

Producer's Initial Greenlight Package:

Includes:

Analysis of Completeness of Package

- Production Team and Production Plan
- Distribution and/or Marketing Team, if any
- Rebates, if any, and state of application, if any
- Producer's Statement
- Director's Statement

Five Comparable Pictures Return on Investment (ROI) Reports

- Detailing global markets, including SVOD/VOD (on pictures released after 2010), as well as incomes and fees and estimated library value of film.
- A list of key parameters of Comparable Films effectively chosen
- What can be known from the success or lack thereof of these titles?
- What Key Metrics, as well as Averages and Medians appear?

Brief Analysis of Treatment or Script

Does it seem to jibe with Producer's and/or Director's Statements submitted.

Target Audience, in Brief

Who is the target audience? Can we reasonably ascertain key demographic outlines, by age, gender and other demographic signals. Does the story and treatment jibe with what is known about that audience, from exit interviews, other audience studies, social positioning, or other industry and marketing signals? Does it jibe with the Comparable Pictures Analysis? Can they stand together?

Pass/No Pass

- Would the project pass inspection to go to Full Financial Analysis?
- If not pass, what cures should be attempted by the Producer(s)?
- What recommended level of cures of the project are needed before even accepting to analyze the project again?

One Hour of Phone Consulting, Walking Team Through Report

The following image samples are drawn directly from Comparable Pictures ROI Report

The ROI Titles Reports Page

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FilmProfit(r) ROI Report		Picture One	Picture Two	Picture Three	Picture Four	Picture Five
Domestic Release	Distributor	Focus Features	Universal	Focus Features	Universal	Focus Features
	Release Date	Jan-15	Mar-07	Jan-15	Mar-07	Jan-15
	Maximum Screens (whole number)	3,355	1,790	3,210	3,017	3,020
	Opening Gross	\$18.97	\$13.95	\$22.56	\$10.02	\$18.23
Costs	Budget	\$53.00	\$25.00	\$53.00	\$25.00	\$53.00
	Prints & Ads	\$39.67	\$19.24	\$31.40	\$27.06	\$28.17
	Total Costs	\$92.67	\$42.24	\$56.40	\$52.06	\$43.17
	Box Office Gross	\$25.14	\$63.66	\$82.23	\$21.46	\$51.22
Domestic Income	Rentals	\$12.32	\$31.39	\$40.29	\$10.52	\$25.10
	Video or BluRay Units (1000's)	512	9,000	512	9,000	512
	DVD Units (1000's)	1,039	0	1,039	0	1,039
	Video Revenue	\$25.80	\$1.01	\$25.80	\$1.01	\$25.80
Foreign Income and Global ROI	Domestic Ancillaries	\$9.52	\$19.81	\$9.52	\$19.81	\$9.52
	Domestic VoD	\$18.29	\$0.00	\$18.29	\$0.00	\$18.29
	Domestic ROI	46%	80%	46%	80%	46%
	Foreign Box Office	\$211.92	\$122.42	\$211.92	\$122.42	\$211.92
	Foreign Rentals	\$89.01	\$51.42	\$89.01	\$51.42	\$89.01
	Foreign Home Video	\$75.66	\$29.57	\$75.66	\$29.57	\$75.66
	Foreign Ancillaries	\$40.94	\$38.56	\$40.94	\$38.56	\$40.94
	Int'l Revenue	\$205.60	\$119.55	\$205.60	\$119.55	\$205.60
	Total Global Revenue	\$271.53	\$171.56	\$228.03	\$56.15	\$196.13
	Distribution Fees	\$95.03	\$60.05	\$79.81	\$19.65	\$68.65
Income After Dist. Fees	\$176.49	\$111.51	\$148.22	\$36.50	\$127.48	
Library Value	\$10.00	\$10.00	\$10.00	\$1.82	\$10.00	
Global ROI	203%	288%	281%	74%	319%	

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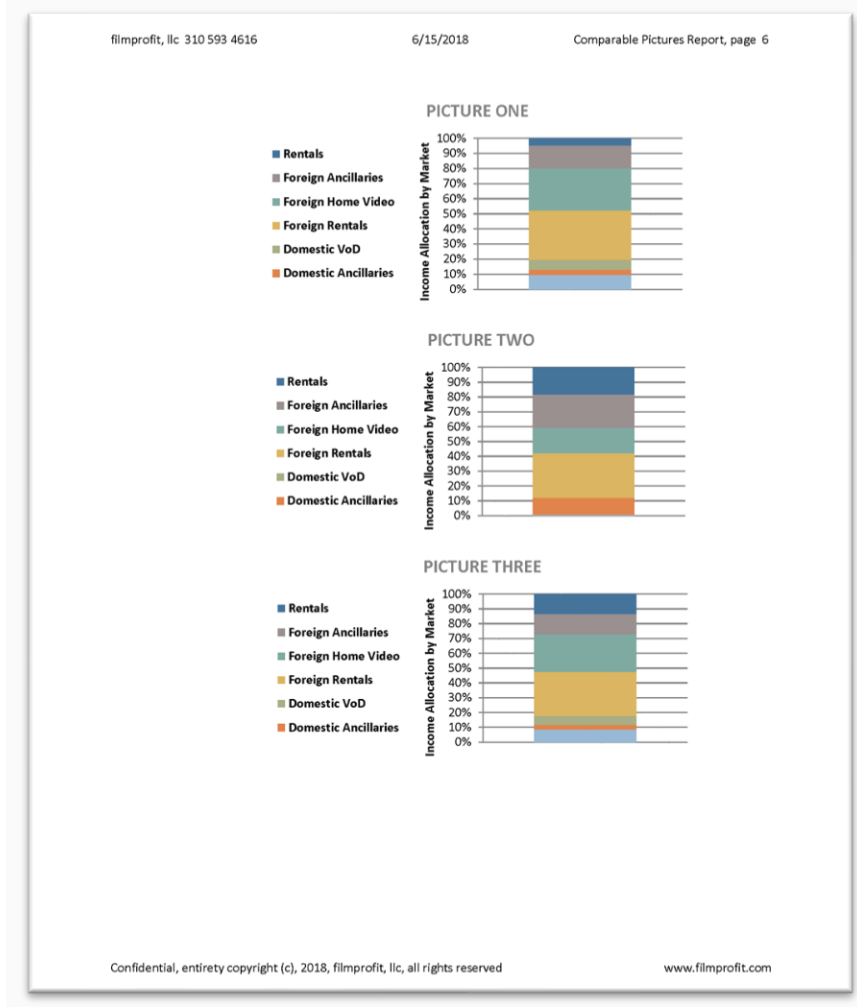
This sample is only illustrative of look and feel and flow of model. No # is reliable

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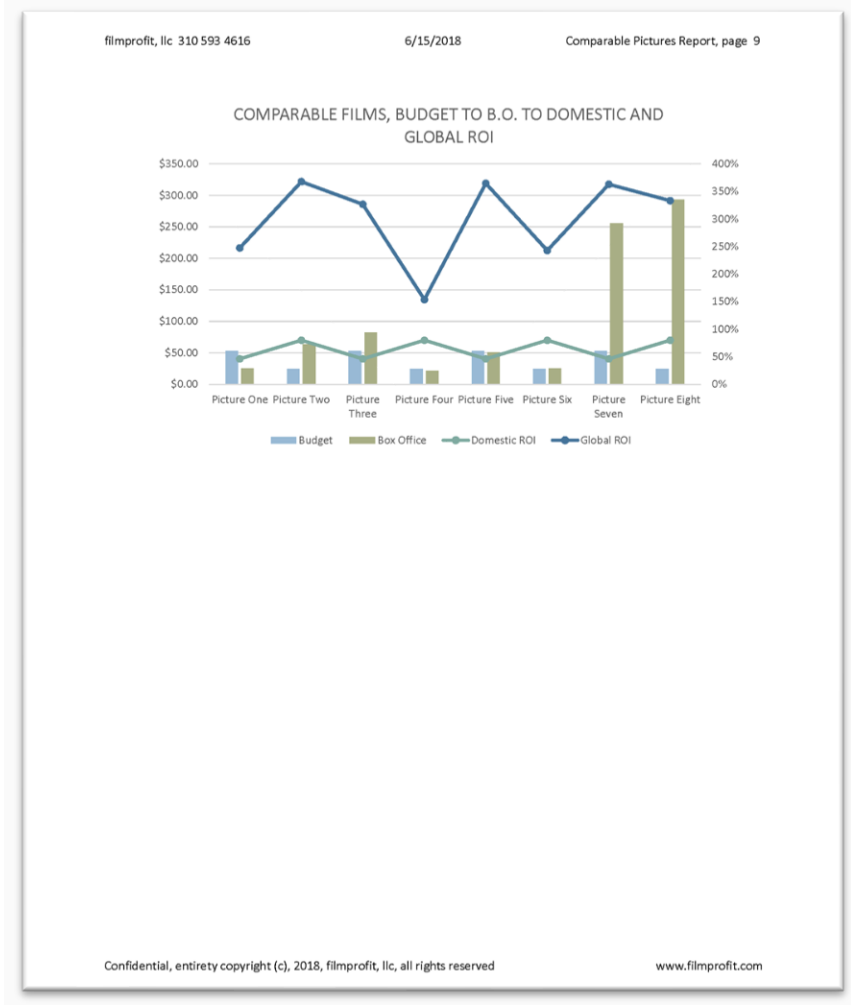
ROI Notes Page One

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Notes to Accompany FilmProfit® ROI Report				
Domestic Markets				
Domestic Release	06/15/16	* Films released after the date shown at the left are not considered to have found their way through all available delivery and reporting systems. This time period has been experiencing some telescoping in the past few years, and may even experience more. Reports on films of this type are to be considered premature, while still indicative of the potential trends of performance.		
	Budget	An estimation of the film's negative costs, deduced through a process of vetting a number of published budget citations, and examining the film's producers, actors, director, and shooting style.		
Costs	Prints & Ads	An estimation of the film's prints and ads cost, based upon published citations in addition to consideration of the releasing format, number of screens, and the film's box office performance.		
	Total Costs	Sum of the above.		
	Box Office Gross	The estimated domestic box office gross of the film, based upon many box office citations.		
	Rentals	Industry standard rule of thumb for estimating rentals is approx. 50% of box office. We use 49%.		
Domestic Income	Video/DVD BluRay Units (1000's)	An estimation drawn from a number of reports on video performance, in addition to consideration of box office performance. Units includes VHS in some older cases and DVDs and BluRay in newer cases. It includes wholesale, as well as revenue share units, where applicable. After 2004, the scale tipped to nearly 100% of home video units sold being DVDs, with BluRays added after 2007.		
	Video Revenue Dom.	** NOTE: Some films in this study may have only recently been released and begun to gather the first inklings of their home video performance.		
	Ancillaries	A proprietary calculation that estimates all domestic markets other than box office and home video, including pay cable, broadcast and syndication, basic cable, military and airlines, among others. The calculation is tied to box office performance.		
	Domestic Video on Demand	A proprietary calculation that estimates IPTV/OTT sales, including Internet systems such as Google Play and iTunes and the like. These systems include both rentals at lower rates (iVOD), and sell-through at higher rates (EST). As well, this market includes MSO's such as cable systems, satellite and the like. Lastly, it also includes SVOD outlets, such as NetFlix, HBO Go and the like, which operate and contract more like television networks. These reports are currently focusing primarily on films released in the last 3 years.		
	Domestic ROI	Domestic return on investment. All domestic distributor income (minus an across the board distribution fee of 35%), divided by total costs (production budget plus prints and ads). FilmProfit ROI is not intended to show actual or specific return on investment to the producers of any individual film, it is intended to illustrate the general classification of profitability of a film, or of a group of films.		
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ROIs Charts Page One, Detailing Markets Allocations in Each Title



ROIs Charts Page Two, Detailing Domestic and Global ROIs in Each Title



Snapshot of Complete ROIs Report (7 pages)

The image displays a grid of 10 thumbnail images representing pages from a Complete ROIs Report. The thumbnails are arranged in three rows: the first row has three thumbnails, the second row has three, and the third row has four. Each thumbnail shows a different section of the report, including a title page, executive summary, financial tables, and charts.

- Thumbnail 1 (Top Left):** Title page for 'Sample ROIs' and 'COMPARABLE PICTURES R.O.I. REPORTS'. It is prepared for 'Katie Ong Productions' and includes the FilmProfit logo.
- Thumbnail 2 (Top Middle):** Executive summary section with introductory text.
- Thumbnail 3 (Top Right):** A large financial table with multiple columns and rows of data.
- Thumbnail 4 (Middle Left):** A section with detailed text, likely a breakdown of costs or revenues.
- Thumbnail 5 (Middle Middle):** A section with detailed text, likely a breakdown of costs or revenues.
- Thumbnail 6 (Middle Right):** Three stacked bar charts showing data for different categories.
- Thumbnail 7 (Bottom Left):** Two stacked bar charts showing data for different categories.
- Thumbnail 8 (Bottom Middle):** A line and bar chart showing 'COMPARABLE PICTURE R.O.I. PERFORMANCE AND TRENDS' over time.

Audience Analysis Page One Sample

Audience Mandate

A component of this analysis is to derive a set of Comparable Pictures Reports, and from them assemble a set of financial models that place the potential film in the industry, and within the marketplace. There is a relationship between these comparable pictures reports and the audience analysis that is also a component of this study.

Following are the demographic breakdowns for films which we have mentioned in the discussion above.

Movie Audience Demographics Brief

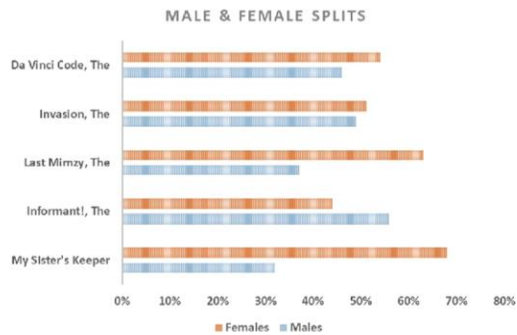
Each film that is released to the public has a certain profile in audience members. Some draw more men, some draw more women, some draw a younger crowd, and some draw an older crowd. A very few draw moviegoers from across all quadrants.

Quadrants are defined by the movie business as:

- Men below age 25
- Men above age 25
- Women below age 25
- Women above age 25

When a film draws across all quadrants, typically like the Pixar films do, and some others, they are known as Four Quadrant or Four Quad films.

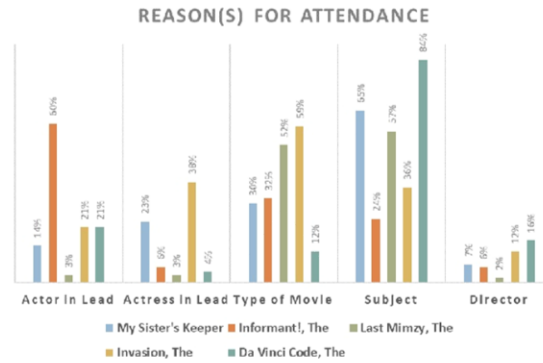
Other films make do with sections of the audience, drawing, more or less, from each quadrant. Smaller films tend to have these more focused audiences, but certain film types draw from much more distinct areas. We want to illustrate the types of different audience profiles drawn by some of the films we have discussed above. The charts below will show the audience make-up for five films that compare to different story cores present in :



Audience Analysis Page Two Sample

The five films above illustrate the differences in audiences for films which focus on conspiracy plots, children with fantastical abilities, and issues related to illness and taking care of the ill or family. In films which would be most about family and illness and the like, in *My Sister’s Keeper*, we see deep gender differences compared to the films which tend to be more about conspiracies. *The Last Mimzy* focuses on children and their supernatural abilities. What this illustrates is that these two or three audiences do not overlap well. It should be known that, in this regard, these audiences should not be considered additive. Audience segments differ, and they could easily result in one or more leaving very dissatisfied, after seeing an incongruous movie that is not really for them. This is not a good thing.

What about what drew audiences to the films? We have some answers for that, as well.



There are five categories of answers for audiences on opening weekend, including questions as to whether the actor(s), the director, type of movie, and/or the subject matter brought them to the theater. Again, there is little homogeneity in the films, although it is very seldom, in our experience, that the moviegoers are drawn by an actor or actress at a high level. In these cases, it is seen that Matt Damon drew 60% of the audience to *The Informant!*. That is rare, as it can be seen in the other films that a high score is 21%, where the Type of Movie and Subject typically, though not always, come in higher, or much higher.

Again, however, folks attend these films for different reasons, and there is little overlap or congruity.

Generally, different films, even in the same genre, can have differing audience profiles, based on a multiplicity of factors. Each audience analysis will be based on its own set of factors and available reports.