Vermillion – Market Analysis Report

Genres: Crime, Action, Drama with Supernatural and romance elements tied in

Logline

Marco Emory, left fragmented by his father after being abandoned, comes face to face with him after 15 years.

Synopsis

The story follows two characters, a boy unaware of his other alters who yearns for his father's love after being abandoned by him and a girl who suffers from anxiety who dons a male persona to feel strong. Throw in supernatural powers, crime syndicates vying for dominance and new found feelings into the mix and chaos is sure to unfold.

The story will have a big focus on mental health, two to be specific. As mentioned in the synopsis above, both DID (dissociative identity disorder) and anxiety disorder will be the main focus of the story and will revolve around the characters confronting various problems and stigma

The story will also involve criminal syndicates that act as both enemies and allies to the main characters and will symbolise the belief that you can find a place to belong even in the most unlikely of places.

What will be made and why?

The current goal is to make a 30 second – 1 minute teaser trailer that will be shown to investors to get them interested in the series and introduce them to key points of the story

Both a teaser and pilot script have been written and ready to be used that outlines the story and characters involved.

Marketability – target audience

Main demographic: 15-24 years old

This demographic is based on research into both average age of mental health diagnosis and BBFC age rating of what's appropriate to show to what ages in the UK.

When looking into the average age of mental health diagnosis, results were found that estimates 50% of mental health issues are diagnosed by the age of 14 and 75% by the age of 24.

These ages also fit into secondary education to higher education age groups, meaning that many people that get diagnosed with mental health issues are still in education at the time and are more likely to face stigma from their peers.

This story will mainly be marketed towards people that have been diagnosed with mental health problems and those that either know someone currently going through mental health problems or live with someone who does to provide more accurate information to those people in order to reduce the stigma those with mental health problems face from peers.

Secondary demographic: 28-35 years old

This demographic is based on research into both the average age of first time mothers in the UK and the age in which a women's chances of conceiving becomes harder.

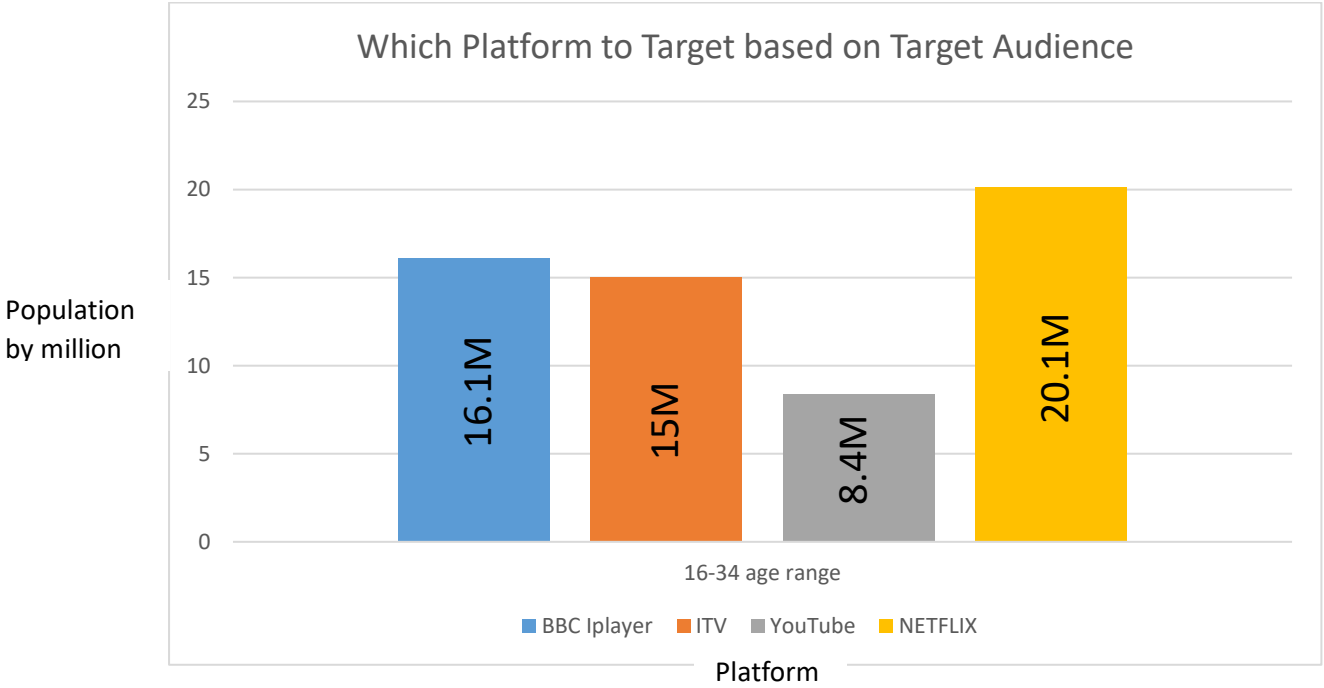
When looking into the average age of first time mothers in the UK, results found that first time mothers are waiting longer to have child with the average being 28, this is likely due to more reliable birth control methods thus allowing women to focus more time on education, adventure and professional achievement and leave children until later in life.

When looking into the average age before childbirth becomes more risking for both women and kid/s, results found that the average age of women before conceiving becomes harder is 35. After the age of 35, a women's chances of having a stillborn doubles and genetic or chromosomal defects are more likely.

Based off this research, I have set the secondary target audience age to being 28-35 for first time parents and parents still new to having kids. This is further backed up by the main demographic research.

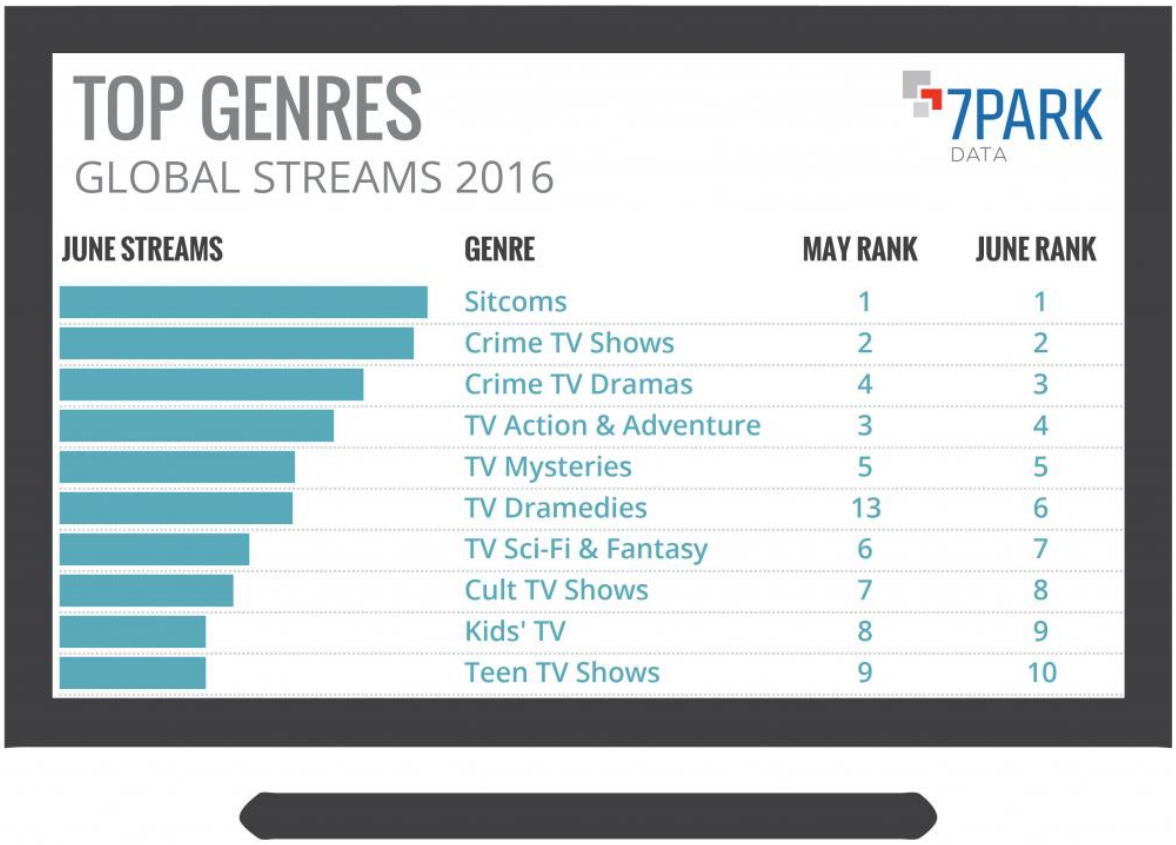
Distribution methods

Research into which distribution platform would be the best to approach in order to reach the most people in my demographic age groups found that the top 4 distribution platforms that adults use for watching TV programmes/films in the UK are BBC Iplayer at 63%, ITV at 40%, YouTube at 38% and NETFLIX at 31%.



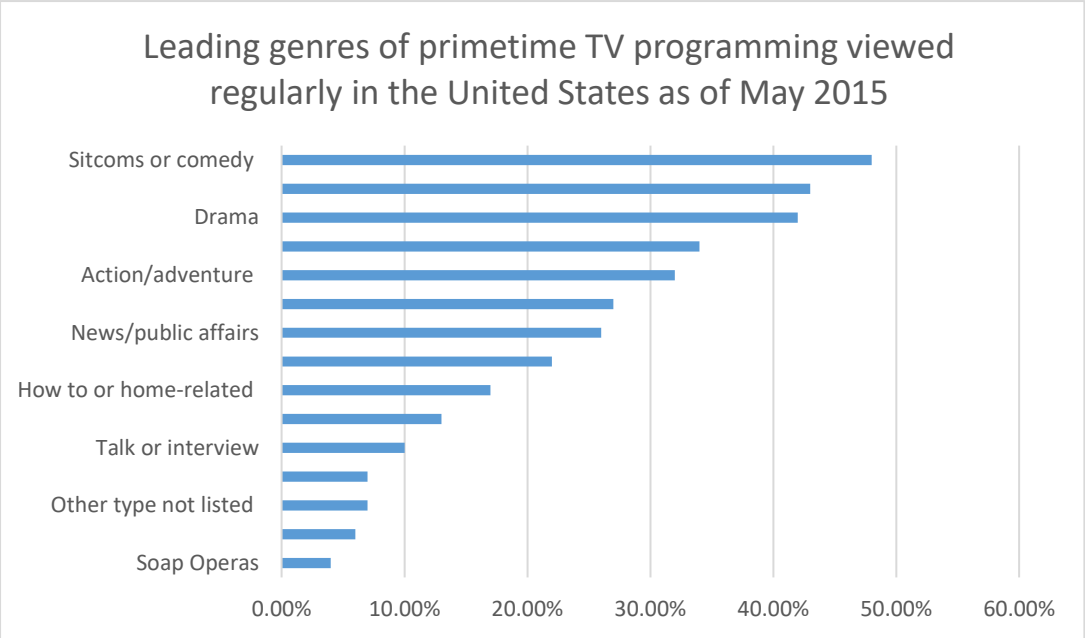
This shows that despite BBC iplayer having a large percentage of people watching, it doesn't mean it'll allow me to target the most in my demographic range. The best service to start with is NETFLIX as it total demographic range would allow me to hit more people in my target demographic than BBC iplayer, ITV and YouTube. The others distribution platforms are still a viable option as there is a large audience for them still but NETFLIX should be the first distribution service approached as it'd allow me to hit the most in my target range.

Global market

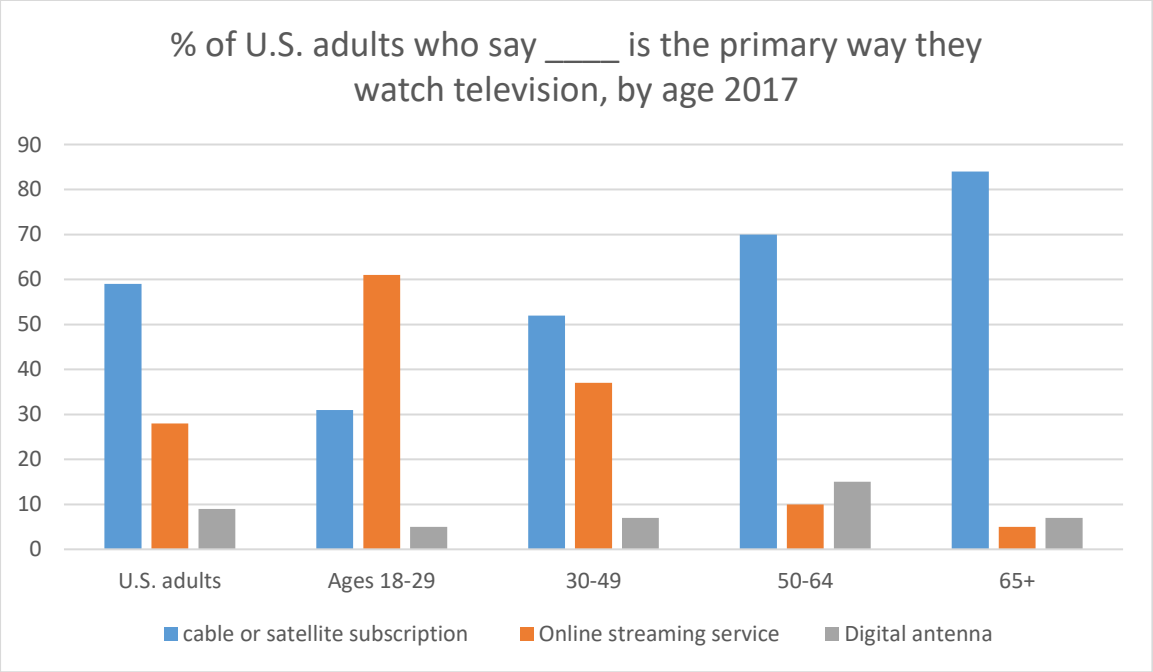


JUNE STREAMS	GENRE	MAY RANK	JUNE RANK
	Sitcoms	1	1
	Crime TV Shows	2	2
	Crime TV Dramas	4	3
	TV Action & Adventure	3	4
	TV Mysteries	5	5
	TV Dramedies	13	6
	TV Sci-Fi & Fantasy	6	7
	Cult TV Shows	7	8
	Kids' TV	8	9
	Teen TV Shows	9	10

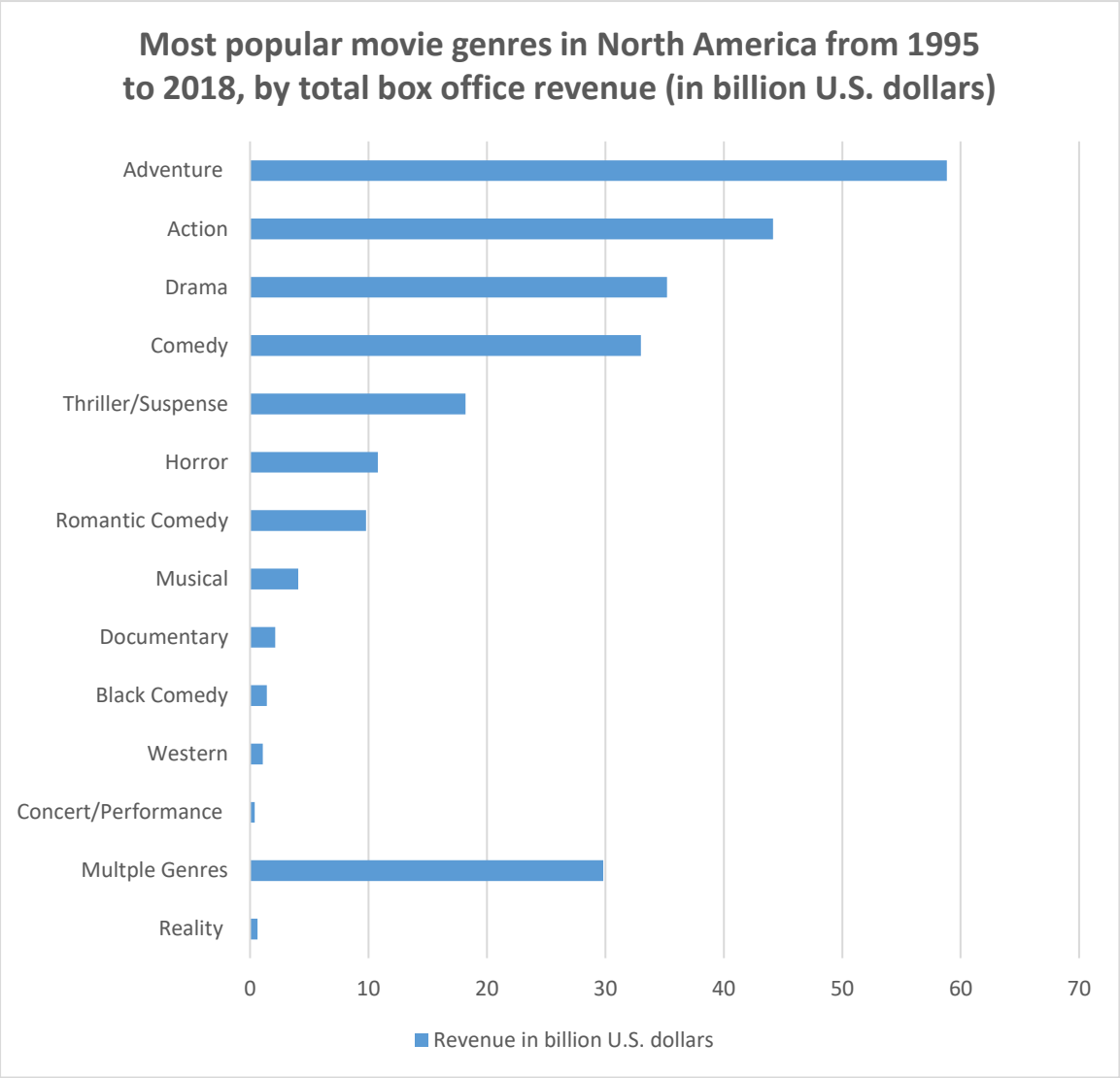
As shown by the graph above, both crime drama's and action and adventure ranked 3rd and 4th in the global streams in 2016 which fits well with the genres for my story.



As shown by the graph above both drama and action/adventure ranked very highly in the US in 2015, which shows that my series has potential to sell well in the US



As shown by the graph above, 18 -29 mainly watch television via online streaming services which fits well into my main demographic and plan to distribute my series on NETFLIX to start and branch out from there.

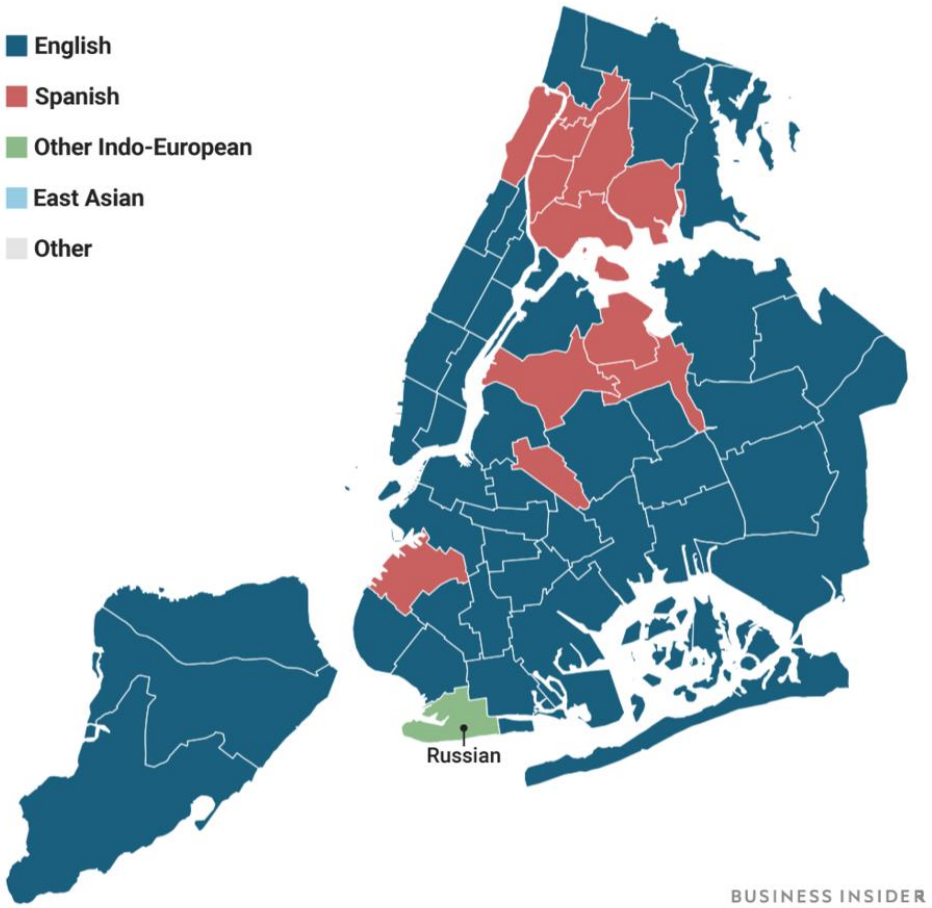


As shown by the graph above, adventure, action and drama are the top 3 grossing genres in the US, this fits well with the genres of my story

Localisation

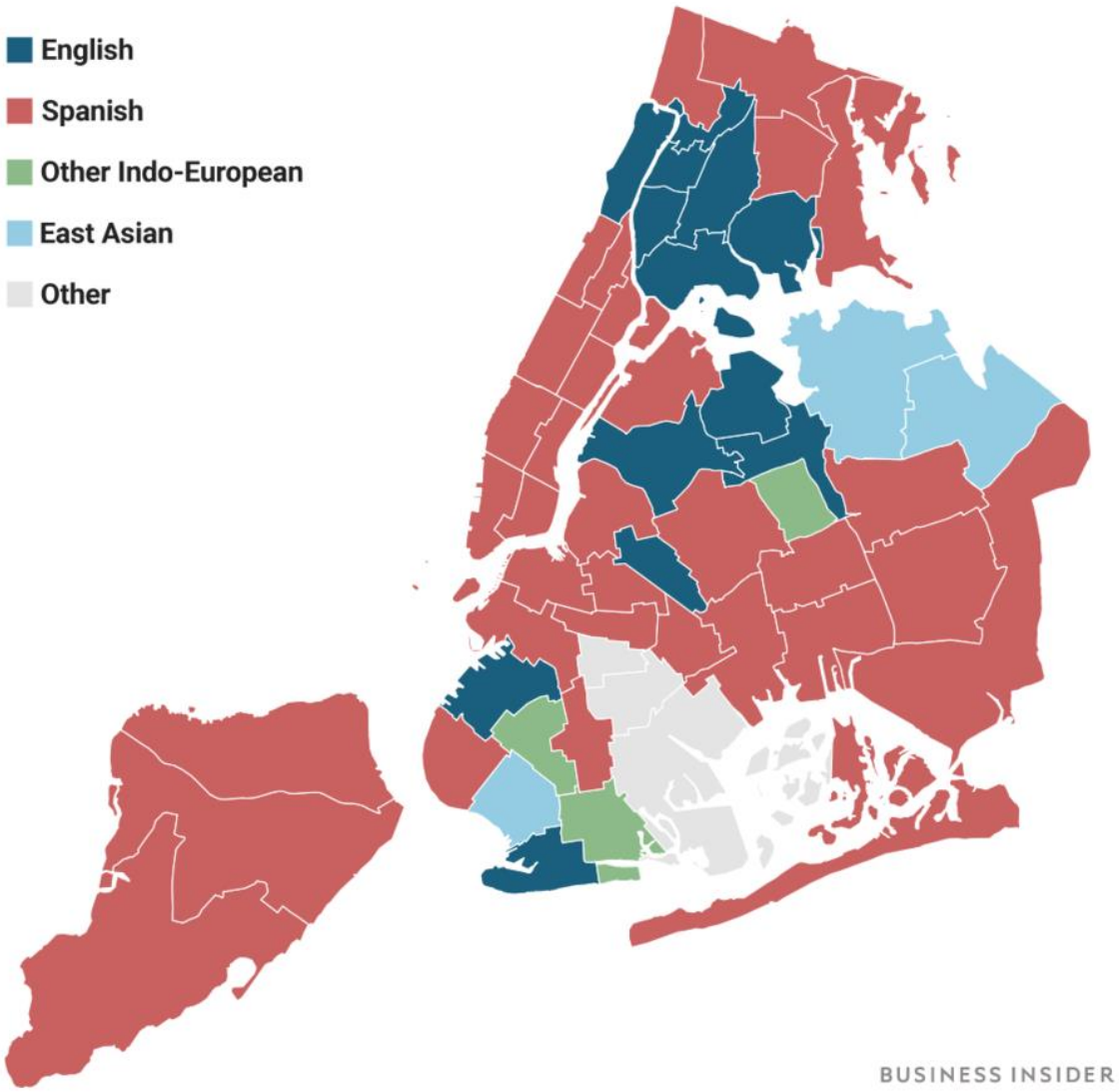
Languages

- English – since the story will be set in New York city and the most popular language spoke is English. English is also the second most spoken language in the world at 983 million speakers worldwide, first being mandarin Chinese at 1.1 billion speakers worldwide.



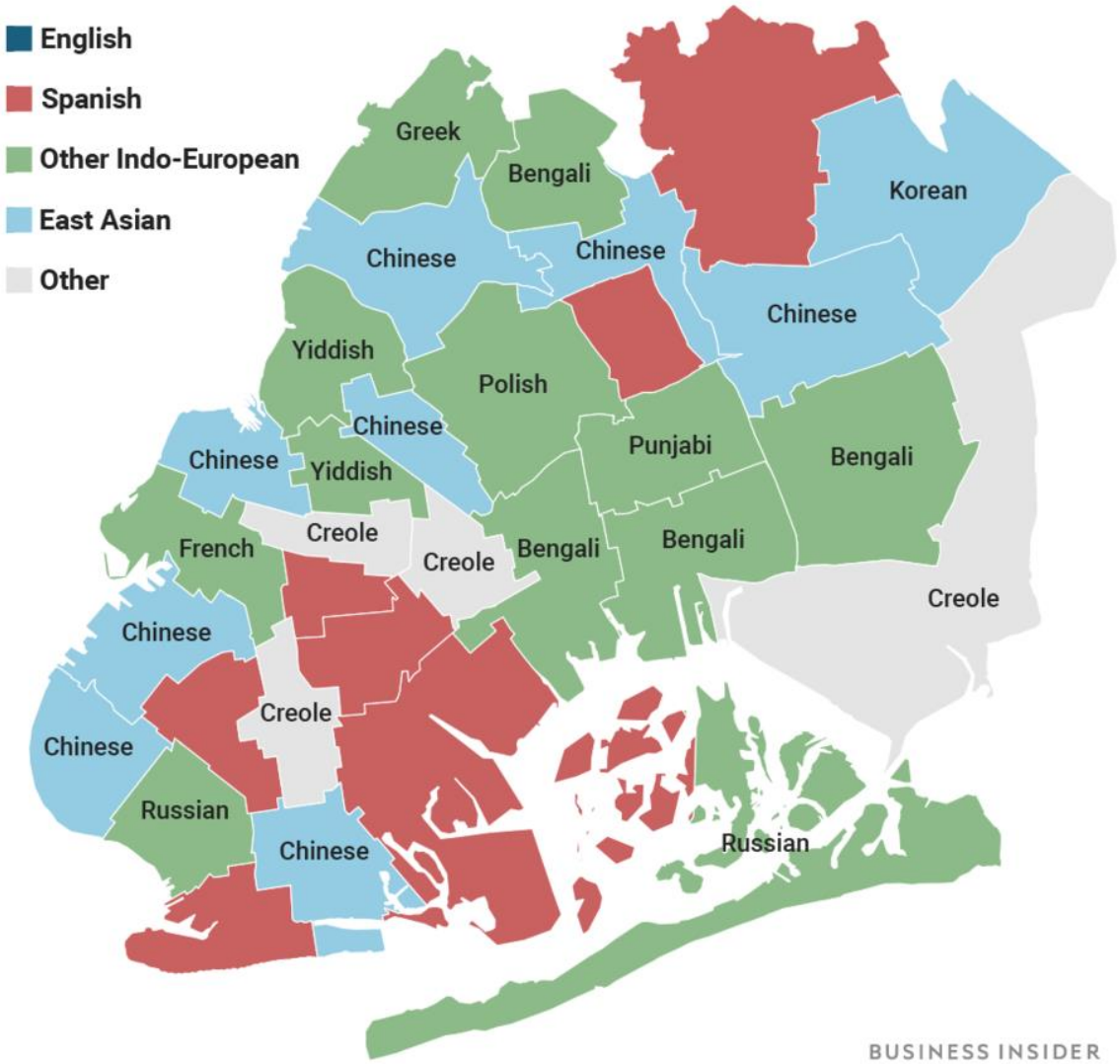
The most commonly spoken language in most neighbourhoods is English. – Map of New York

- Spanish – Spanish is the second most common language in new York, has 527 million speakers worldwide and a character in the story will also be from a Spanish family



The No. 2 most commonly spoken language in most neighbourhoods is Spanish.
– Map of New York

- Chinese – Chinese is also a very commonly spoken language in New York, has 1.1 billion speakers worldwide



Here's the No. 3 most commonly spoken language in each neighbourhood in Brooklyn and Queens.

Translation costs – assuming that each episode animated has between 1,000-2,000 words spoken.

The cost to translate an entire episodes script can vary from £100 - £140 per 1,000 words and £200 - £280 for 2,000 words.

This does not include the cost of replacement voice actors which can vary greatly based on the voice actor themselves. The language the less it would cost to translate e.g. French and Spanish would be cheaper than Arabic and Japanese.

Expandability – Core Story

As the demand for the series increases various steps can be taken to keep up with the demand such as;

- Comics/Graphic Novels
- standalone feature films
- spin offs tied to the games

Another way to keep up with high demand would be to split the story up into seasons that are based on certain themes or events.

Narrative techniques such as;

- Story arcs
- Potential for B and C stories
- Expand the story world
- Developing any systems and potential growth of them

Scalability –Marketing into Other Areas

If the popularity of the series continues to increase so too will the demand for consumer products as people get more invested in the story and the world. Due to the increase in demand area's that can be expanded into includes;

- Jewellery market – Production of family specific rings that actually appear in the series
- Clothing market - mental health support based clothing
    - clothing based on specific characters – that the audience can related to in the series
- Toys market – character pop figures, mental health based stress relieves such as fidget cubes or stress balls
- Graphic novels market that can later expand into the games market based on side stories set in the world of the main series
- Everyday comfort items – mugs, pillows, picture frames, posters, plushies, bedding, blankets etc

Sustainability – How to keep it going

After the series initial release various plans can be put into place to keep audiences interest in the series as well as attract potential fans to the series such as;

- posters
- magazine announcements
- new season trailers/announcements
- creator panels/fan meet ups
- charity events

Future funds for the series and sponsors can be gathered from a variety of sources such as;

- Macmillan cancer support
- Wellcome
- Business wales
- NCMH – national centre for mental health
- Arts council of wales support
- Arts council of wales
- BAFTA
- Jammind – Mental health in gaming talks – food – competition

These are just a few companies that the series could acquire funding from due to requirements the project falls under.

As well as various mental health support companies are seeking projects to invest in that can bring awareness to mental health and reduce social stigma of it.

Originality – how is it different

- The powers are more personal to each character
- Trauma in the series is portrayed accurately to real life trauma
- Various topics will be present to show the audience the things that go unnoticed in everyday life such as symptoms or behaviour that individuals suffering from said topic might exhibit.
- Portray mental health problems in a non-negative way and accurately to reduce stigma towards those with mental health problems
- Reduce fear of those with mental health
- Show that those with mental health problems can do anything anyone else can
- Provide help lines and treatment guidance to the audience for those afflicted with a mental health problems.

This series will be targeting two of Maslow's hierarchy of needs criteria.

1) Safety needs: security, safety – the series aims to target this area by helping to reduce violent stigma to create a safer environment for those with mental health problems.
2) Belongingness and love needs: intimate relationships, friends – the series aims to target this area by reduce shunning, ostracism and prejudice that those with mental health problems face from peers and those that think people with mental health problems are dangerous.

Growth – Series Structure

Due to the storyline of the series being sequential and have a running plot throughout the series an episode length of 22 minutes is optimal as it would allow each episode more time to focus on the story, characters and world and is more likely to form a continuous fan base who will watch every episode to keep up with the story and development of the characters.

Giving the first season of the series 24 episodes will allow for a narrative set up e.g. world building, character introductions, end goals for the characters etc

Future seasons would be cut down to 12 episodes to both receive production costs and focus in on story arcs that tackle more targeted character development, themes, world building and potential B and C story lines.

Competition – who and what is your competition doing?

Katekyo Hitman Reborn! – **Genres:** Action, Comedy, Shonen, Super Power

Was produced by studio artland and targeted towards teen males between the ages of 12 to 18. This series is a competitor since it is also has a story that involves the mafia and people with supernatural abilities, while my story takes a more in-depth look into how the mafia functions, actions and events that involve the mafia and my characters have abilities that mean something to the individual so the powers are more character driven.

La Storia Della Arcana Famiglia

Genres: Action, Harem, Supernatural, Romance, Shoujo

Was produced by J.C. Staff and targeted towards a mix of male to females between the ages of 12-18, with there being a bigger focus on the male audience.

This series is a competitor because it involves the mafia and people with supernatural powers while my story takes a more in-depth look into how the mafia functions and my characters have abilities that mean something to the individual so the powers are more personal.

Bungou Stray Dogs – **Genres:** action, mystery, supernatural

Was produced by Studio Bones and targeted towards adult males in their 20s to 50s.

This series is a competitor because it involves the mafia and characters with super natural abilities and also targets a similar genre and demographic as my story, while my series focuses more heavily on the characters with abilities and more in-depth look into how the mafia works

Cloak and dagger - **Genres:** Action fiction, Adventure fiction, Science Fiction, Superhero fiction, Teen drama

Was produced by various companies such as freeform, Marvel Television and Walt Disney Television to name a few and targeted to age 12 and below in the UK and 14 and below in the US.

This series is a competitor because it also involves crimes syndicates, characters with abilities and a focus on male and female duo while my series dives more into the emotional impact the characters abilities have on their users.

Sybil (1976) - **Genres:** Biography, Drama

Was produced by Lorimar Productions and targeted towards 15-18 in various places such as Finland (16), Netherlands (16), Norway (18), Sweden (15), Singapore (PG), Australia (M).

This is a competitor because the story also involves DID and tries to provide more information on what DID is actually like while my story has more time to dive into various problems and stigma about DID that a movie wouldn't allow for and also aims to accurately portray DID and other mental health disorders.

Voices Within: The Lives of Truddi Chase (1990) - **Genres:** Drama

Was produced by ItzBinso Long Productions, New World Television and P.A. Productions and targeted towards 15 and below in the UK and 16 and below in Iceland.

This is a competitor because the story also involves DID and tries to provide more information on what DID is actually like while my story has more time to dive into various problems and stigma about DID that a movie wouldn't allow for and also aims to accurately portray DID and other mental health disorders.

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