

My Streaming Movie

COMPARABLE PICTURES
R.O.I. REPORTS

prepared for
My Streaming Movie

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CONFIDENTIAL

by



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FilmProfit® Comparable Pictures ROI Report

The inception of this database dates back to the third and fourth quarters of the year 2001, when FilmProfit completed an initial survey of 1000 films released in the years 1994 through 1998, all of which were budgeted from \$0 to \$40 million. The framework of this study was that it would analyze an exhaustive range of data from the key film business reporting institutions. In all, more than a dozen different sets of data were exhaustively analyzed, with as many as five or more overlapping reports in key areas, such as budget, Prints and Ads, box office performance, home video performance, foreign box office, etc.

The development of this database is constant and ongoing, through the year of 2023 and on. FilmProfit does not consider a film report definitive until it is three years out from release.

Hand-Processed Data

Further, FilmProfit has taken all of this available data, and then has independently studied the years of release, and the financing and releasing entities, and then placed the films within the careers of the director, actors, and producers in order to make judgments of the nearest actual estimates for each key cost and performance number. The results of this study are a series of statistics on each film, including budget, prints and ads cost, box office, home video units and income, domestic ancillaries, Domestic ROI, foreign income, library value, distribution fees, and Global ROI. These statistics are the FilmProfit Estimates of Performance, also known as FilmProfit ROI.

Proprietary Calculations

Included in the FilmProfit ROI is a proprietary set of calculations which the company has developed and refined over the years. These proprietary calculations analyze known performances, and from these known performances, project domestic and foreign ancillary markets, including cable television, free television, military, prisons and ships at sea, etc., for the domestic market, and all markets as a basket for overseas.

The attached sheets of performance on individual films are our best estimates of the costs, performances and Return on Investment based on all costs in, all income in, and fees subtracted.

All \$ figures shown are in millions US.

FilmProfit(r) ROI Report

Distributor							
Domestic Release	Release Date	Jul-24	Feb-16	Mar-15	Oct-11	Dec-10	Jun-10
	Maximum Screens (whole number)	2,850	2,204	1,655	183	2,407	141
	Opening Gross	\$32.95	\$11.61	\$3.81	\$0.14	\$1.44	\$0.08
Costs	Budget	\$10.00	\$4.00	\$1.30	\$0.75	\$13.00	\$2.15
	Prints & Ads	\$15.80	\$21.54	\$10.59	\$1.97	\$10.05	\$1.52
	Total Costs	\$25.80	\$25.54	\$11.89	\$2.72	\$23.05	\$3.67
	Box Office Gross	\$74.35	\$25.14	\$14.67	\$2.99	\$106.95	\$6.36
Domestic Income	Rentals	\$36.43	\$12.32	\$7.19	\$1.47	\$52.41	\$3.11
	Video or BluRay Units (1000's)	80	171	290	21	362	26
	DVD Units (1000's)	90	400	400	146	2,500	167
	Video Revenue	\$2.61	\$7.55	\$11.07	\$2.56	\$42.57	\$2.72
	Domestic Ancillaries	\$2.81	\$6.18	\$3.55	\$0.97	\$23.58	\$2.18
	Domestic VoD	\$24.91	\$6.87	\$3.60	\$0.91	\$0.00	\$0.00
	Domestic ROI	168%	84%	139%	141%	334%	142%
Foreign Income and Global ROI	Foreign Box Office	\$51.06	\$15.29	\$5.74	\$0.54	\$222.30	\$5.93
	Foreign Rentals	\$21.45	\$6.42	\$2.41	\$0.23	\$93.37	\$2.49
	Foreign Home Video	\$11.37	\$9.31	\$3.49	\$0.51	\$117.64	\$6.37
	Foreign Ancillaries	\$18.87	\$7.06	\$2.48	\$0.33	\$43.88	\$2.59
	Int'l Revenue	\$51.68	\$22.79	\$8.38	\$1.07	\$254.89	\$11.45
	Total Global Revenue	\$118.45	\$55.72	\$30.20	\$6.97	\$373.44	\$19.47
	Distribution Fees	\$41.46	\$19.50	\$10.57	\$2.44	\$130.71	\$6.82
	Income After Dist. Fees	\$76.99	\$36.22	\$19.63	\$4.53	\$242.74	\$12.66
	Library Value	\$3.85	\$1.81	\$1.47	\$0.34	\$10.00	\$0.95
	Global ROI	313%	149%	177%	179%	1096%	371%

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Notes to Accompany FilmProfit® ROI Report
Domestic Markets

Domestic Release	03/23/24	* 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.
Domestic Income	Rentals	Industry standard rule of thumb for estimating rentals is approx. 50% of box office. We use 49%.
	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	** NOTE: Some films in this study may have only recently been released and begun to gather the first inklings of their home video performance.
	Dom. 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.

Foreign Markets		
Foreign Income and Global ROI	Foreign Box Office	Rentals are estimated based on an aggregate of reports from across the world.
	Foreign Rentals	FilmProfit uses an average 42% repatriation rate from foreign box office, after prints and ads expenses. Individual locales vary. China, as a rare example, averages 15% of box office repatriated to the distributor.
	Foreign Home Video	A proprietary calculation that estimates the performance of foreign home video. The calculation is tied to box office performance.
	Foreign Ancillaries	A proprietary calculation that estimates all foreign markets other than box office and home video, but primarily weighted to tv. It would include terrestrial, satellite and broadcast, among others. The calculation is tied to box office performance.
	Int'l Revenue	A proprietary calculation that estimates all foreign income markets, including box office, television, and home video. The calculation is based upon a factor of global markets, and driven by domestic box office gross and rentals.
	Total Global Revenue	All global income to the producer, including domestic rentals, domestic home video, domestic ancillaries, and international income.
	Distribution Fees	35%, an across the board figure, used to maintain parity across a diverse pool of films, rather than to illustrate actual distribution fees to any film.
	Income After Dist. Fees	All domestic income plus all international income, minus 35% Distribution Fees.
	Library Value	The residual value of a film after it has been distributed through all of the primary markets. This includes global re-licensing and sales to markets not previously online or available. The value is a factor of Income After Fees, determined through a proprietary calculation which estimates the factor based upon domestic box office gross. The formula is driven by published reports of library sales, but is reasonably derived.
	Global ROI	Global return on investment is arrived at by adding together Income After Dist. Fees and Library Value, and then dividing that result by the total costs (production budget plus prints and ads), thereby arriving at the ROI. 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.

My Streaming Movie ACQUISITION REPORTS

In the interest of understanding the landscape for acquisition fees, we have compiled the following table listing the approximate acquisition fees tendered for films in our core Comparable Pictures ROI Report.

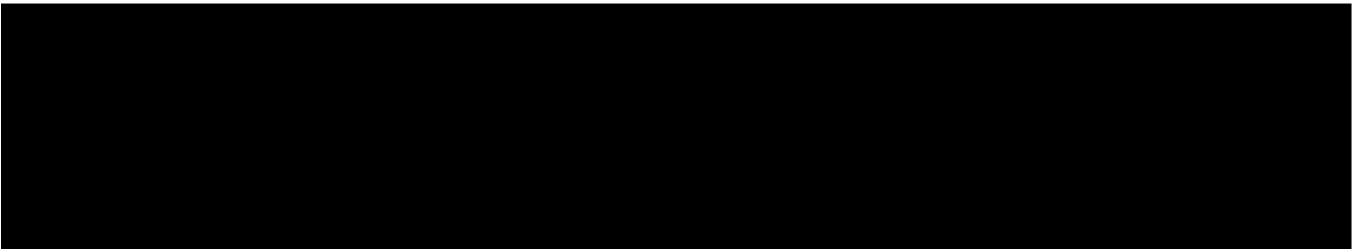
Film Title	Distributor	Advance	Market or Fest
		\$5,000,000	EFM
		Undisclosed	Cannes
		\$3,000,000	Sundance
		\$1,500,000	Sundance
		Co-Pro	
		\$450,000	Sundance

As well, we are reporting in the following table on films acquired at festivals in the last ten years, and their approximate acquisition fees. Different from past years, more recent acquisitions, rather than being consummated within the schedule of the festival, have been negotiated and closed over the course, sometimes, of several festivals, or in the intervening periods after a festival debut.

Year	Film Title	Distributor	Advance	Market or Fest	Notation
2026		A24		Sundance	
2026				Sundance	Horror
2026		Sumerian Pictures		Sundance	
2026		Magnolia		Sundance	
2025		Row K Entertainmentq		Toronto IFF	
2025				Sundance	Horror
2024		Searchlight		Sundance	
2023		Apple TV+		Sundance	SVOD
2023		Netflix		Sundance	SVOD
2023				Sundance	Horror
2023		Disney (Searchlight)		Sundance	
2023		Sony Pictures Classics		Sundance	
2023		Magnolia		Sundance	
2022		Disney (NatGeo)		Sundance	
2022		Sony Pictures Classics		Sundance	
2022				Sundance	Horror, SVOD
2022		Apple TV+		Sundance	SVOD
2022		Disney (Searchlight & Hulu)		Sundance	
2022		WBD (HBOMax)		Sundance	SVOD
2016		Netflix		Sundance	SVOD

My Streaming Movie STREAMING CONSUMPTION REPORTS JULY – DECEMBER 2025

In a report of all (SVOD) movies consumed in July through December of 2025, near 1,800 titles were reported on.



By further arraying the 1600+ titles into three viewing segments, over the last half of 2025, we arrive at:

- 1,000,000 to 1,900,000 views
- 2,000,000 to 5,000,000 views
- 5,000,000 to 7,500,000 views

Views Level	No. of Titles in Each Array	Available Globally, No	Available Globally, Yes	Avg. Views in Array	Views Values Box Office	Views Values Rentals
1 to 1.9 M views	746	510	168			
2 to 5 M views	725	585	140			
5.1 to 7.5 M views	226	175	51			

Using a basic formula to account for lack of friction in an SVOD consumption setting, say, reducing the rentals values to [REDACTED], we arrive at these values:

Views Level	Fraction of Rentals
1 to 1.9 M views	
2 to 5 M views	
5.1 to 7.5 M views	

My Streaming Movie STREAMER REPORT AND STREAMER REPORT DIGITAL CONSUMPTION REPORTS 2025

Additionally, we have also compiled data from [redacted] analysis of movies on multiple services, including Apple, HBO/Max, Hulu, Amazon Prime and so on. This data is reported as of the first 14 days of a film’s release. Using the same general metrics we used in the [redacted] data, gathering by 1m to 7.5M views, we arrived at the following array. In the [redacted] data, 132 films were reported on, but for those with views under 7.5M, the result was 112 titles We only ran our averages however, on the 57 of these films which originated in the US. These were [redacted] 2025 Films.”

Service	No. of Titles
Peacock	1
Para+	2
Peacock	1
Para+	2
Disney+	4
Apple TV	5
Hulu	6
Prime	10
Streamer	13
Tubi	16
Total	57

MOVIES ONLY Streamer Report Viewings

Titles	1st 14 days	Box Office Equivalent	Rentals Equivalent
57	[redacted]	[redacted]	[redacted]

Using our formula to account for lack of friction in an SVOD consumption setting, we arrive at these values:

Views Level	Fraction of Rentals
1 to 7.5 M views	[redacted]