge

An authorised person has not approved the content of this promotion and engaging in any investment in reliance on this communication may expose you to a significant risk of losing some or all of the cash you may invest.

TABLE OF CONTENTS

1. BUSINESS CONCEPT
2. FILM SYNOPSIS - DRESSED AS A GIRL
3. THE MARKET
4. FILM DISTRIBUTION & MARKETING STRATEGY
5. THE CREW
6. SCHEDULE
7. BUDGET AND INVESTMENT
8. RISK STATEMENT
9. FUTURE OF THE BUSINESS

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

1. BUSINESS CONCEPT

Chrysaor Productions Ltd is a company established to specialise in producing commercially viable films focused on key social, historical and political moments in British and international history.

I'm Not Dead! The Birth of the New Romantics is the follow-up Chris Amos' first feature documentary film *Dressed as a Girl* which addresses the social context of the alternative drag scene in East London through first-hand accounts. That film was picked up for UK distribution by Peccadillo Pictures and represented by sales agents Journeyman Pictures who specialise in documentaries. The film recently launched on Netflix in the UK and screened in over 20 international film festivals.

Now attention moves to *I'm Not Dead! The Birth of the New Romantics* which once again chronicles the lives of a counterculture movement, this time the focus in on the New Romantics scene of the late 1970s, early 1980s.

A single purpose vehicle (SPV) will be set up as a subsidiary of Chrysaor Productions Ltd. *I'm Not Dead! The Birth of the New Romantics* will be made on a £60,000 budget, produced to broadcast standard for a prime time TV slot in the UK and international film festival run, with international TV sales expected. The film is in development currently with financing to be in place by the end of October. Pre-production is happening now with filming to take place between November 2016 to January 2017

All monies invested will go directly to producing, marketing and distributing *I'm Not Dead! The Birth of the New Romantics*. The success of this film will enable Chrysaor Productions to launch future projects.

Director Kevin Hegge is based in Toronto, Canada, in 2015, he received a development grant from Canada Council for the Arts to visit London to research this film. He has done preliminary interviews with key people and sourced a crew to work with.

Executive producers Fenton Bailey and Randy Barbato from World of Wonder based in Los Angeles (*RuPaul's Drag Race*, *Mapplethorpe: Look at the Pictures*) are once again back on board following their involvement with *Dressed as a Girl*.

2. FILM SYNOPSIS - I'M NOT DEAD! THE BIRTH OF THE NEW ROMANTICS

In the wake of Steve Strange's and David Bowie's deaths, *I'm Not Dead! The Birth of the New Romantics* meets some of the influential Blitz Kids still alive

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

whose antics in late '70s and early '80s London defined decades of global fashion, music, art and club culture to follow.

Through combining rarely seen archival footage and candid interviews with core members of the New Romantic movement; including, Boy George, Princess Julia, Judy Blame, Pam Hogg, Philip Sallon, Mark Moore and Mark Almond alongside interviews with other influential tastemakers including; Grayson Perry, Andrew Logan, Zandra Rhodes and Vivienne Westwood, we revisit the era to reflect on the past and show how this has impacted on their future lives.

We discover the values that drive the New Romantics and find out how these radical elders have carried the creative driving force of their youth into their older age. Their lives, past and now, are not only influential but inspirational. They prove age is just a number when it comes to having an exciting youthful life.

I'm Not Dead! The Birth of the New Romantics is the definitive account of an often glazed over microcosm of the iconic scene which is finally gaining the recognition and acknowledgement for its contribution to modern culture it deserves.

3. THE MARKET

We believe there is both a strong market for this film both in terms of audience appetite and in terms of a broader market for UK based documentaries.

Over the past ten years the documentary market has been expanding, with box office sales growing and the rise of Video on Demand platform. The number of documentaries released in the UK is growing every year. According to the latest BFI Statistical Yearbook, 117 documentaries were released in UK cinemas in 2015 (up from 89 documentaries in 2013).

I'm Not Dead! The Birth of the New Romantics is both a British film and a social documentary, which gives it a strong standing in the market place. Of the documentaries released in 2013 in the UK, 33 of them were British, accounting for around 37% of all documentaries released. They grossed £9.4 million which is over 80% of all box office receipts for documentaries in the UK, showing the appetite for UK produced documentaries in the UK box office.

The film is aimed for a limited cinema release as this is one of the most effective shop windows for film - creating publicity which can push demand in the video on demand (VOD) and DVD markets. This market allows for much smaller distribution costs than cinema, therefore increasing the profit share for any sales.

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Typically a film is available on streaming sites such as Amazon Prime, Netflix, iTunes and now the BFI has released their own platform for VOD. On these sites films are available for both rental and to purchase, generally with a 70/30 split in favour of the filmmaker. With these sites you need to go through an aggregator, who generally also take a fee. Also sites such as Vimeo are starting to introduce VOD self-distribution platforms, where the filmmaker distributes themselves through the service, which in Vimeo's case has over 170 million users worldwide. The filmmaker takes 90% of profits, with 10% going to Vimeo. This is a key area of the market that is rapidly growing and changing and offers a great opportunity for filmmakers to get the film to a large audience.

DVD and Blu-Ray are also a large part of the market for feature films. In 2013, 162 million DVD and Blu-Rays were sold, with 24% being UK films. Documentaries accounted for 0.6 % of these sales, which is a market share of almost 1 million sales.

We believe this film will appeal to four major audiences:

- LGBT Community
- Creative Arts Scene
- Men and Women aged between 40 to 65
- University Students aged between 18 to 25

4. FILM DISTRIBUTION & MARKETING STRATEGY

We aim to work with Journeyman Pictures as our sales agents to represent the film to international documentary markets.

As with our previous film *Dressed as a Girl*, we expect to have the UK premiere of *'m Not Dead! The Birth of the New Romantics* at BFI Flare: London Gay and Lesbian Film Festival in March 2017. BFI Flare is the UK's longest LGBT film festival running and with over 22,000 admissions, one of the largest gay film festivals in the world. As it is based in London, where the *'m Not Dead! The Birth of the New Romantics* is set, this makes the perfect place to launch the film.

The distribution strategy outlined below describes the plan for the distribution of the film in the UK throughout April to December 2017. Experience has shown that a film's international prospects are better if a film has been successful in its own market. We are anticipating that a successful launch of the film at BFI Flare will provoke interest from distributors, especially within Europe. In terms of exploiting the film in the USA market, we will be taking the advice of our American executive producer, Fenton Bailey of World of Wonder.

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

UK Independent Cinemas

We aim to distribute the film through independent cinemas. Building on the exposure at Flare and with the interest we have already had in the film, and its content, we feel it would be perfectly suited to the independent cinema market. We have the backing of World of Wonder an international media production company based in Hollywood who have succeeded in this type of distribution before and are handling UK distribution. Furthermore we have worked before with Peccadillo Pictures on the distribution of *Dressed as a Girl* to UK cinemas via the BFI sponsored Pout Film Festival.

We will use our already established base within the lesbian, gay, bisexual and trans (LGBT) community via our social media and personal links with various organisations and groups and promote our cinema run directly to our target audience, making sure we take full advantage of a limited nationwide release.

This will involve specific direct marketing to those who have a relationship and stake in the project. For example we will:

- Ask our media partner Gay Times to send out messages via Facebook to all fans with the date of the film's release and a list of cinemas screening.
- Ask local Gay Pride organisations to partner with their local independent cinema screening the film and promote screenings and events around the film's release to their affiliates in the local area.
- Approach gay rights charities and organisations including Terrence Higgins Trust, Stonewall, Albert Kennedy Trust and The Peter Tatchell Foundation to publicise the film to their supporters.
- Publicise screenings and events through Twitter and Facebook, connecting with personalities who have already lent support to the project.
- Take advantage of all mainstream press promoting the anniversary of the New Romantic scene.
- Work with art institutions such as BFI, Tate Modern and ICA in London to promote screenings.
- Utilize celebrities who are featured in the film and promote to their fan base.
- There will also be a photography exhibition and soundtrack to accompany the film.

As part of this work we have developed an individual strategy for each of the four audience groups we are targeting (which is available on request).

The strategy for *I'm Not Dead* draws on the experience of other documentaries which have been released recently which *appeal to identifiable market segments*. For example, in 2014, the documentary *Still the Enemy Within*, about the 1984/5 miners strike, was shown in over 100 cinemas and community screenings in the

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

UK through the building of a social network in the trades union movement. The film was in the top twenty UK cinema documentaries for this year.

UK Community and event led screenings

The second leg of the distribution strategy will be through specially arranged community screenings, coinciding with the upcoming pride festivals throughout summer (there are over 35 Pride festivals in 2016). Targeting some of our key audience directly, by using established links, we feel we can make this model successful.

We would use our strong supporter base to galvanise people to attend screenings around the country. We would utilise our strong links with members of the gay community and programme the screening as part of the Pride Festival for each town or city. This would allow us to use our large networks to bring along a ready made audience to see the film.

We will create event screenings, with the stars of the film performing at the Pride event and then attend a Q&A following the film screening. Gay Pride events are attended by over 500,000 people across the UK.

All of these one off events will help to build the reputation of the film, so it garners the maximum amount of attention during its cinema run. Likewise a successful cinema run will positively feed into community and event led screenings.

UK DVD and Video on Demand

We aim to release the film on DVD and VOD (video on demand). This is an increasing market, and we feel that this film is an historical document, that people will want to own.

With the increase of streaming and downloading, this is a great place to make the film available. A documentary that has used this distribution method to great effect is a film called 'Food Matters'. This is an Australian documentary about healthy eating and nutrition. They have sold over 175,000 copies of the DVD alongside around 50,000 downloads/rented online streams. They spread the word mainly through word of mouth and social media, a strategy we would use, tied into our other methods of distribution and our strong supporter base.

We will be building on the strong presence we already have online. Our existing fan base via Facebook, Twitter and Instagram reaches over 60,000 fans. This is well before we have released the film.

This strategy ties links with the cinema and community screening plans as we believe event and well marketed cinema screenings with the associated press

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

can be a strong driver for DVD and VOD sales of the film. We will also be selling DVDs at the community and cinema screenings, tapping straight into the market.

International distribution and other potential revenue

We already have international film festival interest on the back of the success of *Dressed as a Girl*.

We will also seek to generate revenue through the following exploitation.

- UK TV deal
- International film festival screenings
- International Video on Demand deals
- International TV deals
- International UK DVD sales
- Soundtrack album sales

Alongside this we will sell merchandise with the film which help cover the cost of promoting and marketing of the film.

5. THE CREW

Director - Kevin Hegge

Kevin is a filmmaker, curator and writer based in Toronto, Canada. His first feature-length documentary, *She Said Boom! The Story of Fifth Column* premiered in 2012 at the Hot Docs festival in Toronto and later won Best Canadian Film at Inside Out LGBT Film festival. The film went on to screen at over 50 film festivals internationally.

Executive Producers - Fenton Bailey & Randy Barbato

Fenton and Randy have worked as a producer and director with success in both film and TV. Together in 1991 they founded World of Wonder an international media production company based in Hollywood and London, the company creates factual TV and documentaries. Some of their documentaries and films include the films *Hot Property* (1997), *The Eyes of Tammy Faye* (2000), *Party Monster* (2003), *Tori & Dean: Inn Love* (2007) and on television the phenomenally successful *RuPaul Show* and *RuPaul's Drag Race*. They recently directed the well received *Mapplethorpe: Look at the Pictures*.

Producer - Chris Amos

Aussie entrepreneur and film fanatic Chris graduated with a degree in Film & Television from Queensland University of Technology, Australia, in 1997. Since

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

then he has a long history in media including editorships at The Sun and Bent magazine and is an established film critic. He is completing a Scriptwriting MA at the London School of Film, Media & Performance. Chris set up Chrysaor Productions to make innovative films about counterculture subjects. *Dressed as a Girl* marked his debut as a film producer. Chris is currently shooting *Hating Peter Tatchell*, a feature documentary to celebrate the 50th anniversary of campaigning of human rights activist Peter Tatchell. The film will be narrated by Sir Ian McKellen.

6. SCHEDULE

Production Timeline

August '16 - September - Pre-Production

October '16 - Financing Locked in

November '16 to January 2017 - Filming 20 days over 6 weeks.

February '17 - Rough Cut

April '17 - Final Cut

7. BUDGET AND INVESTMENT

The total budget for the film is £60,000. The budget is considerably low because we will licence the music contributions at minimal cost by releasing a soundtrack which the artists will be entitled to the proceeds of.

So far the film has been funded by a Canada Council of Arts research and development grant of £5,000 for director Kevin Hegge. The company is, accordingly aiming to raise a minimum of £40,000 through the sale of 40,000 shares at £1 per share, representing 20% of the company's share capital. Or 5 points per £10,000.

A SPV company will be set up as a subsidiary company of Chrysaor Productions Limited. To facilitate the investment of £40,000 the share capital will be reorganised so that there are 160,000 A shares, held by Chrysaor Productions and up to 40,000 B shares to be held by the investors. The A shares will carry full voting rights (in relation to management of the company); the B shares will be issued to investors and will have full economic rights ranking equally with the A shares. The intention is that the producers must be free to manage the company, complete and distribute the film, but that investors should of course have a full financial interest in the company and its profits. The rights to the B shares cannot be changed without the agreement of the B shareholders.

Shareholders will start to participate in profits when all of the costs of production and distribution have been met.

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

SEIS Investment

The directors believe that the company will qualify under Seed Enterprise Investment Scheme (SEIS). Accordingly the directors intend to apply to HMRC for recognition as a SEIS company, so that outside investors in the company can obtain tax relief on their investment.

Relief is at 50% of the cost of the shares, to be set against the individual's Income Tax liability for the tax year in which the investment was made.

Minimum Investment of £500 up to a maximum of £100,000. Relief is then given against the Income Tax liability of that preceding year rather than against the tax year in which those shares were acquired. This is subject to the overriding limit for relief for each year.

In order to feel the full effects of SEIS, the investor must retain their investment in the company for 3 years. Individual investors, regardless of their marginal income tax, can receive initial income tax relief of 50% on investments up to £150,000.

Example 1

Jenny invests £30,000 in the tax year 2015-16 (6 April 2015 to 5 April 2016) in SEIS qualifying shares. The SEIS relief available is £15,000 (50%). Her tax liability for the year (before SEIS relief) is £50,000 which she can reduce to £35,000 as a result of her investment.

Example 2

James invests £20,000 in the tax year 2015-16 in SEIS qualifying shares. The relief available is £10,000. However his tax liability for the year before SEIS relief (2013/2014) is £8,000. James can reduce his tax bill to zero as a result of his SEIS investment, but loses the rest of the relief available.

More information is available here - <http://www.hmrc.gov.uk/eis/>

Please note that whilst we have received legal advice that investments of up to a total accumulated value of the first £150,000 raised for the company should qualify for SEIS relief, this cannot be guaranteed until we receive advanced assurance from HMRC that the company will qualify. After our first round of investment has been secured, we will start this application for EIS. Associated fees are prohibitive to doing this before investment was secured.

POTENTIAL PROFITS FROM THE FILM DETAILED BELOW

All figures are based on prudent estimates, based on reach of our marketing model.

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Possible income from UK cinema, community and event led screenings.

TABLE 1: LOW INCOME BASED ON COMMUNITY SCREENINGS OVER A PERIOD OF THREE YEARS

Number of screenings	Profit per screening	Total profit from screenings
50	£125	£6250

TABLE 2: MEDIUM INCOME BASED ON COMMUNITY SCREENINGS OVER A PERIOD OF THREE YEARS

Number of screenings	Profit per screening	Total profit from screenings
100	£150	£15000

TABLE 3: HIGH INCOME BASED ON COMMUNITY SCREENINGS OVER A PERIOD OF THREE YEARS

Number of screenings	Profit per screening	Total profit from screenings
150	£200	£30000

Note: The profit per screening represents the company's share of box office income. the Medium and High range forecasts assume higher levels of occupancy at screenings than the low range forecast.

Possible profit from worldwide DVD sales

TABLE 4: LOW INCOME BASED ON DVD SALES OVER A PERIOD OF THREE YEARS

Number of DVD sales	Average profit per sale	Total gross profit from Sales
10,000	£6	£60,000

TABLE 5: MEDIUM INCOME BASED ON DVD SALES OVER A PERIOD OF THREE YEARS

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Number of DVD sales	Average profit per sale	Total gross profit from Sales
20,000	£6	£120,000

TABLE 6: HIGH INCOME BASED ON DVD SALES OVER A PERIOD OF THREE YEARS

Number of DVD/sales	Average profit per sale	Total gross profit from Sales
50,000	£6	£300,000

Possible profit from VOD sales

TABLE 7: LOW INCOME BASED ON VOD SALES OVER A PERIOD OF THREE YEARS

Number of VOD sales	Average gross profit per sale	Total gross profit from Sales
10,000	£4	£40,000

TABLE 8: MEDIUM INCOME BASED ON VOD SALES OVER A PERIOD OF THREE YEARS

Number of VOD sales	Average gross profit per sale	Total gross profit from Sales
25,000	£4	£100,000

TABLE 9: HIGH INCOME BASED ON VOD SALES OVER A PERIOD OF THREE YEARS

Number of VOD sales	Average gross profit per sale	Total gross profit from Sales
45,000	£4	£180,000

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Possible television sales income

The marketing and distribution strategy aims to give the film a public presence to drive DVD and online sales. However, the film's premiere at BFI Flare will also probably attract the attention of distributors and broadcasters. We think the chances of a sale to mainstream terrestrial UK television are high but there are prospects for the film to be sold to digital channels and overseas. We estimate that the income from this source could be £30,000 inside the UK and a further £100,000 from overseas TV sales.

8. RISK STATEMENT

Investment in the film industry is highly speculative and risky. There can be no assurance of the economic success of any motion picture since the revenues derived from the production and distribution of a motion picture depend primarily upon its acceptance by the public, which cannot be predicted. The success of a film depends on various factors including the audience appeal, casting the right contributors, the director's vision, the timing of the release and the amount of marketing the distributor devotes to the film's release. A film's originality and commercial appeal also determine the overall success it finds. All these factors and more can influence the amount of revenue a film makes by the end of its lifespan, from a cinematic release to the shelves of a video and DVD shop and its Sunday night television debut.

The commercial success of a motion picture also depends upon the quality and acceptance of other competing films released into the marketplace at or near the same time, general economic factors and other tangible and intangible factors, all of which can change and cannot be predicted with certainty.

9. FUTURE OF THE BUSINESS

I'm Not Dead: The Birth of the New Romantics marks Chris Amos follow-up to successful *Dressed as a Girl* which was Chris Amos' first film as producer. In the process he has learnt an enormous amount about the business of independent filmmaking. With this knowledge and the established skills of executive producers Fenton Bailey and Randy Barbato, Chris now intends to develop and produce other films which tell the story of social and historical movements in Britain and America today.

The ideas under consideration are:

1. Feature length biopic of Leigh Bowery.

Leigh was an Australian performance artist, club promoter, actor, pop star, model, and fashion designer, based in London. He is considered one of the more influential figures in the 1980s and 1990s London and New York City art and fashion circles influencing a generation of artists and designers. His influence reached through the fashion, club and art worlds to impact, amongst others, Meadham Kirchhoff, Alexander McQueen,

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

Lucian Freud, Vivienne Westwood, Boy George, Antony and the Johnsons, Lady Gaga, John Galliano, the Scissor Sisters, David LaChapelle, Lady Bunny plus numerous Nu-Rave bands and nightclubs in London and New York City which arguably perpetuated his avant garde ideas.

2. **Hating Peter Tatchell Documentary**

The true story of world renowned human rights activist Peter Tatchell. Filmmaker Chris Amos seeks out to find out why the UK's leading human right activist Peter Tatchell was for decades a public hate figure and is still today targeted with hate campaigns and smears by the far right and far left. However over the past decade, Peter has gone from being one of the most despised public figures in Britain to one of the most loved. Despite this, there are still those who oppose him. Hating Peter Tatchell charts his 50 years of human rights activism and the immense personal price he has paid: hate mail, death threats and violent assaults - the latter resulting in brain and eye damage. This film documents his triumphs and tribulations, which have impacted British politics and the politics of other countries including Russia, Zimbabwe and South Africa. It includes challenges to, and encounters with, Tony Blair, Robert Mugabe, Mike Tyson, the African National Congress leadership and successive Archbishops of Canterbury.

CONFIDENTIAL - DO NOT DISSEMINATE.

This film prospectus contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.