

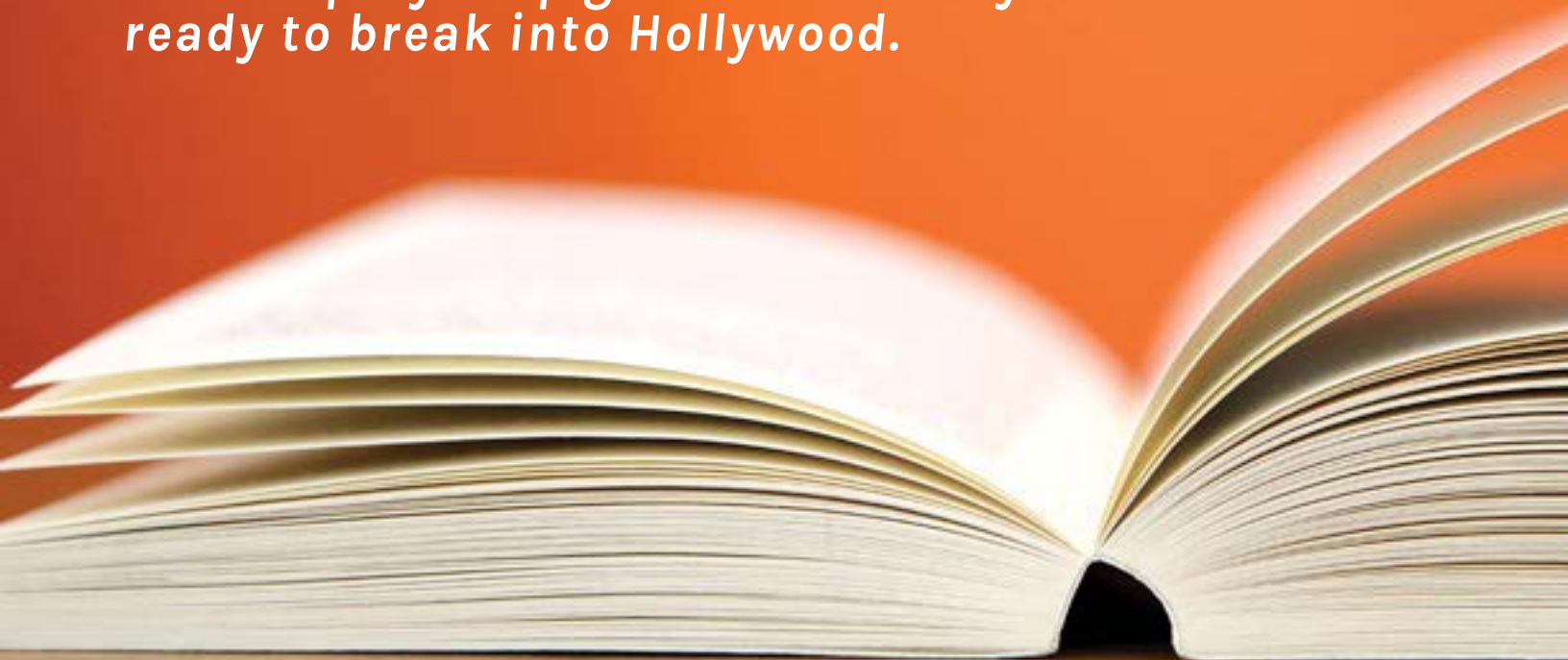


THE PROVEN WAY TO BRING YOUR STORY TO THE SCREEN



*Take matters into your own hands
and get your project discovered.*

*This step-by-step guide is for storytellers
ready to break into Hollywood.*



LETTER FROM FOUNDER

Dear Storyteller,

If you're reading this, chances are you've been gifted with a spark of inspiration ... one that's led you to envision or write a story.

I wrote this guide so you can begin to see the very real possibility that your story can become a movie or TV show.

For far too long, people like you who aspire to bring their story to the screen have had to 'figure it out' on their own. With little information and no clear path to access professionals in the entertainment industry, many stories that have the potential to make it don't even get the chance.

That's why I built Voyage ... to provide you with that path.

My team and I worked for years to tear down the walls, bust the myths, and break through the barriers to entry that keep you out of Hollywood.

We've developed a modern approach that gets your projects into the right hands. You'll gain access to the information you need from the market. And you and your project(s) will be on a professional track toward financing, production and distribution.

As you read on, you'll get a clear sense of where the market is heading and on how best to approach it. Perhaps for the first time, you'll discover a path that's both inspired and that works!

To your success,



NAT MUNDEL
Founder & CEO

QUICK PEEK

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Why “Break In” in the First Place

Historically the only screens were the 3 broadcast TV networks and movie theaters. All the content competed for a limited number of slots. Period.

A centralized production and financing system (the studios and talent agencies) made a lot of sense in that old world.

But the world has changed. And it's opened more opportunities than ever for people with good ideas. Why?

Because with the advent of multiplexes, cable television, the Internet, video on demand (VOD), digital distribution, smart phones, all coupled with globalization, now there are almost an infinite number of screens worldwide. And they're all clamoring for content.

Take Netflix, for example. It has \$15.7 billion (yes billion!) in obligations committed to content deals... \$6 billion of that is for this year alone!

Hulu has followed suit with a commitment of \$2.5 billion for original programming this year.

Amazon Prime is also in the mix. They are spending approximately \$4.5 billion on programming in 2017. With availability in over 200 countries, they need a lot of content.

And now Apple and Facebook have also entered the content game. They've each committed to investing \$1 billion in acquiring and producing original TV shows over the next year.

There are an estimated **XXXX channels**, each with their own audience and niche.

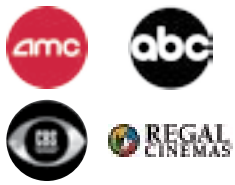
It's endless.

That means the demand for original programming and movies has never been stronger!

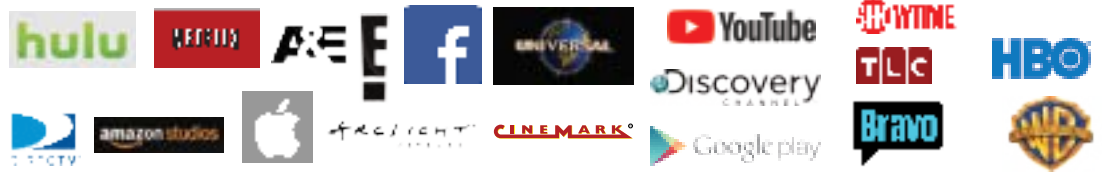
So how do you develop projects that are right for the market? And when you have the right project, how do you get to the decision makers?

Well there's the old way ... and now there's the new way.

THEN



NOW



The Old Way of Breaking In

It used to be that aspiring writers and storytellers had to move to Hollywood, get a catering job or assistant position, and spend 5-10 years figuring out how the industry worked. Eventually, if they developed the right relationship ... and if they were lucky ... they would get an agent.

Then once they were 'in,' they spent more years pitching projects, one after the other like throwing spaghetti at the wall to see what might eventually stick. Unfortunately, only a few of these writers would catch their 'big break.'

Most never would. Hollywood is littered with the broken dreams of many an aspiring writer.

To be clear, even though I'm referring to this method as the 'old' method, it's still what most people do today. Most live within the myopic view that if only they could get an agent, everything would fall into place.

Now don't get me wrong. This isn't a 'bad' approach. It's what I did. And like most, it took me about 5 years (and a lot of wasted time and several failed projects) before I even 'got' how the 'system' worked.

The underlying problem with this approach is that you're missing valuable insights. You're in an information vacuum, and you never really know if your projects will be marketable. You spin your wheels for a very long time with no real results.

Plus, it's important you realize that agents aren't looking to work with you or to help you out.

It's not you ... the problem is the underlying economic model. It rewards agents who focus on the path of least resistance - easy transactions.

That's why agents focus their efforts on two categories of people: those who are already earning lots of money in entertainment (the insiders' club), and those with built in fans (like authors of international bestselling books).

If you don't fall into one of those categories, they simply can't afford to pay attention to you. Unfortunately they are not (and can't be) the champions of new and original voices that many of us hope for.

But There is a New (And Better) Way

For those of you who can't or don't want to move to Hollywood, work as a starving artist for a decade and wait for your big break, there is a smarter, more effective path.

The path lies at the intersection of two mindset shifts. When you understand and adopt these shifts, you'll be on your way to breaking into Hollywood.

The first shift is obvious...

MINDSET SHIFT #1:

DON'T
WAIT!

Never before in human history have there been so many methods for people to succeed using their own drive and ambition.

The book self-publishing industry, YouTube, crowdfunding, Airbnb - all are reflective of this new ethos of 'taking matters into our own hands.' Smart people no longer wait for others to do the work for them or for the systems to change. Instead, they see the limitations of the system ... and they figure out a way to make it happen on their own.

The old Hollywood centralized model may be one of the last to fall, but it is falling. I assure you!

So your job in this new world order is to take ownership of your future and the future of your project - be in the business of 'making it happen!'

Here's what that means: do the work to understand how your project best fits into the market. Then be prepared to do what it takes to turn your work, story or book into something that's undeniably attractive to decision-makers.

There are an infinite number of ways you can move your project forward when you have a little know-how and a lot of drive. The point is you need to decide that you won't wait to be 'discovered' by someone else.

Now let's move on to the second shift. This one is a little less obvious ...

MINDSET SHIFT #2:

TARGET PRODUCERS (NOT AGENTS)



The primary thing an agent does for a writer is to connect them with producers.

So they act as a 'middleman.' That means they either pave the way for you, or they put up a barrier between you and the producer.

That's why you need to target producers yourself.

Now the key to understanding why this works is to understand what motivates different people in Hollywood.

Simply put, a producer has different priorities than an agent.

As we discussed earlier, an agent looks for easy transactions. A producer, on the other hand, is looking for their next great project.

And frankly, they don't care where it comes from as long as it's great! Plus finding an undiscovered gem from an unknown talent gives them a lot to brag about.

You see how the person's motivation makes a difference?

If a producer becomes passionate about your project and believes it's ready to be in the market, they will put the full force of their will and relationships on the line. That often means they'll spend 2-3 years (for no money) trying to get your project financed, made and distributed

That's why they're much better and more viable targets for the new and undiscovered storyteller like you.

But a few words of caution:

- 1 Producers are highly protective of their time (they have to be). So getting them to say, "sure I'll read your script or listen to your pitch" isn't easy
- 2 If you target the wrong producer or show them material that's not ready to market, you'll blow your shot
- 3 Target independent producers first (not the heavyweights with studio or financing deals). Independent producers are often the door openers you need. They look for promising projects and get them ready to bring to the heavyweights. If you target heavyweights from the start, you'll likely be banging your head against a wall.

NOT MANY PEOPLE KNOW

THE OSCAR WINNING FILM THE MARTIAN STARTED OUT AS A SELF-PUBLISHED BOOK & BLOG. IT ALL STARTED WHEN AUTHOR ANDY WEIR WAS FED UP WITH THE TRADITIONAL BOOK PUBLISHING INDUSTRY AND DECIDED TO TAKE MATTERS INTO HIS OWN HANDS.

In 2009, Weir got creative and started posting his story chapter by chapter on his personal blog where anyone could read it for free.

He attracted a lot of attention from science-minded readers, who started asking for the full manuscript.

Once Weir heard this, he published "The Martian" on Amazon's self-publishing arm, where he priced it for 99-cents.

With a huge influx of downloads, after just a few months the book shot up to the top of Amazon's best-selling science fiction list, where it caught the attention of publishing company Random House.

Four days later, Hollywood called for the movie rights.



Voyage's very own ALIVE DAY (now a \$50 million studio feature in development with Oscar-nominated producer Mike Medavoy and A-list Director Philip Noyce) started similarly. Sam Hill, an unknown, unpublished author, wasn't content waiting to be discovered.

So he hired a screenwriter to adapt his story into a world-class screenplay. That decision, coupled with the Hill's commitment to do what it takes to get the project directly to producers, landed him a deal with two of the most well known filmmakers in Hollywood.

Tips for Nabbing a Producer

1 **KNOW YOUR MARKET!**

Producers are highly protective of their time (they have to be). So getting them to say, "sure I'll read your script or listen to your pitch" isn't easy. If you target the wrong producer or show them material that's not ready to market, you'll blow your shot. Target independent producers first (not the heavyweights with studio or financing deals). Independent producers are often the door openers you need. They look for promising projects and get them ready to bring to the heavyweights. If you target heavyweights from the start, you'll likely be banging your head against a wall.

2 **BE CURIOUS, COLLABORATIVE & OPEN TO FEEDBACK!**

I made a critical mistake early in my career. I believed my project was so good that anyone would be foolish to not be interested in it. But the fact is, producers specialize in a market and genre. They know what's selling in a market, what's not and why I wish I had been curious and learned which elements don't work in the market. Then I could have modified the project and to be much more effective.

If you can get the ear of a producer, you need to train yourself to listen to their perspective. You need to be willing to work at understanding why they think the things they think.

For example, if a producer says, "Your hero is too passive" what they might actually mean is, "without making your hero more active, you won't be able to get a star to play the role. And if you don't get a star to play the role, then the foreign distributors won't pre-buy the distribution rights. If you don't get foreign presales, you won't be able to get the bank debt to finance the remainder of the picture."

I hope you get the idea: be insanely curious.

3 HAVE A GREAT PROJECT!

There's simply no getting around this one. For better or worse, entertainment is still a 'buyer's market.' That means there are more stories available than there are projects that get produced (even though the dynamic is shifting as I mentioned earlier). It's critical that your project makes sense for the market. And it needs to stand out from the crowd.

3

PROJECT MUST-HAVES TO STAND FROM THE CROWD

A GREAT HOOK

Besides a great story, book, or script, your project needs a unique angle or point of view. It's the element that sets it apart from all other projects – we call this a hook or a pitch.

It's hard for storytellers to accept or understand that 99% of the time producers have already heard about projects like theirs. So your hook needs to sound new and different. It must leave the producer wanting to learn more.

A CLEARLY DEFINED MARKET

Without knowing precisely which market your project is ideally suited for, you'll be casting too wide a net. You will come across as unprofessional.

So you must be clear on which market is right for your project. And once you know your specific market, you can focus 100% of your time and attention on it (and avoid the proverbial and ineffective 'throwing spaghetti at the wall').

A PROJECT ROADMAP

With a great hook and a defined target market, you now need a plan for how to 'attack' that market.

Each market has its own twists, turns, and best practice methods. What's true for an indie drama isn't true for a mid-market thriller ... and what's true for a mid-market thriller isn't true for a cable TV show ... and what's true for a cable TV show isn't true for a documentary ... and so on and so forth. So you've got to get to know your market and how it works.

DISCOVER YOUR HOOK

One of the best ways to start the process of discovering your hook is to adapt your story into a “logline.”

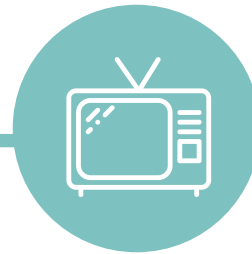
A logline is a one or two sentence description of your story that boils down its basic premise in a concise & compelling way.

Use this fill-in-the-‘bold’ logline template as a guide. Then add personalized touches and your individual style to make it your own.



FORMULA #1

[NAME OF STORY] is a **[GENRE]** about a **[PROTAGONIST]** (including a **DESCRIPTIVE FACT** or **TWO**) who wants **[HIS/HER IMMEDIATE GOAL]**, when **[INCITING INCIDENT]** happens and **[ONE MAJOR PLOT POINT]**, he/she goes on a journey to **[ACCOMPLISH GOAL]**.



FORMULA #2

When **[MAIN CHARACTER]** **[EXPERIENCES]** an **[INCITING INCIDENT]**, **[ONE MAJOR PLOT POINT]** happens on the way to **[ACCOMPLISH GOAL]**.

Once you’ve written your logline, it should start to become apparent where your hook may lie, or that perhaps you don’t have one yet. Then you can further develop your project accordingly.

ABOUT VOYAGE



Voyage has established an open platform on which original voices have seamless conversations with market professionals and join together in the creation of entertainment. The platform facilitates a free flow of information, connections, and creates a new world where unbridled creativity meets market demand.

Stories have found their homes. -The closed doors of Hollywood are now open for business!

EXAMPLES OF STORIES VOYAGE AND ITS TEAM MEMBERS HAVE SUCCESSFULLY BROUGHT TO MARKET:



As an independent author I'd experienced the frustration and headaches often associated with dealing with the mainstream literary agencies that are a maze of curt replies, strict guidelines, and 'not accepting manuscripts at this time' notices.

Skepticism came naturally to me after a forty-year career in journalism, but it just wasn't so. Voyage Media was open, friendly, and encouraging. [This process] has all been educational, enlightening, and fun. I recommend Voyage Media for anyone with a good story that has the potential to be entertaining and successful on the silver screen. You'll never know unless you try.



Don Ingram, Cloudcroft New Mexico. Author of *MAKING AMENDS IN BIG BEND NATIONAL PARK*, now being turned into a motion picture with producer Brian Young.

Okay so I'm a farmer, and if an entertainment company came out to my farm & tried to tell me how to farm, I would say that just won't work. I learned very quickly that they are the experts and know what will make a project successful, and even though I've watched movies & read books, that doesn't entitle me to the experience & expertise that they have.

There's so much potential for Voyage in connecting people with amazing stories that need to be told with the right producers. There's no one out there doing what Voyage is doing.



Rebecca Crownover, Dallas TX. Author of *MY DADDY IS IN HEAVEN*, now a motion picture produced by Voyage and Nasser Entertainment, and distributed by Cinedigm.

Voyage has really solved the problem of trying to get noticed and accepted by agents, producers and publishers, which can be very difficult if you don't already have a name. Voyage provides everything you need to find a producer that matches your needs and pitch your project. It's a very simple and effective process.



Joe Bebo, Hudson MA

