

TSCG Business Model Canvas

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<p>PROBLEM</p> <p>Lack of adequate “Hollywood capable” film studios to fill demand for new content production.</p> <p>Small producers cannot afford the equipment and facilities to produce quality content without risking failure.</p> <p>Pro photo and video content is more important than ever, and businesses are struggling to create quality content.</p>	<p>SOLUTION</p> <p>Create the southeast’s premier production studio in Deland, FL.</p> <p>Develop our own properties, and contract with other producers. Employ low-cost, high impact production to compete with large studios.</p> <p>Solicit & outbid on properties from Netflix, Amazon, and other content outlets to enhance profitability.</p>	<p>UV PROPOSITION</p> <p>We founded The Studio Creative Group with the mission of creating the highest quality content possible, while keeping our rates reasonable and our audiences engaged.</p>	<p>UNFAIR ADVANTAGE</p> <p>Support of the triple-threat business model to offset the typical “feast or famine” cyclical film studio business.</p> <p>Unique, Emmy-award-winning team of skilled contractors keeps costs low, quality and speed-to-screen high.</p>	<p>CUSTOMER SEGMENTS</p> <ol style="list-style-type: none"> 1) Large Film production houses leasing our stages, studios and equipment. 2) Small content producers, small businesses, colleges & universities, and Disney/ Universal studios leasing on-demand sound, film editing and production equipment. 3) Film developers, corporate customer, private businesses, theaters, bands, etc. paying service fees for our production and post-production work
<p>EXISTING ALTERNATIVES</p> <p>Orlando and Hollywood are backlogged – creating opportunities for new production & development.</p> <p>Legacy contract production houses are expensive – leaving room for mid-cost alternatives to compete.</p> <p>A PaaS model (Production as a Service) model provides small content makers with ability to perform like large studios but at lower cost and less risk.</p>	<p>KEY METRICS</p> <p>In Production Profit Margin (by project; aggregate).</p> <p>Pipeline of new outside projects + Close/Win rate.</p> <p>Pipeline of new inside projects + Close/Win rate.</p> <p>Predicted “Gate” of released properties.</p> <p>Subscribers & each member level.</p>	<p>HIGH LEVEL CONCEPT</p> <p>Triple Threat:</p> <ol style="list-style-type: none"> 1) Professional Hollywood-level production studio able to efficiently deliver new content properties. 2) Capable of developing and producing both contracted and self-produced content profitably. 3) High margin subscription model to enable a new generation of content producers at low risk. 	<p>CHANNELS</p> <p>Established relationships with Netflix, Amazon Video, and other national content producers/ developers and agents. Regional Film and Studios and the Florida Film Commission members.</p> <p>Large existing client base consisting of hundreds of small to medium businesses and independent content producers.</p>	<p>EARLY ADOPTERS</p> <p>Filmmakers and production facilities that desire to have high-quality equipment without the capital costs.</p> <p>Local Small Businesses, Freelance Creatives, and Colleges & Universities who do not have the budgets to continue operating their own studios/sound. Hollywood & Cable production houses.</p>
<p>COST STRUCTURE</p> <p>Fixed Costs: Production Facility: Studio lease and build-out (10,000 square feet) - \$310,000 CapEx for Equipment: Trucks, Filmmaking and Sound, power, etc. - \$393,000</p> <p>Variable: Operations: Staffing: executive staff and management: \$297,000 (first year) Financing costs: (borrowing capacity as needed at ~5-8%) up to \$200,000 depending on production demand...more as demand grows</p> <p>All other costs are related to the volume of production orders and are fully controllable – paid in advance (except for internal self-production) and not subject to bad-debt, collections, etc.</p>		<p>REVENUE STREAMS</p> <p>The Studio Creative Group will make money through:</p> <ol style="list-style-type: none"> 1) Facility & equipment rentals (to other large film producers), 2) Subscription based membership services (to independent content producers, small business, freelance creatives, colleges & universities, and Disney/Universal type film/sound teams), and 3) Service fees for production and post-production work (from film developers, corporate customer, private businesses, theaters, bands, etc.) <p>All of this rides “on top of” the tradition self-production model where we envision, develop, produce and sell/distribute our own properties like “Coming Home”, create commercials for local and national clients/brands, and produce virtual events like Live Concerts during COVID-19 lockdowns.</p>		