



**stock fantasy**  
VENTURES

**Stock Fantasy Ventures will serve a global market of cutting edge communicators in advertising, business, art, and journalism with high quality, pre-trend stock photo and video clips that represent growing feelings of widespread financial uncertainty and discontent.**

*Current offerings of stock media through marketplaces such as Getty Images and iStock Video typically present a limited scope of activity, situations, and identity stereotypes. Stock Fantasy Ventures seeks to create alternative representations of finance and business. Recurring themes are financial uncertainty and discontent, alternative gender/racial identities, disgruntled workers and consumers, and absurdity.*

**In 2008, “turmoil” was tenth in the top 10 searches of the Merriam-Webster Online dictionary. “Precipice” came in seventh. But the most searched-for word in 2008 was “bailout.”**

The word is defined in simple terms as “a rescue from financial distress,” but that simple definition falls far short when describing the social, political and economic impact of “bailout.”

Early in 2008, when Getty Images launched their Financial Services paper, there were already signs that businesses in the financial sector were shifting their messages and visual language to reflect an emerging downturn.

While positive escapism may be a real trend in other sectors, financial services have recognized they can no longer credibly sell daydreams. They feel they need to be in touch with the challenging reality their customers face. We’ve learned that markets are shaky, wallets can get

thin fast, and the word “occupy” has a brand new connotation. People are reassessing what wealth really means to them. Gone are the depictions of aspiration and conspicuous wealth as financial services brands try to re-establish trust with their customers.

But “money” and “finance” aren’t actually making sense to people. Just a few years ago, people thought banks had plenty of it, and we’re now discovering that they didn’t, and don’t. In many instances, financial marketers aren’t hitting the right note. Those that say ‘believe in us’ or ‘we have all the answers’ without the data explaining why isn’t credible given all the wreckage. Others feel it’s comforting for consumers to be treated candidly: ‘We’re in uncharted waters. We’re doing our best. We want to hear your questions. We’re here to help you.’ They feel this adds credibility.

**But credibility is dwindling. Economic Confidence in general is net negative in almost all European countries. Germany is the only European country that improved from a negative score in 2009 to a positive score in 2012.**

**Economic Confidence in Europe, 2009 vs. 2012.**

*Ranked from lowest to highest 2012 confidence.*

	2009	2012	Diff.
Greece	-48	-87	-39
Spain	-62	-71	-9
Portugal	-49	-69	-20
Slovenia	-55	-65	-10
Croatia	-66	-61	5
Serbia	-59	-59	0
Bosnia and Herzegcvina	-52	-58	-6
Italy	-28	-57	-29
France	-62	-56	6
Cyprus	11	-49	-60
Bulgaria	-51	-47	4
Romania	-49	-45	4
Czech Republic	-25	-43	-18
Montenegro	-16	-40	-24
Ireland	-56	-38	18
Albania	4	-37	-41
Macedonia	-28	-34	-6
Poland	-3	-31	-28
Lithuania	-80	-30	50
Latvia	-89	-28	61
United Kingdom	-44	-27	17
Estonia	-53	-11	42
Kosovo	14	-1	-15
Germany	-14	9	23
Austria	20	12	-8
Denmark	15	20	5
Switzerland	26	23	-3
Sweden	16	31	15

According to a Gallup poll from last year, Americans' confidence in U.S. banks is now at a record-low 21%. The percentage of Americans saying they have a 'great deal' or 'quite a lot' of confidence in U.S. banks is now about half the pre-recession level of 41%, recorded in June 2007. The outbreak of a consistent series of economic crises from the 1970s to today has demonstrated the extreme unreliability of credit and speculation capital. Credit and speculation capital grow at uncontrollable rates because of

electronic transactions—digitally automated—and, as a result, create virtually instantaneous financial bubbles, always ready to burst. After a bubble bursts there is a natural inclination to retreat and retrench, which unfortunately leads to the increasingly cited “paradox of thrift,” the dynamic described by economist John Maynard Keynes where because people save more, demand falls, and savings and growth diminish. Likewise in communications. There's a temptation to play it safe.

**Confidence in Banks, 1979-2012 Trend**

*Americans' confidence in U.S. banks fell to a new record annual low of 21% in June. The percentage of Americans saying they have a “great deal” or “quite a lot” of confidence in U.S. banks is now at about half the pre-financial crisis level of 41% in June 2007.*



*Please tell me how much confidence you, yourself, have in banks -- a great deal, quite a lot, some, or very little?*

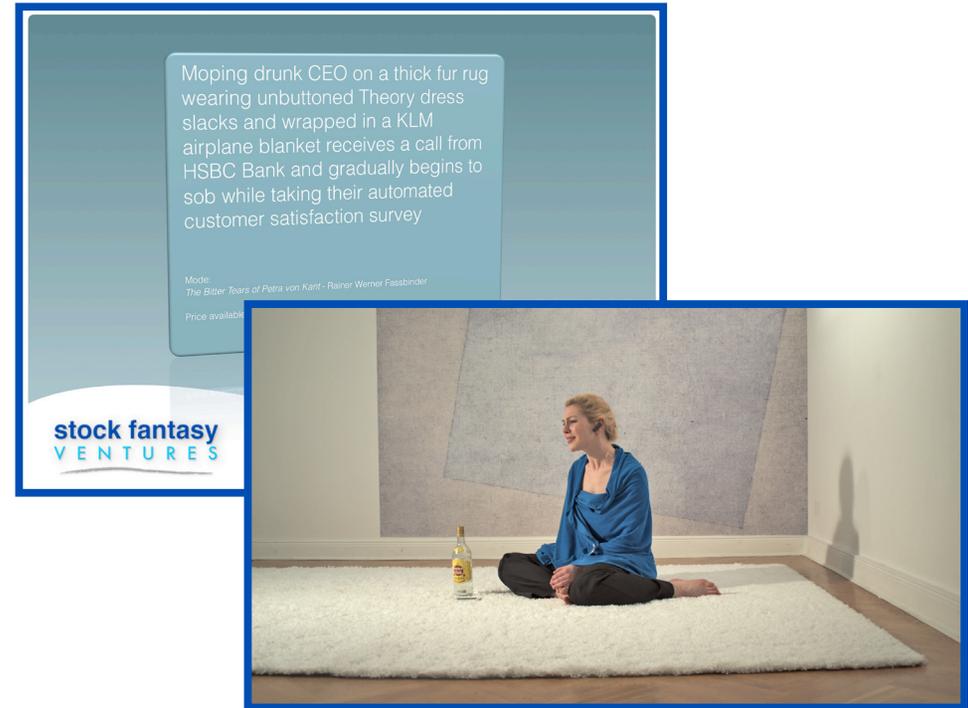
**Stock Fantasy Ventures isn't just launching a startup, we're launching a movement. This is a once-in-a-lifetime opportunity for the financial services sector to visually explore a meaningful new relationship with clients.**

It's hard to be reassuring when nobody knows how it's going to pan out. We believe that another future isn't just possible; it's inevitable. And that future will be informed by the images we produce and consume. We need different ways of understanding our world, which cannot be abstracted from price information analyzed by computers. It will take more than critical insights to gain anything concrete. We are engaged in an existential struggle for the quality of our dreams.

Global communicators spanning the fields of business, art, and journalism are increasingly turning to cost-cutting stock imagery due to the ease with which high qual-

ity imagery can circulate online. These communicators will use our products to motivate, entertain, sell, inform, and inspire. Our products are more true to our contemporary moment than current offerings of stock media, filling a gap in the market and a need in our society.

Founder and director Andrew Norman Wilson is a veteran video producer and internationally renowned artist. He makes stock media, uses stock media, and make art about and with stock media. His video Workers Leaving the Googleplex went viral due to a Gizmodo/Gawker article and was viewed over 80,000 times in just one day. It has also won a Golden Gate Award at the San Francisco International Film Festival, screened in cities from New York to Dubai, Kolkata to Berlin, and Zagreb Croatia to Berwick-Up-on-Tweed in the UK. His photography project ScanOps has been featured in Aperture, Artforum, BuzzFeed, The Next Web, and much more.



*Stock Fantasy Ventures, Andrew Norman Wilson (2013)*

**Each stock image concept includes a reference to a cinematic “mode” from film history - the way in which a filmmaker shot a particular scene in a particular film of theirs.**

These modes not only serve as guides for Stock Fantasy Ventures in making the image; they also add value to each pre-trend stock image concept by situating them within the history of moving images. Stock Fantasy Ventures is therefore not only poised to excel within the business of stock media, but also the history of fine art and culture in general. While the value of stock media declines over time, the value of historical works only increase in value.



*Weekend*, by Jean-Luc Godard (1967)

***Weekend* offers a premonition of the political explosion of May '68 and its chaotic aftermath, a comedy of brilliant set pieces that cumulatively stage the collapse of Western civilization.**

As viewers we have arrived at an encampment of hippie revolutionaries supporting themselves through theft and cannibalism. The camera doesn't penetrate,

it tracks along, paralleling, and becoming, the action. The film excludes any emotional identification with its subjects. They have no inner lives. *Weekend's* fistfights, shootings, stabbings, and carnage don't simulate violence so much as transmit an idea of violence.

*Weekend* reflects a period of gathering crisis in most of the developed world, a time of intense politicization among young people in revolt against the inequalities of capitalism, America's neocolonial war in Vietnam, middle-class materialism, and sexual hypocrisy.



*Stock Fantasy Ventures*, Andrew Norman Wilson (2013)

**Our video concept offers a contemporary update to this image. Western civilization never actually collapsed, it just mutated into something else - something more fluid, transnational, and neo-feudal.**

As figures of contemporary economic reality, freelancers are able

to break free from their employers and reorganize as guerrillas. The word "freelance" derives from the medieval term for a mercenary soldier, first used by Sir Walter Scott (1771–1832) in *Ivanhoe* to describe a "medieval mercenary warrior" or "free-lance," indicating that the lance is not sworn to any lord's services. This image suggests what's possible when people have become free agents in a world of free trade and widespread deregulation

**In 1995, Mark Getty and Jonathan Klein founded Getty Images to bring the fragmented stock photography business into the digital age. And that's exactly what they did.**

They were the first company to license imagery online - and have continued to drive the industry forward with breakthrough licensing models, digital media management tools and a comprehensive offering of creative and editorial imagery, microstock, footage and music. There's also istockphoto, 123rf, fotolia, and more. Today's digital media offers us powerful and seemingly endless ways to create, communicate and connect. And while quick online access to images, footage and music may be second nature to us now, just a decade ago it was almost unimaginable.

Our direct competition uploads media to these stock media marketplaces, and our indirect competitors are people hired to make video and photography for their

clients. But what neither type of competitor offers is imagery that occupies a dual status as commercially viable images and works of art - they're more than just stock images because they're art, and they're more than just art because they're also stock images. Through the integration of culture and commerce, Stock Fantasy Ventures plants seeds for a social movement that will not only usher us through difficult and uncertain moments, Stock Fantasy Ventures seeks to inspire communicators who will use these innovative images to create their own messages. Communicators worldwide - from advertisers, corporations, filmmakers, documentarians, television and news producers, and more - are increasingly turning to cost-cutting stock photography and video to tell their stories due to the ease with which high quality imagery can circulate online.

**Museums, curators, and collectors are communicators as well: they inform the public about significant issues and aesthetics through the art they choose to purchase and/or exhibit.**

The fact that two stock image concepts have already been invested in by two influential European arts organizations, as well as the project being presented on a trending stock media marketplace, demonstrates the cultural significance of this early stage startup. Regardless of how successful our products may turn out to be as stock media, influential art world figures have already recognized Stock Fantasy Ventures as commercially viable and culturally significant.

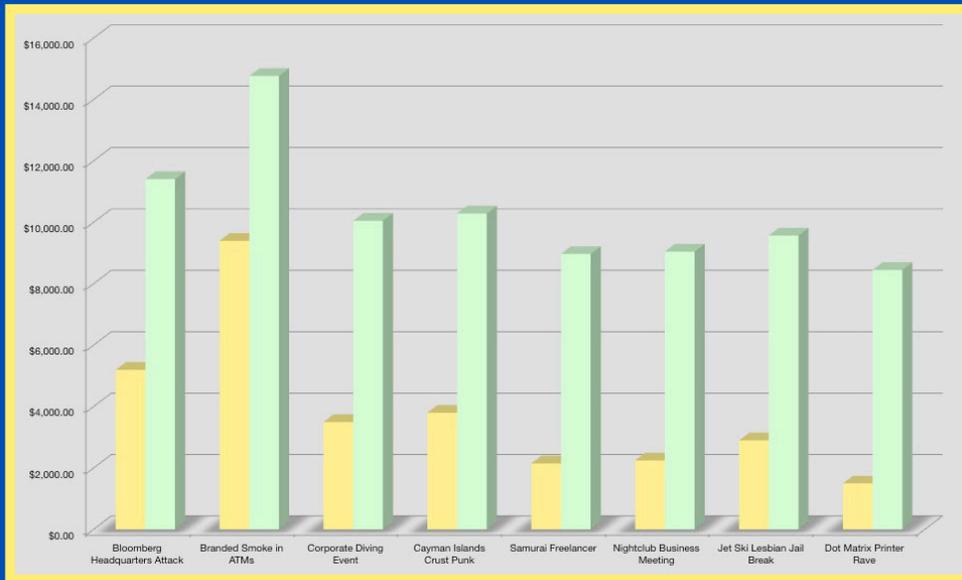
The presence of Stock Fantasy Ventures in the art world will allow for temporary displays of our product at art galleries in metropolises around the world. Past cities in which founder &

director Andrew Norman Wilson has exhibited work in include Dubai, Berlin, London, Los Angeles, New York, and Paris, as well as exposure in publications such as Artforum, Aperture, BuzzFeed, Gizmodo, etc.

And because Stock Fantasy Ventures is owned and operated by artists, we know how to make things on extremely lean budgets. I have calculated small budget imagery for maximum returns.

An investment in a stock image concept generates 5 video clips (unlimited sales at 50% of Production Value), 5 print-quality photos (unlimited sales at 40% of Production Value), and 5 online-quality photos (unlimited sales at 30% of Production Value), and For each clip/photo sold through a stock media marketplace, the investor will have a 50%. We expect 3 of each image type to sell as stock media within its first year on the stock media market.

On the art market the video clips will be sold as a package for \$5,000 and framed prints will sell for \$8,000 each. For each clip/photo sold through on the art market (through a gallery or dealer), the investor will have a 25%. We expect 1 video clip package and 3 framed prints of each image type to sell within it's first year on the art market. Based on that the following chart summarizes net profit for investors in the first year for each stock image concept:



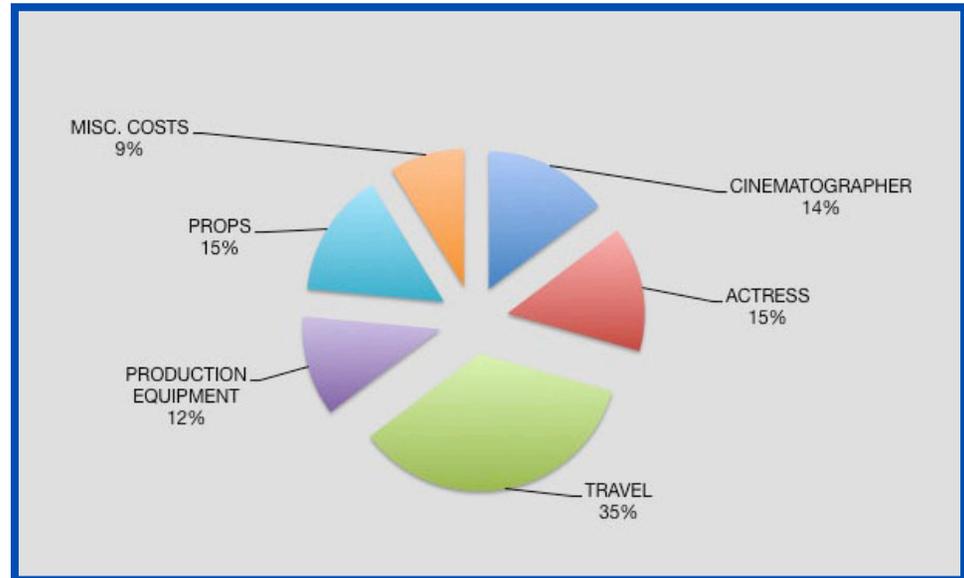
Return on Investment

■ Investment Price / Production Value  
 ■ Net Profit

### Return on Investment, Moping Drunk CEO

After analyzing the potential market, the following figures summarize a breakdown of costs for the first stock image concept invested at a price of \$1,500:

*Moping drunk CEO on a thick fur rug wearing unbuttoned Theory dress slacks and wrapped in a KLM airplane blanket receives a call from HSBC Bank and gradually begins to sob while taking their automated customer satisfaction survey.*



Return on Investment, Per Clip



*Stock Fantasy Ventures, Andrew Norman Wilson, (2013)*

Founder & Director:

Andrew Norman Wilson

Business Plan Writer:

Chair Souad

Executive Summary Design:

Julia Troubetskia

Logo Design:

Nick Bastis, *University of Chicago*

Strategist:

Nick Lalla, *Rhei Research LLC*

Film/Video Consultant:

Aily Nash, *Independent Curator and Critic*

Research Assistants:

John Arnos and Erin Grant

[info@stockfantasyventures.com](mailto:info@stockfantasyventures.com)

[www.andrewnormanwilson.com](http://www.andrewnormanwilson.com)