

**Invest in an innovative film production model
for international markets**



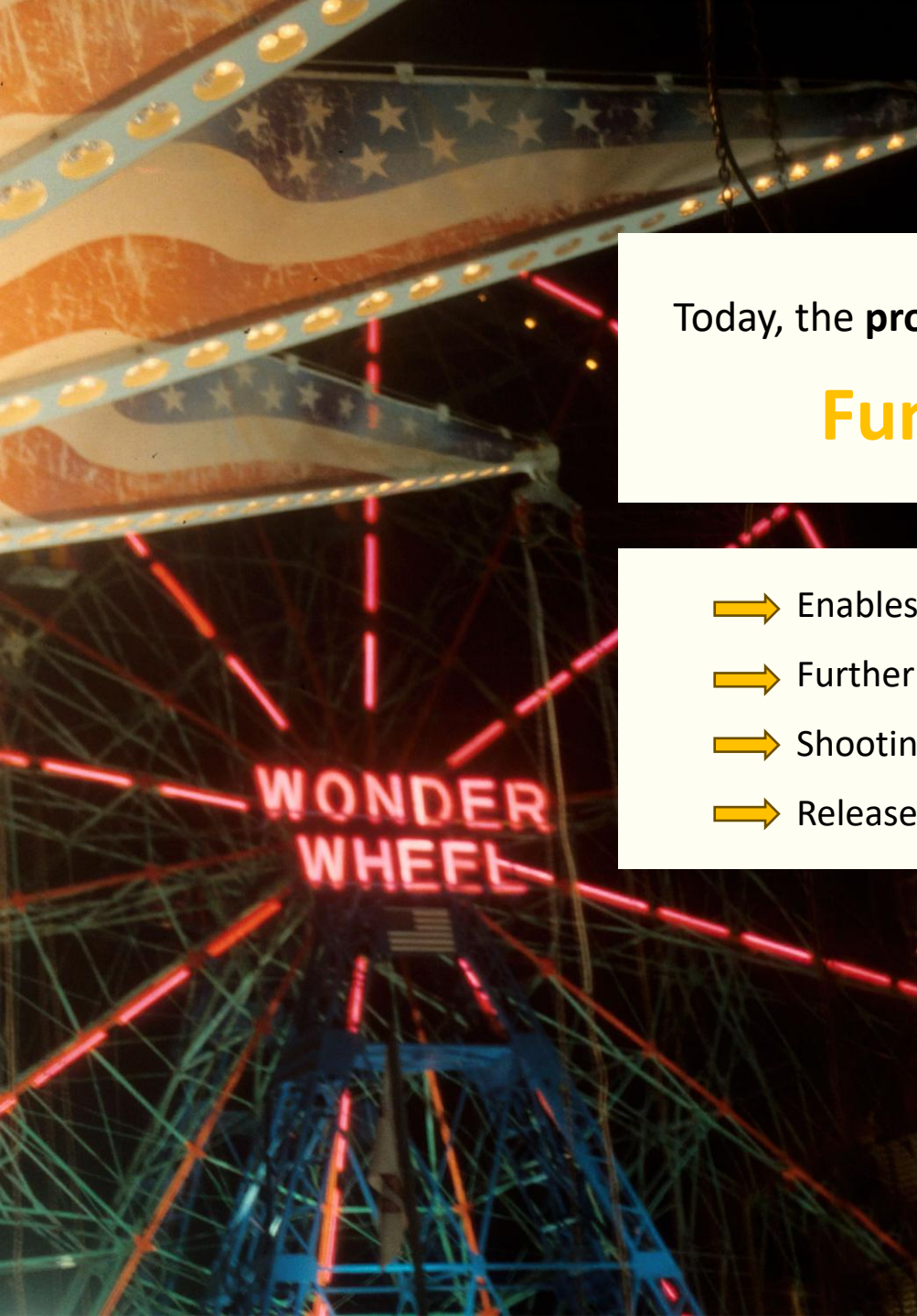
Our development team has examined all production models available in France and abroad to develop a **unique and innovative model of film production**.

The M.A.D model is:

- + A new and secure system of financing
- + The conception and calibration of film projects optimized for the market

We apply our model to our project **Obsolescence**, a project which breaks **new ground in superhero films**, constructed with a **budget of 8,5M€**





Today, the **production of Obsolence** is launched.

Funds raised 1.6M€

- ➡ Enables us to launch film production
- ➡ Further fund-raising in 2025: Target 2.5M€
- ➡ Shooting in winter 2025/2026
- ➡ Release and revenues in 2026



MEDIA ARTISTIC DEVELOPMENT

has invented a new model of film production which enables international commercial exploitation and high level of profitability

Our **innovation** lies in our successful **blending of 2 systems** that today function separately.

- **The institutional system of European financing**
(automatic funding, subventions, aids)
- **The industrial and commercial international system of mid-movies** (North American model)

1 - The International Film Market

A colossal market, dominated by science-fiction and superhero films

North America represents 1/3 of the world market
France represents only 4% of the world market

The film and entertainment market in the USA in 2023 represented
\$94.45 billion

Surprisingly, the film industry continued to grow through the pandemic and should see
a compound annual growth rate of 4% between 2018 and 2025

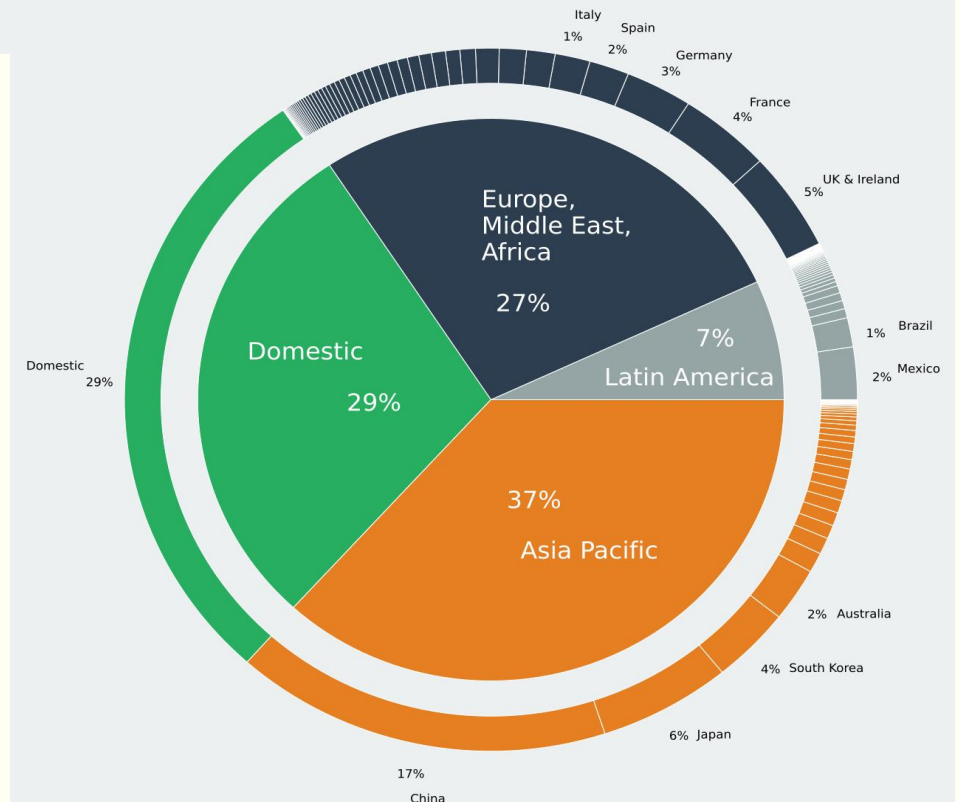
(source :Movies And Entertainment Market Size, Share & Trends Analysis Report By Product (Movies, Music & Videos), By Region, And Segment Forecasts, 2022 – 2030 www.grandviewresearch.com)

Annual revenues of the global film production and distribution industry
\$76.7 billion in 2023

(source : [statista .com](https://www.statista.com))

2022 Worldwide Box Office

Breakdown of the total worldwide box office by region from January 1 to December 31, 2022.



1 - The International Film Market

A colossal market, dominated by science-fiction and superhero films

- **Superhero films** have become **the most popular and most profitable genre** in the world
- **Adventure – Action – Drama: 63%** of the global box office between 1995 and 2023. **Fantasy and science-fiction films predominate** in the Adventure/Action categories.
- **Original scripts represent 44.57%** of the box office and are far and away **the bestselling content**
- **81.4% of films produced today use English** as their principal language

(Stephen Follows, Film data and education)

(Source, the numbers & Statista)

2 - Film production in France

A predominant institutional system

A strong institutional system Centre National du Cinéma

A public structure administering:
**schemes – funding
regulation
of film financing**

**+ SOFICA Financing
Television stations**

Cultural and thematic anchoring

Not mainstream themes

Focused on comedy

Little opportunity for genre films
(action, adventure, science-fiction, fantasy...)

Secure but limited financing

Average budget of a French film: €4m

Francophone policy

No support for English-language films

Low levels of international distribution

Only 17m tickets sold worldwide



**Financially secure but limits on
opportunities for international
exploitation**

French films not conform to international
standards

**Limits on the industrial nature
of French film production**

3 – The Model of American Mid-Movies

A balance between production quality and invested sums

100% private funding

system of varied investments:

Investments of production companies

Investment of sellers/distributors

Private equity investors

Balanced budget between \$8m and \$25m

Production quality + managed costs = profitability

70% of films produced on this model are profitable

(source: thenumbers/USA)

The most commercial genres

Adventure, action, science-fiction, thriller...

Worldwide exploitation

North America, Europe, Asia

Mainstream themes

Films made in English



Very industry focused
100% investment financing
riskier
Considerable profitability pressure to pay investors for all financing
Needs a part of institutional money to be more profitable

4 - M.A.D: a unique financing model

A secure model which combines several systems in optimal ratios

A financing drive for only 1,8M€



produces a film with a budget of 8,5M€

Private equity and financing drive

Investors, family office, investment fund,
French and international wealth managers



The system of international coproduction

which allows a **single film to have several nationalities**, and thus to benefit from **institutional funding** in those countries (tax shelters, subvention, tax rebates, regional aids...).
Not accessible for American films



Financing from international sales

Financing from international sales (pre-sale distributors) can range from 20% to 30%

20% of total budget

60% of total budget

20% of total budget



A secure and profitable financial strategy

Investment generates automatic and secured institutional funding in the coproducer-countries and attracts financing from international distributors

4 - The M.A.D production system

An industrial approach to projects designed for the international market



4 - M.A.D: Overview of benefits of this production model

- **Increases exploitation potential**
With the M.A.D model, projects benefit from **exploitation opportunities in 80% of the world market** (North America, Europe, Asia)
- **Reduces profitability pressure drastically**
60% of the budget comes from international public investment, less demanding of return on investment
- **Diversification**
Unlisted investments, unconnected with financial markets
- **Go behind the scenes on a film set**
Meet the team, follow each step and plunge into the experience of making a film.
- **A very short cycle of exploitation and return on investment**
83.7% of revenue is generated in the first 24 months of exploitation. Dividends paid from year 2 onwards, in a cycle of 5 years (*CNC figures*)

4 - M.A.D: How we make your investments secure

From start to end of the project

2024

FILM DEVELOPMENT

Before production

Immobilization of investments

Invested funds remain immobilized

before production starts (Except legal and administrative costs within M.A.D)

The **development costs**, up to \$160,000, are being met by a coproducer, Amelia Hoffmann A.A.

2025

FILM PRODUCTION

During the production

Solid system of insurance begins with production

All audiovisual and film productions have **obligatory and extremely solid assurance policies** (with numerous guarantees) **from the moment production starts** in order to protect investors and financiers.

A **completion bond**, guaranteeing completion within a given timeframe and budget, is a **legal obligation** for all international coproductions

2026

FILM RELEASE

Upon release

Safety net: purchase by streaming platforms possible

Platforms buy for between **100% and 150% of a film's production costs**, films which for different reasons do not have a cinema release

Platforms are extremely eager to buy content and **actively looking for films which have not had cinema releases**

4 - M.A.D: Successes in our category of project



CHRONICLE (2012)

by Josh Tank

Budget \$12m

Revenue \$140m

Unknown cast

Director's first film

Our reference

Superhero film
Social treatment
Teen movie aspect
Naturalist special effects
International release
Recognized artistic collaborators



GET OUT (2017)

by Jordan Peele

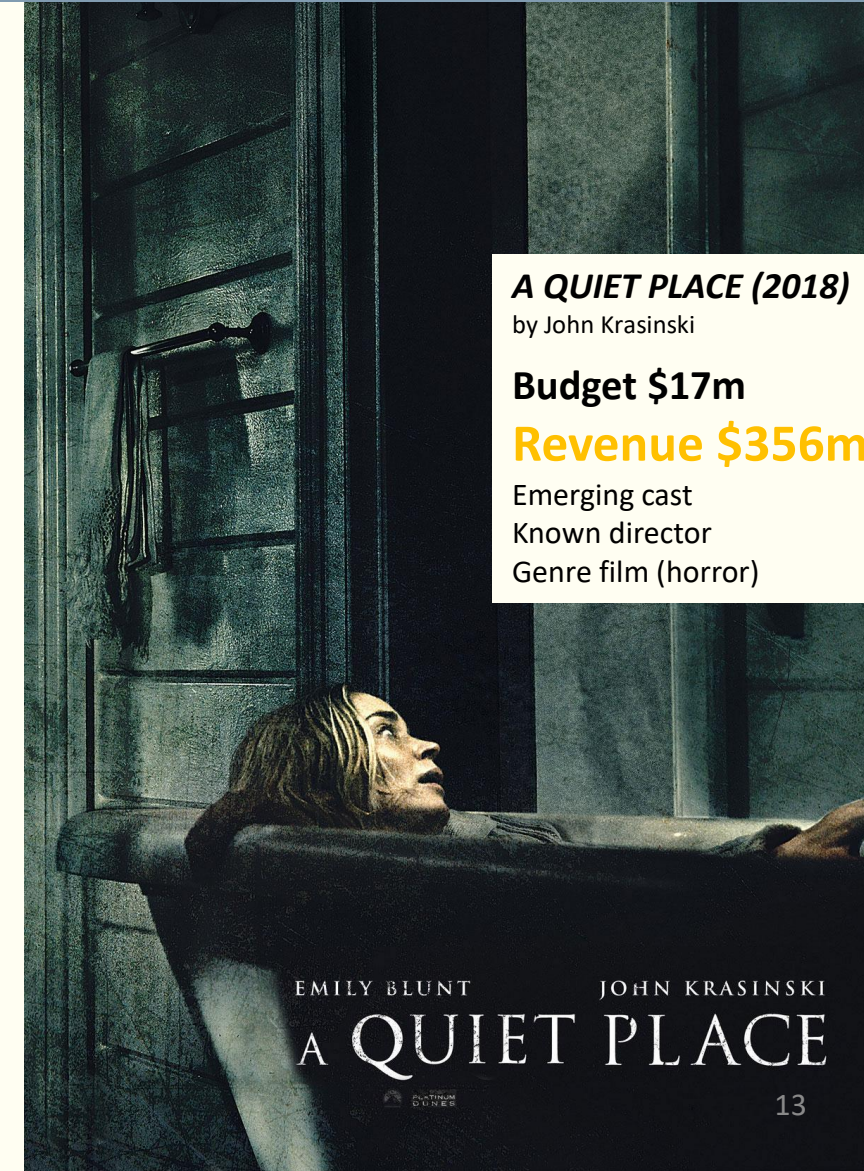
Budget \$4,5m

Revenue \$269m

Unknown cast

Director's first film

Genre film (horror/thriller)



A QUIET PLACE (2018)

by John Krasinski

Budget \$17m

Revenue \$356m

Emerging cast

Known director

Genre film (horror)

Innocence has a power Evil cannot imagine.



PAN'S LABYRINTH (2006)

by Guillermo Del Toro

Budget \$19m

Revenue \$83m

European casting, little appeal on international market Fantasy/drama



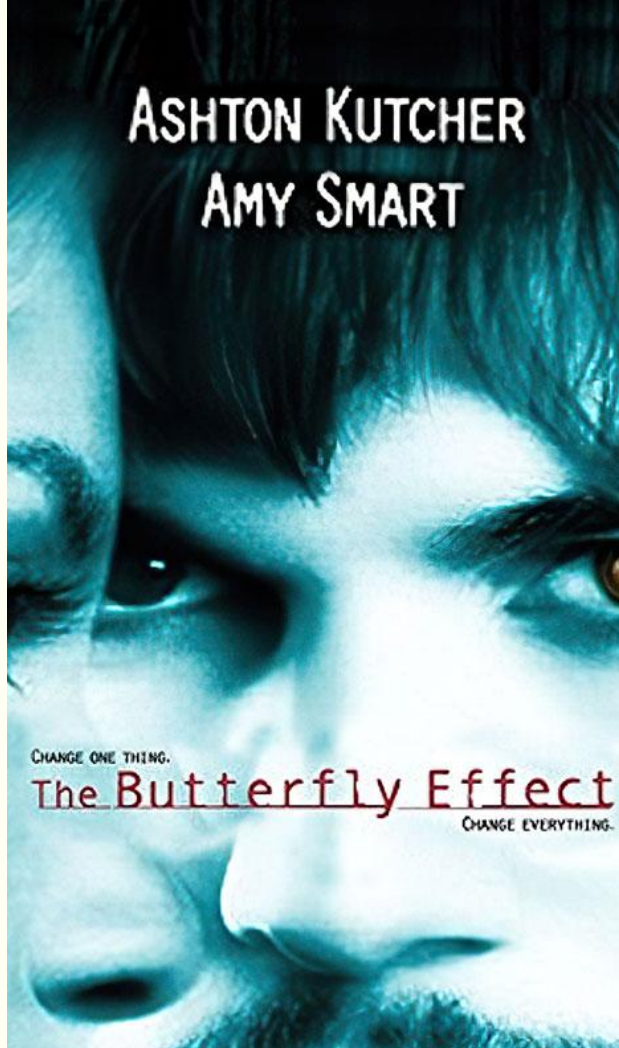
THE LOBSTER (2015)

by Yorgos Lanthimos

Budget \$4m

Revenue \$15m

Unknown cast
Director's first film
Dystopia/drama



**ASHTON KUTCHER
AMY SMART**

CHANGE ONE THING.

The Butterfly Effect

CHANGE EVERYTHING.

**THE BUTTERFLY EFFECT
(2004)**

by Eric Bress

Budget \$13m

Revenue \$95m

Unknown cast
Director's first film
Horror/thriller



NI HOMME, NI MACHINE. BIEN PLUS

UPGRADE (2018)

by Leigh Whannell

Budget \$5m

Revenue \$19m

Little known cast.
Director's first film
Fantastic/Science fiction

UPGRADE

PAR BLUMHOUSE, LES PRODUCTEURS DE GET OUT, HAPPY BIRTHDAY ET AMERICAN NIGHTMARE 4 : LES ORIGINES

LE 3 OCTOBRE

5 - Obsolescence, a film conceived on industrial lines

According to the mid-blockbuster movie formula

PRODUCTION QUALITY

Budget: 8,5M€

International coproduction - Canada and Belgium

Exterior shooting Canada and studio in Belgium – Special effects made in Canada

This budget enables access to an international cast, as well as high quality production. Measured costs for optimized profitability.

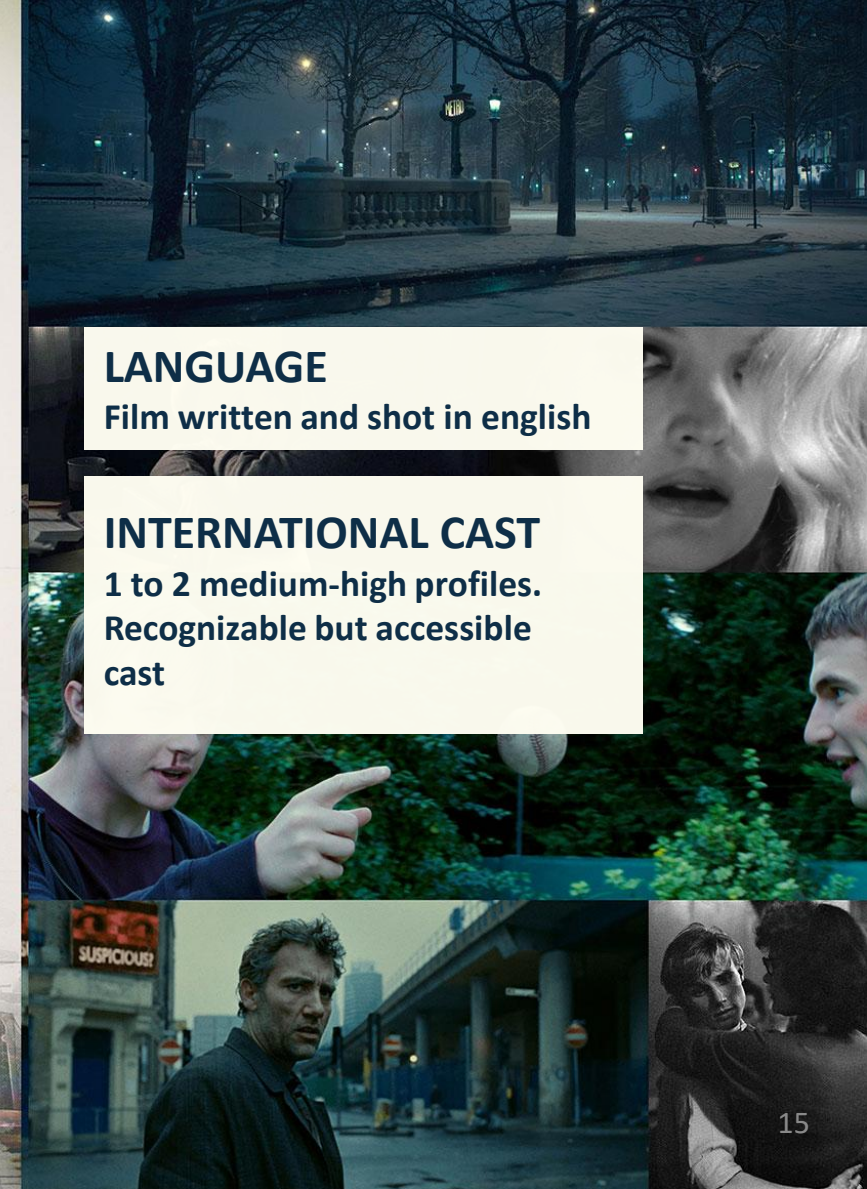


LANGUAGE

Film written and shot in english

INTERNATIONAL CAST

1 to 2 medium-high profiles. Recognizable but accessible cast



OBSOLESCENCE

Written and directed by Manuel Liminiana

GENRE & THEME

Genre: Soft Science-fiction / Adventure / Action

Theme: Fear of difference, acceptance of oneself and others, evolution of the human race

Positioning: mid blockbuster movie with high artistic potential

Characters from 8 to 60 years old

Audience: mainstream and cinephile, Men/Women

From 13 – 60 years old

Reinventing the Superhero Film

In *Obsolescence*, it is less a question of superheroes saving the world, than the possibility of a new evolution of the human race, rendering the previous one obsolete. *Obsolescence* is a soft science-fiction film wherein the fantasy highlights humanist and universal values. Human rapports, self-sacrifice and the hope of collective efforts are some of the subjects dealt with. The movie calls into question the capacity of this society to accept what is new. The ambiance is inspired by a retro-futurist cross between the 50's and the 70's in a post-war atmosphere of a constructivist, geometric city being rebuilt. *Obsolescence* is driven by narrative, but cracks into action with the best of contemporary cinema: spectacular, gripping, technological, universal.

Obsolescence is the missing link between European and American know-how, combining a strong narrative line and human, social interrogations in an immersive visual and sensory experience.



Artistic references

- *Gattaca* (Andrew Niccol)
- *Deer Hunter* (Michaël Cimino)
- *Chronicle* (Josh Trank)
- *Brazil* (Terry Gilliam)
- *Gloria* (John Cassavetes)
- *Matrix* (Lana & Lilly Wachovski)
- *Outland* (Peter Hyams)

Example of casting in negotiation

The artistic team in place

Dixie Chassay is our casting director based in London, she helps us with our approaches and negotiations.

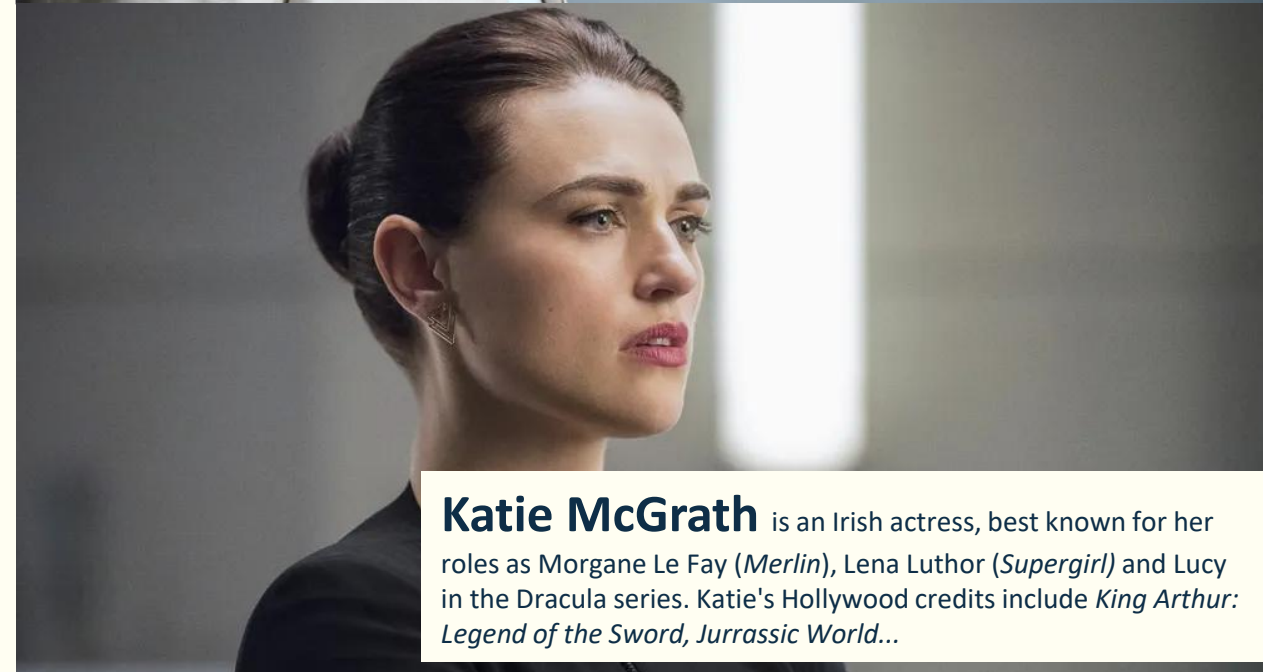
Maxime Alexandre, our cinematographer, is used to working on big Hollywood productions with special effects (*Shazam*, *Crawl*, *The Nun*...)

Russel Barnes is our production designer, and is very in demand for films with an ambience similar to ours (*Only God Forgives*, *The Darkest Minds*...)

John Murphy is our composer, has won numerous awards for his film scores. Very excited by the project, has accepted to divide his normal fee by 4 to work with us (*Ocean 8*, *Sunshine*, *28 weeks later*...)



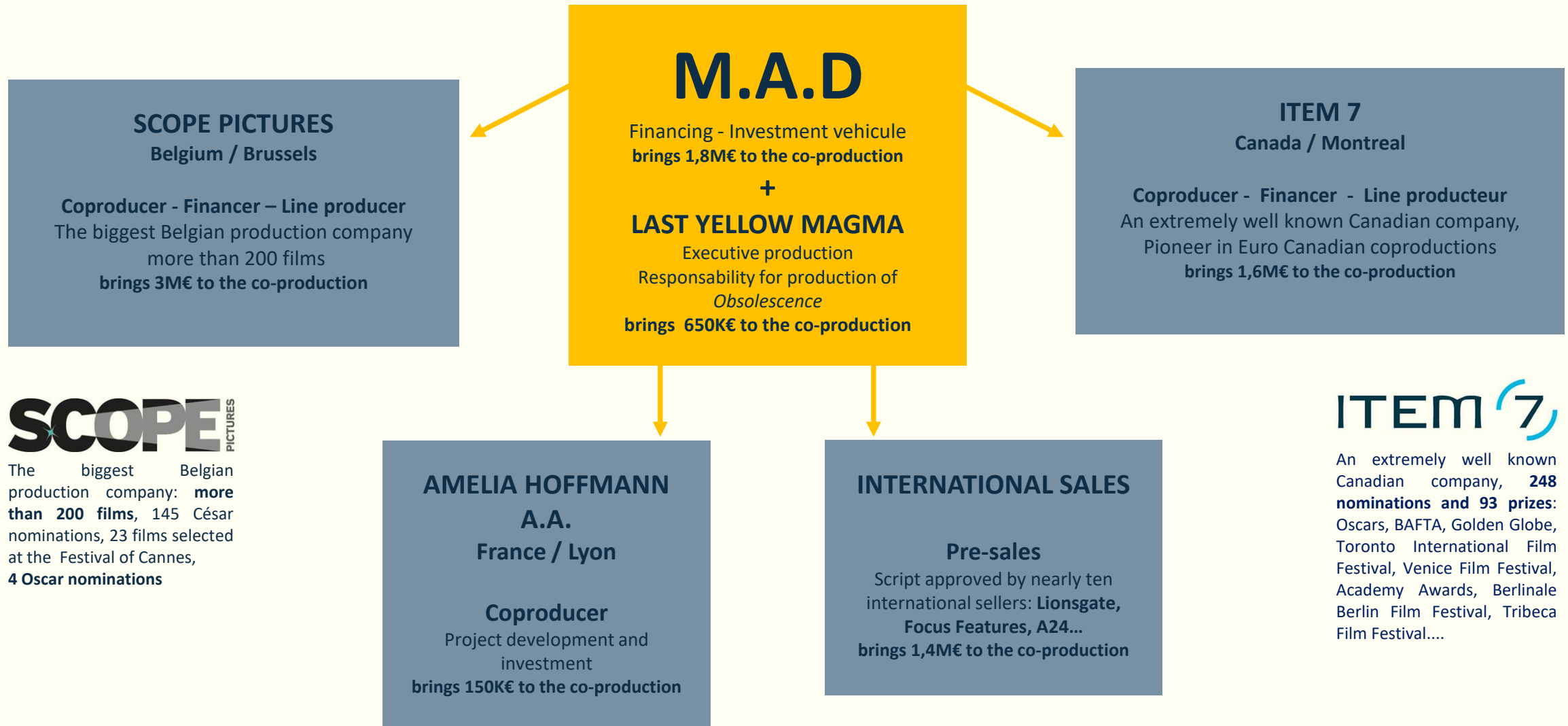
Daniel Brühl German-Spanish actor, who came to public attention in 2003 with his role in the comedy-drama *Good Bye, Lenin!* He continued his international career with *The Bourne Ultimatum* (2007), *Inglourious Bastards* (2009) and *Captain America: Civil War* (2016). Daniel has also appeared in numerous series: *The Alienist*, *Becoming Karl Lagerfeld*, *The Franchise*...



Katie McGrath is an Irish actress, best known for her roles as Morgane Le Fay (*Merlin*), Lena Luthor (*Supergirl*) and Lucy in the *Dracula* series. Katie's Hollywood credits include *King Arthur: Legend of the Sword*, *Jurassic World*...

5 – The M.A.D model of financing for OBSOLESCENCE

Global budget 8,5M€ – Experienced partners



5 – Recovery of investment within M.A.D

for Obsolescence

Revenue projection

Medium revenue is estimated at between **30M€ and 50M€**

High Estimation: 150M€

Revenue estimation for Obsolescence was carried out by **The Numbers / Nash Informations Services**, the premier supplier of data and services to the international cinema industry

Media Artistic Development recovers its investment of \$1,95m first, **12% of the net revenue (producer's share of net earnings, RNPP) up to 200% of recovery**, then 6% of net revenue..

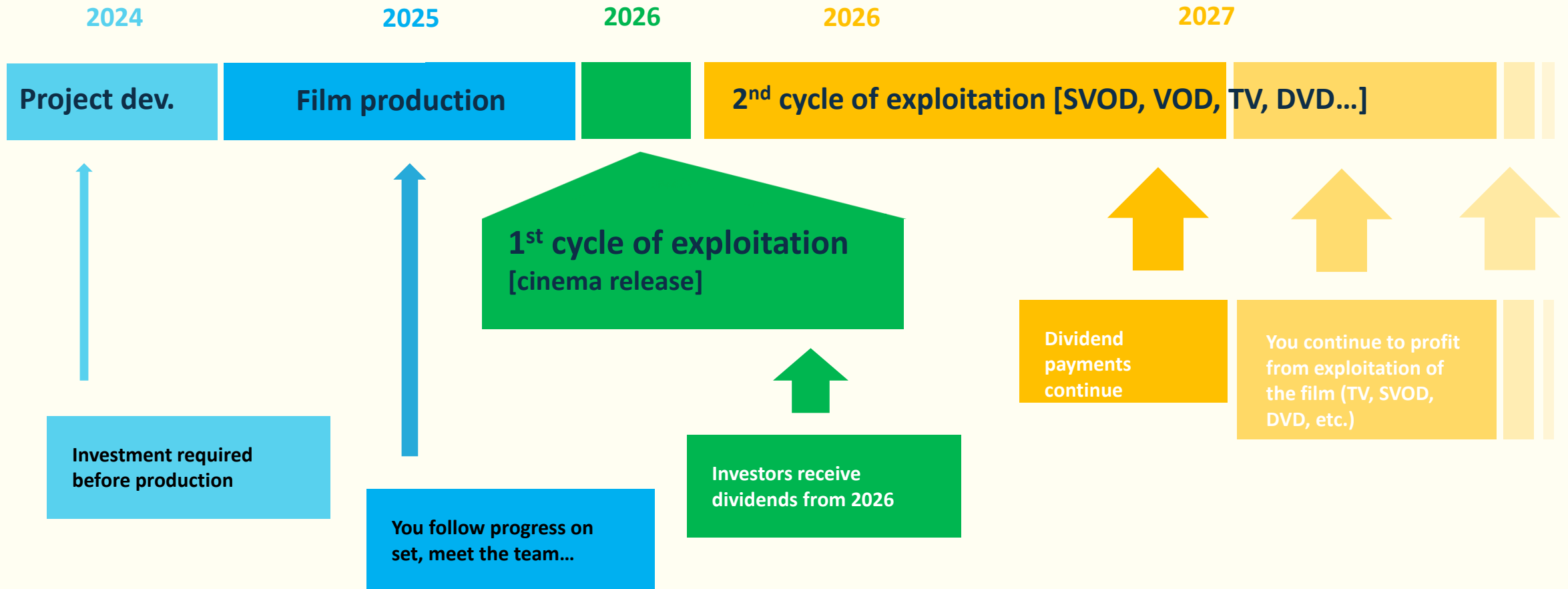
Non-founder shareholders have priority up to 200% recovery on founder shares.

In fact, P0 shares (founders' shares) do not recoup anything until P1 shares have rolled over by 200%. Thereafter, all shareholders, regardless of their type of share, recoup the same amount according to their share of capital. .

Revenues excluding opposable distributor fees	30 M€ revenue	42 M€ revenue	50 M€ revenue	100 M€ revenue	150 M€ revenue	200 M€ revenue
	Low Estimation	Average Estimation Roll 200%	Average Estimation	Medium-high estimation	High estimation	Very high estimation
M.A.D 2,5m€	3,6M€	5M€	5,5M€	8,5M€	€11,4 M	€14,4M
Invest 50K€	72K€	100K€	104K€	125K€	147K€	168K€
Invest 200K€	288K€	400K€	414K€	500K€	587K€	673K€

5 – A rapid return on investment

Obsolescence



The Team

Manuel Liminiana

Writer, director, producer

CEO M.A.D

After many years' experience on **French film sets (Chabrol, Gobbi, Tavernier)**, Manuel decided to develop his own projects.

He has written and directed 21 short films and won several prizes around the world.

He notably won the celebrated scriptwriting prize, **Prix Junior du scénario, in 2003**, with *Plastic Toys*, a feature-length fantasy film.

What are his influences? Manuel worked on the universe of the American scriptwriter-director **Terry Gilliam** (*Brazil*, *Twelve Monkeys...*) and exchanged with him about the notions of utopia, uchronia, and thus constructed a singular approach to anticipation fiction and science fiction. Manuel perfected his writing technique alongside **Robert McKee**, **Christopher Vogler** and **David Koepp**, one of Hollywood's greatest scriptwriters (*Jurassic Park*, *Spider Man*, *Mission Impossible*, *Carlito's Way...*).

Manuel is also an **experienced businessman**. He was associated with the creation of the Pole Pixel – Villeurbanne cinema studios, and in 2008 founded with two associates one of the biggest cinema schools in France, **l'Ecole Factory**, in Villeurbanne/Lyon, and of which he was co-director for 10 years. Manuel is also the author of a great many stage-plays, funded by the **Centre national du Livre (National Book Centre)** and founder and director of the théâtre de l'Uchronie in Lyon.

Today, Manuel Liminiana dedicates himself to developing his series and feature film projects.



Barbara Loison

Producer, M.A.D project development

CEO Amelia Hoffmann A.A

Barbara Loison worked for more than 15 years in the contemporary art world and organization of international cultural events. She has held leading and management roles in the domains of communication, fundraising and of international development projects within major cultural organizations, most notably the International Lyon Biennale.

She joined forces with Kylie Walters, a WHO consultant, with whom she imagined and built a major scientific, political and artistic event within the framework of the G7.

Barbara became a consultant to the French Ministry of Foreign Affairs for fundraising and the organization of major events.

Through this project, Barbara collaborated with “Times Up”, the movement against sexual harassment initiated by a group of Hollywood stars. Inspired by these experiences and her expertise in financing international projects, in 2018, Barbara decided to extend her activity towards the film industry and founded the Amelia Hoffmann Artistic Agency to develop film projects.



Nicolas Triffoz

Founder director of NT PATRIMOINE & FINANCE

Financial Engineering, Administrator of the Strategic Committee of M.A.D

Nicolas has 17 years’ experience in asset management and capital investment. Nicolas Triffoz has a record of expertise in the administration of more than ten companies since 2013.

He has notably participated in the financing of industrial and innovative SMEs eligible for the fiscal measures IR-PME and contribution and sale operations of **more than €15m, and is known for his analysis, his selection of these companies and the exceptional value of his financial engineering.**

He has developed investment solutions in company form, through NT Patrimoine & Finance and its partners for a clientele of private investors having shown a prior interest in this type of operation, and for professional asset managers.

Other collaborators

François Villet

Associated Founder M.A.D

*Director of the school EICAR PARIS - Producer
M.A.D Shareholder*



Laurent Fiard

**Entrepreneur networks and investor
connections**

Co-President VISIATIV – Former president of

*Entrepreneur Networks
M.A.D Shareholder*



Karine Brignaud

**Entrepreneur networks and investor
connections**

*Co-founder and associate with the group YNOV
M.A.D Shareholder*



Thierry Picq

Innovation – Project building

*Teacher and Director of Innovation « Early Makers
Development » in EM Lyon Business School, Co-Founder
df Act'4 Talent*



Lise de Courville

Innovation – Start up

*Business consulting - formerly Head of Open
innovation chez Bpifrance fund of funds et Head
of Customer Experience at onefinestay*



David Gal-Regniez

Specialist Creative Industries

*Director «Content and Usages» of the
competitvity pole of MINALOGIC, former
director of IMAGINOVE*



Media Artistic Development Shareholders

EICAR - Internationale School of Cinéma

Guillaume Franc - President of Twin Capital, Associate YNOV

Roland Tchenio – Former CEO Toupargel, CEO of TT investissements

Jean-Pascal Forly - CEO Exaprobe, multi-investor

Laurent Fiard - Co-President VISIATIV – Former President of MEDEF Lyon - Rhône

Karine Brignaud - Co-founder and associate group YNOV

François Villet - Director of EICAR PARIS - Producteur

Cinema Production Development Mentors

Larbi Nebbou - President of Zéphyr Productions - Former President of Crédit Mutuel in Lyon

Lise de Courville - Business Consulting - Formerly Head of Open innovation chez Bpifrance fund to funds and Head of Customer Experience chez onefinestay

David Gal-Regniez - Director «Content and Usages» of the competitiveness pole of MINALOGIC – Former director of IMAGINOVE

Financing Team Reinforcement

Nathasha Marquez - Start-up founder - Expert Marketing and Trading TEXEN

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