

My Streaming Movie			
1 Negative Cost Scenarios	\$1,155,061	Expected	Better
	Low		
These Projections DO NOT Illustrate Actual Calculations			
US Theatrical Sales			
2 US Box Office Gross	\$0	\$0	\$0
US Aftermarket Sales			
8 Pay/Cable Revenue	\$0	\$0	\$0
9 SVOD Revenue	\$10,112,601	\$12,521,161	\$10,110,114
10 Premium VOD	\$0	\$0	\$0
11 PPV/EST/VOD	\$0	\$0	\$0
12 Less Agency/Licensing Fee	\$1,609,890	\$1,818,205	\$2,146,520
11 US Ancillary Net Proceeds	\$4,122,110	\$7,641,162	\$7,161,612
16 US Physical Product Net Proceeds	\$0	\$0	\$0
11 US Market Net Proceeds	\$4,122,110	\$7,641,162	\$7,161,612
Foreign Markets			
18 Foreign Box Office	\$0	\$0	\$0
20 Foreign Home Video	\$0	\$0	\$0
21 Foreign Ancillaries, incl. Digital	\$0	\$0	\$0
21 Foreign Net Proceeds	\$0	\$0	\$0
28 Worldwide Gross Profit	\$4,122,110	\$7,641,162	\$7,161,612
29 N/A	\$0	\$0	\$0
11 Total Income to Producers	\$4,122,110	\$7,641,162	\$7,161,612
12 Less Residuals	\$1,018,829	\$1,410,501	\$1,182,112
11 N/A	\$0	\$0	\$0
14 Total Gross Profit to Producers	\$1,041,881	\$5,212,661	\$8,181,442
15 ROI before Return of Capital	98%	114%	111%

NOTES to Accompany: My Streaming Movie
The term of these scenarios is THREE YEARS.

1 Negative Cost Total Cost estimated to produce the negative of the film.

N/A

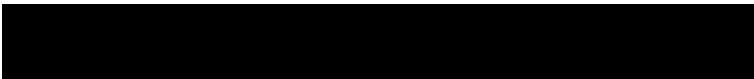
SCENARIOS

US Theatrical Sales

2 US Box Office Gross My Streaming Movie IS ANTICIPATED TO SEEK AN EXCLUSIVE WORLDWIDE DEAL FOR SUBSCRIPTION VIDEO ON DEMAND (SVOD) and is not anticipated to see a theatrical release unless in conjunction with the digital platform. Several films were studied, all of which have comparative values in any of the following categories: story, shooting style, budget, production values, target audience, etc. to the anticipated production of:

My Streaming Movie **Anticipated** **PG**
Rating: **13**

Several films were examined including:



7 US Theatrical Net Proceeds Not Applicable

US Aftermarket Sales

9 SVOD Revenue **My Streaming Movie IS ANTICIPATED TO SEEK AN EXCLUSIVE WORLDWIDE DEAL FOR SUBSCRIPTION VIDEO ON DEMAND (SVOD). SVOD has become a forefront market, with an overall annual revenue of more than five times that of theatrical release. Companies like Netflix, Amazon, Disney+, HBO Max, Apple and Hulu. Netflix is by far the market leader around the world. These deals are often predicated on the box office performance of the film, though pre-emptive deals can be made before the film is released. Say, at festivals or markets.**

10 Premium VOD Premium Video on Demand occupies a place adjacent to or just after theatrical release. It is targeted to those who want a premium experience without waiting for the film to make its way to regular VOD or SVOD. Covid-19 caused this and the other VOD markets to rise much faster than they had been. There is no Premium VOD window in conjunction with an exclusive SVOD sale.

11 PPV/EST/VOD This market takes many forms, from transactions made on cable MSOs (Multi-System Operators), to standalone IPTV/OTT offerings like Google Play, Amazon Instant (not Prime), Comcast VOD, iTunes, Youtube, VUDU and others. There are two types of transactions, and they are: Rentals, which have a set access period for complete play, and EST/DTO (Electronic Sell-Through/Download to Own). Pricing for these options can range from \$.99 (an unusual low end) to \$24.99 (a high EST price), and pricing is often predicated on height of demand, and so on. Some SVOD platforms preclude this, but others may not, and it could be included in a regional or global exclusive deal.

12 Less Agency/Licensing Fee **15%** The distribution fee shown in the upper left is based on standard deals.

13 US Ancillary Net Proceeds After Distribution Fees in each scenario.

17 US Market Net Proceeds Sum of All of the Markets Above

Foreign Markets

18 Foreign Box Office	Not anticipated
27 Foreign Net Proceeds	Foreign Proceeds less Foreign Presales Factored, if any.
28 Worldwide Gross Profit	Sum of US Market Net Proceeds, plus Overseas Net Proceeds.
29 N/A	The producers posit multiple levels of performance for each of hard copy graphic novels and digital comics and digital graphic novels, delivered on multiple platforms, from traditional comic retail outlets to Amazon. These performances are based on
31 Total Income to Producers	Worldwide Gross Profit after deduction of interest charges
32 Less Residuals	19% These are contractual Guild payments. The percentage on the upper left is a blended rate charged against Guild targeted markets.
34 Total Gross Profit to Producers	All income in after subtracting all expenses and charges, not including Negative Cost.
35 ROI before Return of Capital	Amount, as a percentage, earned on a company's total outlay for production, derived by dividing total outlay (Negative Cost after Incentives) into earnings after studio interest, but before bank interest, taxes and depreciation and amortization. These projections are guided by analyzing the performance necessary to amortize the investment in full light of the comparable pictures guidance, without following them lockstep in a fast-changing landscape. In this regard, the projections are not predictions of activity, but are a business planning tool to aid the producing team in fine-tuning their approach to negotiations, set bars for achievement and determining proactive strategies as individual contracts come on line.