Business Plan

Gramarye Media

AN ASSET-CLASS SECURITY
TOKEN OFFERING (STO)

John Adcox
john@gramaryemedia.com
(404) 759-6069

Alice P. Neuhauser
alice@gramaryemedia.com
(310) 275-7505

Ken Walters
ken@gramaryemedia.com
(404) 452-8213

Don Dudenhoeffer
don@gramaryemedia.com
(404) 295-0027

April 22, 2020

Disclosure

This Business Summary is the property of Gramarye Media, Inc., incorporated in the State of Delaware in the United States of America. It contains proprietary confidential information. No copies may be made whatsoever of either the contents herein or any part thereof. The contents are not to be disclosed with any unauthorized party. This copy is to be returned to John Adcox, Alice P. Neuhauser, Irtaza Barlas, or Don Dudenhoeffer upon request.

This Confidential Information Memorandum and Business Summary, dated July 21, 2021 (the "Memorandum"), has been provided by Gramarye Media, Inc. Gramarye Media is issuing a Crypto Currency in order to secure financing for cross-media intellectual property development, for expansion of its operations, and for the creation of new cross-media properties. References in this summary to "Gramarye Media," "Gramarye." "we," "our" and "us" are to Gramarye Media, Inc. and its subsidiaries.

Neither the delivery of this document at any time, nor any sales hereunder, shall under any circumstances create an implication that the information contained herein is correct as of any time subsequent to its date. Offers and sales will only be made to persons who have the knowledge and experience to evaluate the merits and risks of the investment and who have the economic means to afford the illiquidity of the currencies offered hereby.

This Memorandum is not intended to provide the sole basis of any investment or other evaluation of Gramarye Media and should not be considered a recommendation by Gramarye Media that any recipients purchase crypto coins. Each recipient is urged to determine its interest in investing based upon such investigations as it deems necessary for such purpose. Gramarye Media will not be responsible for the consequences of any failure by any proposed investor to make such investigation or for any reliance by any proposed investor upon any statement contained in the Memorandum.

All investments involve risk and may lose money.

The information set forth herein is believed by the company to be reliable. It must be recognized, however, that predictions and projections as to the company's future performance are necessarily subject to a high degree of uncertainty and no warranty of such projections is expressed or implied hereby. No representation, expressed or implied, is made by Gramarye Media or its directors with respect to the completeness or accuracy of the content of, or any other matter set forth in the Memorandum. Updated versions of this white paper will be available in the Resource Library on the Gramarye Media Web site (https://gramaryemedia.com).

All discussions regarding Gramarye Media and its projects are to be considered confidential. Interested parties may not disclose to others (unless required to do so by law) that they are engaged in any evaluation of these or related projects. All communications, inquiries and requests for information relating to Gramarye Media should be directed to the address and phone numbers listed in the contact section of this document.

April 22, 2020

Table of Contents

"There have been great societies that did not use the wheel, but there have been no societies that did not tell stories."

—Ursula K. Le Guin, author

"Why was Solomon recognized as the wisest man in the world? Because he knew more stories than anyone else. Scratch the surface in a typical boardroom and we're all just cavemen with briefcases, hungry for a wise person to tell us stories."

— Alan Kay, Vice President at the Walt Disney Company

Executive Summary

Three Pillars for Revenue Generation

Gramarye Media is a disruptive book publisher, a film studio, a game developer, and more. We're the world's first content incubator.

Gramarye Media is the cross-media entertainment studio of the future, discovering, incubating, vetting, producing, and distributing original content, including books, films, games, AR and VR, merchandise, and more. We're poised to disrupt the traditional Hollywood studio model.

With budgets soaring, original content is risky because it lacks brand awareness. Meanwhile, analysts and executives agree: the cycle of sequels and remakes is presenting increasing danger to industry profitability. In addition, there is tremendous waste built into the Hollywood system.

Executives and analysts agree: Hollywood spends at least twice what it should making films.

Gramarye has recognized that these issues provide an opportunity for disruption. Our process is based on three core pillars:

1. Reduce Risk — Discover and develop original content with a built-in, proven audience
2. Produce Content at a Significantly Lower Cost for multiple cross-media channels in concert to open new opportunities for revenue generation
3. Own access to global brick and mortar and streaming Distribution Channels

All three pillars will generate revenue.

Blockchain Technology

Gramarye makes disruptive use of blockchain technology in two ways:

First, Gramarye's SEC-Compliant STO raise makes us the first major studio funded by a preferred stock offer represented by a Blockchain-based Security Token. We're using the proceeds to develop a complete ecosystem of capabilities, each of which expands our capabilities and returns dividends to shareholders while diversifying the investment.

Second, Gramarye uses blockchain utility tokens (which cannot be sold) to provide meaningful rewards and incentives to fan evangelists who spark the viral spread of brand awareness, and to stream content directly to consumers hungry for the core, generational stories that unite us all.

The Problem: Why Does the Hollywood Model Need Disruption?

During our work at Georgia Tech's Flashpoint business accelerator program, we interviewed dozens of Hollywood Executives. Without exception, the agreed: after decades of waste and overhead built into the system, Hollywood spends at least 2X what they should on a film.

Development Costs

To start a major film studio from the ground up, one would usually start with a development fund of between $20 million to $50 million. This is used to develop slates of films, most of which are never made. This is a "sunk cost" that must be amortized in the films that are actually produced.

Studios spend between $1 million to over $20 million on *films that are never actually made*.

One C-level studio executive told us that studios (including his) spend anywhere from $250,000 to $5 million on big data analytics before greenlighting a film … without uncovering anything that is reliably predictive.

The Cycle of Sequels and Remakes has "Played Out"

Risk-adverse studio executives remain dependent on the cycle of sequels and remakes, even though it is showing signs of diminishing returns. Again without exception, the executives we interviewed agreed with financial analyst Vasily Karasyov of J. P. Morgan who said, "the cycle of sequels and remakes have played out," and "films based on previous intellectual properties present a growing risk to film industry profitability."

For the most part, original content is perceived as too risky, because it lacks brand awareness. Every executive we talked to also agreed that the only way to get a project greenlit today is to base it on an existing property, such as a published book or comic, with an audience and a track record. These costs are over and above the tremendous overhead built into the decades-old studio system, including dated infrastructure, legacy staff, libraries of expensive content stuck in development hell, and more. These are costs that Gramarye Media, operating as a "virtual studio," eliminates.

The executives we interviewed agreed on one more thing…

While the Hollywood model is ripe for disruption, it can't be done from within the system. Gramarye Media is reinventing the studio, and we're doing it on the east coast for the very first time.

The two rarest and most valuable commodities in entertainment media are branded content and distribution. Gramarye Media will have both.

The Solution: Disrupting Hollywood With A New Business Model

The Gramarye model is based on three core pillars:

I. Risk Reduction

Gramarye, a graduate of Georgia Tech's exclusive Flashpoint business accelerator, applies the "Silicon Valley" process (rigorous process for reliable innovation) to content. Fewer than 10 percent of all startups succeed, but more than 80 percent of the companies that go through accelerators succeed, according to a study made by the Institute of Public Administration at Pennsylvania State University.[1]

Stories are also innovated. They, too, can be innovated reliably.

As a part of our work at Flashpoint, we conducted literally thousands of interviews with active participants in fan communities — from online forums to fan conventions and even ticketed Harry Potter and *Star Wars* pub crawls — to better understand what attracts them. That research helped shape our selection criteria.

The larger point is this: when those communities form, they are worth billions.

At Gramarye, we use a variety of multimedia and feedback economies to develop and measure audience communities. We provide the content likely to attract those communities and we provide an opportunity for them to thrive and grow.

We provide both opportunities and incentives (in the form of meaningful blockchain rewards) for audiences to participate in and help evangelize these communities. When we discover and prove a community forming around a story, we develop cross-media franchises.

We use this process instead of the traditional Hollywood development process, which leads to millions of dollars wasted on films that aren't actually produced. More, *our incubation process actually generates revenue.* Instead of starting with a $20 million to $50 million "hole" that must be amortized in the films that are actually produced, we start at breakeven, plus a 20 to 30 percent return.

More importantly, since our tests are primary and based on direct observation and measurement, we uncover data that is more likely to be reliably predictive. We are tracking the viral spread of brand awareness and actual audience congregation around a specific intellectual property, not a comp.

---

[1] http://www.nytimes.com/1988/10/23/nyregion/small-businesses-share-an-incubator.html?pagewanted=all

Risk Reduction Methodology: A 4-Step Process
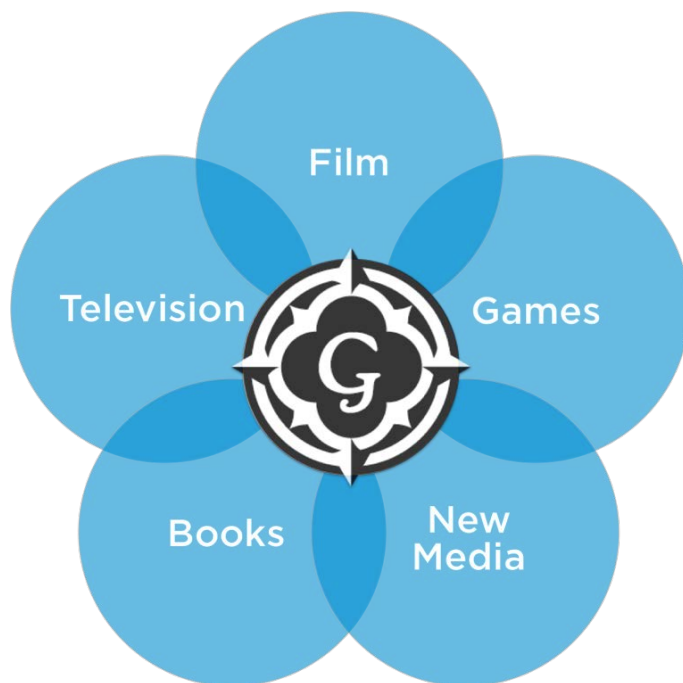
We exist in the conflux space—where film, television, games, books, and new media overlap and interact. Our model focuses on the core story or idea and develops it across channels to maximize its potential with audiences hungry for content. For this to work, a story must be conceived in cross-media terms from the start.

Ideally, this approach begins at the idea stage, before a finished script or manuscript becomes a part of a development slate with talent attached. At that point, it's often too late to take full advantage of a property's full cross-media potential for diversifying development costs across channels and realizing multiple avenues of revenue generation.

Our content incubation process involves a 4-step process:

Step 1: Select A Story	Step 2: Refine & Prepare	Step 3: Publish & Gather Data	Step 4: Produce Winners
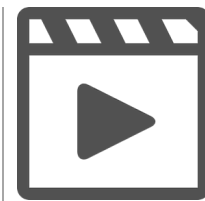
1. Content Selection: Select a Story

We begin by selecting unpublished book manuscripts (starting with 4 in year one and growing to at least 12 annually) that seem to have the "DNA" to become cross-media franchises.

As a part of our work at Georgia Tech, we examined franchises that were popular for more than seven years (i.e. Casablanca, Mary Poppins, Star Trek, The Mary Tyler Moore Show, M*A*S*H, Star Wars, Cheers, The Princess Bride, Field of Dreams, Harry Potter, The Hunger Games) to identify characteristics they shared in common. To avoid survival bias, we also examined "near misses," projects that seemed to be likely hits but weren't (Speed Racer, Battleship, Jupiter Ascending, The Alamo) to see if they were missing some of the elements.

From this exercise, we developed a list of characteristics that blockbuster franchises seem to have in common, including mythic structure, elements of found family, iconic images and locations, etc. The selection criteria list also focuses on identifying stories with a targeted audience that congregates so that we can market to them affordably.

A team of "A List" industry veterans with deep experience in traditional publishing, film, television, and games and new media uses this selection criteria to select diversified portfolios of stories for incubation.

In short, we will shift Hollywood's "hunter/gather" model of looking for original content to an "agricultural" model, "growing" content for potential franchises.

2. Content Development: Refine and Prepare

Selected titles go through a year-long incubation process, inspired by our own experiences at Flashpoint and Pixar's story development process. The incubation process is also led by our team of "A List" industry veterans. The incubation process ends with four deliverables:

1. An edited, polished manuscript that maximizes the story's potential
2. A film and/or television development package, including treatment (and possibly script), production art, budgets, etc.
3. An author trained to collaborate and shepherd a project through the cross-channel development process
4. A hardcover book, audio book, eBook, and an eBook 2.0 app ready for distribution

3. Publish and Gather Data

After the incubation process, Gramarye publishes the content as hardcover and/or trade paperback books, traditional eBooks, audio books/audio dramas, and as enhanced "eBook 2.0" immersive reading experiences using proprietary technology and a proprietary social media platform.

The eBooks are layered with interactivity, including AR, music, moving illustrations, story-relevant games, community forms, and more, creating truly immersive "wow" reading experiences. The interactivity allows Gramarye to empower and incent users to share and network. We can track and measure the viral spread of brand awareness as the communities deepen and grow.

4. Data Mining: Produce the Winners

The interactivity also allows Gramarye to mine data to identify key inflection points and more, and to track the information by age, sex, and location. This allows Gramarye to better understand fan passion and adapt in a satisfying way, to better create and target merchandise, and to know exactly how to market.

Every Gramarye book app is a "pilot" or a Minimum Viable Product (MVP) for a story franchise, developed at a fraction of the cost of a film. The interactivity allows us to mine rich customer preference data through primary observation of user interaction with a specific story — not a comp. We're able to learn about character preferences, story direction preferences, and inflection points (the specific elements that inspire audience passion for the intellectual property. Our proprietary social media technology allows us to build brand awareness and thriving fan communities. As a result, we can mitigate some of the risk of developing a potential transmedia franchise.

Risk Reduction Revenue Generation

During the incubation process, we generate revenue by selling the book apps through online stores, including Amazon, Apple, and Google Play. *This is revenue recognized before we make a single film.*

eBook 2.0 Revenue Models

One Book App (Low End):

Units Sold	200,000
Unit Price	$14.95
Gross Revenue	$2,990,000
Production/Marketing	-$1,000,000
Channel/Author	-$1,290,000*
Net Margin	$700,000

One Book App (Median):

Units Sold	500,000
Unit Price	$14.95
Gross Revenue	$7,475,000
Production/Marketing	-$1,000,000
Channel/Author	-$3,363,750*
Net Margin	$3,111,250

One Book App (Breakout):

Units Sold	5,000,000
Unit Price	$14.95
Gross Revenue	$74,750,000
Production/Marketing	-$1,000,000
Channel/Author	-$33,637,500*
Net Margin	$40,112,500

This model assumes that we must sell all units through a third-party retailer and pay authors a standard 15 percent Royalty. Looking only at current typical results from traditional publishing, games, and movie studios (with no boost given for our marketing or technology), we predict that with every title portfolio or slate:

- Seven will break even
- Of those, four or five will generate enough revenue to make the slate profitable
- One, or maybe two, will be breakthrough hits. These breakthrough hits are the ones we can to develop as transmedia franchises.

II. Lower-Cost Production

The incubation process enables us to eliminate the "sunk costs" of development. As a part of the same process, we can eliminate much of the overhead built into the traditional studio system. *We can also take advantage of a lower cost of business in Georgia and some of the nation's most generous tax and opportunity zone incentives.*

Production Methodology

We will build an advanced virtual production facility, including a volumetric motion capture system and postproduction facilities, allowing us to significantly reduce the costs of tentpole/event films, television productions, and more. Most significantly, this technology lets us create assets that can be used across various media channels, including film, television, animation, games, AR/VR, location-based entertainment, and even toys and merchandise, all for a single cost.

In the traditional models, where content channels are in silos, the same asset might be created three to five times, each with its own cost. In Hollywood, there is virtually no incentive to change this model, despite the cost, because each silo protects its own budgets and territory. *We are beginning without those silos, and the related overhead.*

Working with our technology, we can film key scenes, and even entire films, using a multi-camera volumetric motion capture system, allowing us to capture complete, 360º holographic images. We can then add virtual sets and even virtual props and costumes in real time. That allows us to capture every possible camera angle at the same time, reducing production time and cost significantly.

At the same time, we will be capturing assets for video games, mobile apps, AR and VR experiences, and more … without adding additional cost. We can 3D print action figures and toys.

We can even shoot identical scenes with various international casts, using the same virtual sets, costumes, and effects, to create native language versions for world markets — without dubbing or subtitles. Each represents a new revenue stream — for the same basic below-the-line cost.

We have found that success in one channel can be used to promote other channels, both emerging (such a new media and mobile content, as well as AR and VR) and established (film, television, publishing, etc.). But presently, the cross-channel pollination usually happens almost as an afterthought. It usually isn't planned for in the beginning—meaning the additional sources of revenue incur their own development costs and take years to see rewards.

We're not looking to simply move content into a new media space; we intend to create cross-channel franchises that expand storytelling worlds in ways that are meaningful to audiences.

Production Revenue Generation

Production Studio: Real Estate

Thanks to a perfect storm of tax and opportunity zone credits, a world-class infrastructure and crew base, and an overall lower cost of business, Georgia is the number one destination for film and television in the world. The existing stages in Georgia are booked for at least three years, with some booked for twelve years or more. With studios and streaming services creating more and more original content, the number of stages available in the entire world is not sufficient to meet the rising demand.

In order to both reduce the production costs of its own productions (and to ensure availability of facilities), and to generate additional revenue, Gramarye Media will acquire more than 60 acres of EB-5-eligible real estate to build its own production studios, including in Phase I:

- At least 6 sound stages, ranging in size from 20,000 square feet to 40,000 square feet
    - At least two of the stages will be equipped as smart stages; all can be upconverted to smart stages
    - All stages will have a data center and edit suite attached
- Two Mill facilities
- At least 20,000 square feet of production office space for each production

Ultimately, Gramarye foresees up to six construction phases over a ten-year period.

Since the studios can be used by other studios and production companies when not in use, they are a consistent and predictable source of additional revenue.

Production Studio Revenue

Year 1	$0
Year 2	$5,351,696
Year 3	$5,596,580
Year 4	$5,853,739
Year 5	$6,139,844
Year 6	$6,420,409
Year 7	$6,646,942
Year 8	$6,757,982
Year 9	$6,868,613
Year 10	$6,868,613
TOTAL	**$56,504,418**

This model assumes 50% occupancy with stages built over time.

Production Studio: Smart Stages

Gramarye Media is not looking back at how stages were built over the past 100 years. Instead, we are working with world-class experts to envision what the stages of the next 100 years will look like. Our studio will be the virtual production center of the future.

Smart Stages help Gramarye Media produce tentpole films at a significantly lower cost, while opening new revenue streams.

As described above in the Production Methodology section, at least two stages will be developed as Smart Stages, and all may be upgraded to be smart stages as demand increases. These smart stages allow us to use cutting edge technology to:

- Reduce Costs:
  - Shoot key stunt or effects scenes — or even an entire film — in a single room and add virtual sets and costumes in real time.
  - Capture every possible camera angle in a single take, reducing production time and cost.
  - Create animated "pre-visualization" or "MVP" versions of blockbuster films quickly and cheaply to test and plan, eliminating the need for costly reshoots.
  - Record music or dialog in multiple cities at once, without lag or loss.
  - Editing, color correction, recording, and data storage on site.
- Generate Additional Revenue:
  - Capture Game, Augmented Reality, and Virtual Reality footage *at the same time as a main shoot* for true transmedia experiences — allowing additional revenue streams from assets.
  - Repurpose assets for console and mobile/PC games.
  - Shoot the same scenes with multiple casts/languages to create multiple international versions for global markets without significantly increasing below-the-line costs.
  - 3D print props and costume pieces, which become
  - prototypes for toys, collectibles, and merchandise.

Smart Stage Revenue

These stages, too, can be rented to other productions. Traditional sound stages rent for approximately $3000 per day and are generally booked 70% of the time.

Smart Stages, by contrast, rent for $20,000 a Day and are booked 100% of the time . . . with a waiting list.

Year 1	$0
Year 2	$4,000,000
Year 3	$4,000,000
Year 4	$6,000,000
Year 5	$8,000,000
Year 6	$8,000,000
Year 7	$8,000,000
Year 8	$8,000,000
Year 9	$8,000,000
Year 10	$8,000,000
TOTAL	**$54,000,000**

This model also assumes 50% occupancy with stages built over time.

III. Distribution

In entertainment, the old cliché says that content is king. While that's certainly true, it's also true that distribution is High Emperor Above All Kings. Literally thousands of films are financed and completed yearly that never find distribution — and so never find audiences. Without even a limited theatrical release, it is difficult at best for a film to generate significant revenue through streaming and home markets. Along with branded content, distribution is, quite literally, the rarest commodity in entertainment. Gramarye will use proceeds from the STO to develop in-house capabilities to give us full access to theaters, television, streaming, brick and mortar and online book retailers, and more.

Distribution Methodology

Film

Gramarye will acquire a a new entity created to fill the product vacuum left by the major studios by creating a disruptive new motion picture distribution and finance company. This unique business model will allow Gramarye to guarantee distribution (ensuring that we will never produce one of the thousands of films that are financed and completed each year that are never seen by audiences), optimize revenue and minimize risk.

The concept focuses on the one area in the movie business that has consistently been a massive profit center for studios — owning and controlling distribution. This has the least amount of risk because Gramarye will be able to collect from first dollar gross directly from the box office and other revenue streams. To facilitate this unique concept, the core elements of this business plan are:

- Domestic distribution allowing Gramarye direct access the largest world market directly
- Direct international distribution in the eight territories that cover 90 percent of world markets
- An internal foreign sales agency ensuring sales in the remaining 10 percent of world markets;
- Production financing and control for each project financially and creatively
- Marketing ("P&A") financing to guarantee worldwide theatrical distribution for each of our films, reduce marketing costs, and participate in gross revenue theatrical and other streams.
- Streaming both through our own Blockchain ecosystem and through strategic partnerships.

Books

In addition, Gramarye will extend our distribution capabilities with a key "ecosystem" investment **in The Story Plant/The Fiction Studio**, a prestigious traditional publisher giving Gramarye access to brick and mortar bookstores, as well as online retailers, for our quality hardback and trade paperback books, audio books, and audio dramas.

How Do You Say Your Name
And What Does It Mean?

Gramarye

Pronounced:
Gram-UH-ree or Grammar-E

The word means:
Magic or secret knowledge

Funding Structure

Security Token Offering: Introducing the Mythos Token (MYT)

Gramarye Media will create the **Mythos (MYT)** token, a preferred stock offering represented by a blockchain-based token built on the Ethereum (ERC-20) platform.

The initial tokens (each representing a single preferred stock share) will be minted in a limited amount (1 Billion coins) and released according to development needs over a 10-year period. The initial issue shall be limited to $175 million.

This STO will be a fully compliant security, offered with the assumption that the tokens may increase in value and earn dividends as well as granting other privileges to investors.

We intend to be in full compliance of any and all pertinent regulations, and we shall amend the terms of the STO as required by any securities trading regulations applicable to cryptocurrency transactions, now and in the future, as required by law.

This makes Gramarye Media both the first major studio on the east coast, and the first to be funded by a Blockchain Security Token Offering (STO).

The token used for Gramarye Media STO is named *Mythos,* a word that refers to a cycle of sacred stories that unites a culture, something core to the Gramarye idea.

The STO shall authorize up to 1 billion Mythos coins (tokens) that shall be released in structured amounts over a period of up to ten years. Up to 175 million worth of tokens will be offered to accredited investors in year one under a Simple Agreement for Future Equity (SAFE) with an issue price of $1 per sjare. The initial token release will be available only to accredited investors in compliance with SEC regulations D and S for securities issue.

The remaining shares shall be held in reserve and are unlikely to be released to investors. In the unlikely event they occur, further releases shall be issued according to the financial activity of the enterprise, with buybacks conducted at appropriate moments in time to support the token market value. Gramarye Media and its board will make every good faith effort to ensure that additional tokens are released *only* when we have confidence that the release will be accretive to offset any potential dilution effects.

Some Mythos tokens will be reserved for Gramarye Media founders and previous investors. All employee tokens, if issued, including founder tokens, will vest over a period of not less than five years, and founder/employee token holders will not be permitted to release more than 20 percent of their tokens in any one calendar year. Gramarye Media, Inc. will reserve the right to reclaim tokens from employees fired for cause.

Token Benefits

As shares of preferred stock, tokens are issued with the assumption that they can be freely traded in compliance with all relevant currency and securities regulations, and that they may potentially increase in value over time.

At the end of each fiscal year in which we recognize a net profit, Gramarye Media will give token owners the right to vote to distribute dividends equal to 15 percent of net profits proportionally to all tokens in the form of bonus tokens or cash. Each distributed token shall be awarded one vote.

Token owners may also elect to reinvest net profits back into Gramarye's operations, thereby gaining the potential opportunity to grow the value of the tokens they hold and avoid dividend taxes. A simple majority will decide whether dividends are distributed or reinvested. Token holders shall have the right to purchase additional tokens in subsequent releases before the general public.

In addition, Token Holders shall be entitled to privileged access to content, including production art, online talent interactions, production art, scripts, and more.

As outlined in the Private Placement Memorandum, token holders are protected in the event of a sale of the company, ensuring that investors shall receive the greater of $1 or fair market value for each token held.

Token Benefits for Companies Doing Business with Gramarye Media

Companies and partners that have purchased Mythos Tokens may use them in lieu of cash when doing business with Gramarye Media. The tokens will be honored at the present market value at the time of the transaction, regardless of the purchase price, and not less than the original issue price. Companies holding at least 500,000 Mythos Tokens have prioritized access to Gramarye content, intellectual property, and services.

To offer a hypothetical example, say a streaming partner owes Gramarye Media $10,000 in residuals. That company purchased Mythos Tokens at the issue price of $1, but at the time of the business transaction, the tokens are trading at $2. That company may pay Gramarye $10,000 in cash or may return 5,000 Mythos Tokens — effectively giving themselves a 50 percent discount. The partner company may use any combination of cash or tokens at its sole discretion.

Mythos Token at a Glance

Number of tokens released to Investors:	175 million
Issue Price:	$1/one token
Payment Accepted:	Most international fiat currencies
Trading Platform:	TBD (As wide as possible)

All tokens shall be tradable, subject to relevant securities laws.

Tokens will be placed on as many exchanges as possible to ensure maximum value and tradability. Gramarye Media will cooperate with all broker-dealers and platforms officially registered to trade tokens when investors are able to resell Mythos tokens on the open market (one year after initial investment/purchase per Rule 144).

Gramarye Media will ensure that the smart contracts are designed to ensure smooth operations and rapid transactions. All smart contracts will be audited.

What is A Security Token Offering?

"As it has for centuries, commerce relies on two things: trust and verified identity. Put more simply: what is being exchanged, and who is confirming it? Yet commerce that was once direct and in-person is today conducted mostly online and requires intermediaries such as banks, governments, or other central authorities to verify the identity of each party and establish the needed trust between them. And whenever there are intermediaries there are inefficiencies — decreased speed, increased cost, and sometimes even fraud."

—Arvind Krishna, Senior VP/IBM Researcher

A Security Token Offering (STO) is a popular way to raise funds for a new company or project by issuing a blockchain-based coin or token and distributing a percentage of the initial coin supply among early supporters and backers and entitling them to a share of company profits, as well as the opportunity for potential growth. STO tokens are not cryptocurrencies or utility tokens; they are securities (in our case, each token represents one share of preferred stock) and thus are subject to SEC regulations that have been in place for more than eight decades.

Intellectual Property Protection

Piracy remains a serious issue in the entertainment industry. While Blockchain does not represent a silver bullet for eliminating piracy, it can be used to deter the process of leaking content illegally. Film content meta-data can be encoded with a cryptographic transaction on the Blockchain. Access to upload or modify content can be made only with transactions on the Blockchain creating an immutable history of records that can deter unauthorized transfers.

Blockchain technology represents further opportunities for independent production houses and emerging regions with limited reach to audiences and infrastructure.

Use Token: Empowering and Incenting Communities of Brand Evangelists

In addition to delivering content directly to audiences, Gramarye Media will utilize blockchain technology to create valuable utility token rewards for fans. Basically, it's a new economy to help inspire and grow fan communities and data feedback. The utility token is a different "thing" than the Mythos Security Token sold to accredited investors and cannot be sold for fiat cash.

These collectable use token rewards are earned through the direct actions of the user (sharing with friends, making purchases, playing games, etc.) and can be collected, used in games with other users, exchanged for products within the Gramarye ecosystem, used to compensate other users for fan art or fan fiction, used collaboratively to unlock new content, and more.

Blockchain use token rewards earned by users can act as the means to pay for and access content, giving us new ways to stream directly to fans. Because the revenue of the property is embedded in its own blockchain rewards, and because it can be used to access media products (such as a ticket for admission), audience members will have an additional incentive to earn rewards to watch their favorite movies, play their favorite games, or read their favorite books.

Presently, fans don't receive tangible value for telling friends and family about their favorite content. They do so out of passion. That passion is multiplied when they have an additional financial incentive. If fans hold a token, they benefit when their friends and family buy a ticket, a book, a toy, or a game.

Gramarye will change that. The earned rewards have value.

Now, word-of-mouth marketing has real value on both sides of the equation. The more the audience grows, the more revenue is generated, thereby increasing value of both the Mythos tokens and the utility token rewards.

With a growing fan-base acquiring rewards by growing our audience, the market cap of the intellectual property franchise should increase exponentially, sustaining and extending the story franchise's lifespan.

24

The Interstitchery: Blockchain/DApp-based Fan Interaction Space

Gramarye Media will also make innovative use of Blockchain technology to build and govern a DApp-based virtual space that is accessed through, but not contained within, our eBook 2.0 apps. This allows us to provide more meaningful rewards for fans, more immersive interactive experiences, and more community development opportunities — without being limited by the storage capabilities of the user's device.

In the virtual world space of the Interstitchery, audiences can spend or use the utility tokens they have earned through their evangelism/share and community participation activities. For example, users can do more than simply purchase or a digital download of a Gramarye film — they can watch it in a virtual space with their peers … from all over the globe.

A Virtual Space for Gaming, Community, Content, and More

The name Interstitchery comes from Interstitial, which refers to the space between things. A good metaphor might be to think of the Interstitchery as a sort of virtual Disneyland, where one book might equate to Fantasyland, another might equate to Adventureland, another might equate to Tomorrowland, and so on. Each "land," or virtual space dedicated to a specific book, has activities related to that intellectual property. There is a "hub" where all of the properties overlap and connect.

One of our developers described the Interstitchery as a sort of mashup of Minecraft, Fortnite, Second Life, and Facebook. Eventually, this will become our proprietary streaming platform.

Activities in the Interstitchery include multi-player games (the games contained within the eBooks are solo), 3D virtual rooms where fans can interact can interact with their peers through avatars, bulletin boards, and spaces where users can share their fan art, stories, and films. Fans will be able to use their utility tokens to access Gramarye content (including films after their theatrical run) and even sneak previews of artwork, script pages, and even scenes of films in production.

Accessed Through Blockchain-based Utility Tokens

The entire experience is governed through the utility tokens — that token is the coin of the realm in the Interstitchery. Fans can exchange the token for a playable version of a character the books and use more tokens to equip and customize their characters. Users can play their characters within the books proprietary "land," or in the hub, where they can interact and game with user-controlled characters from other stories (imagine fans being able to introduce Harry Potter to Darth Vader and Batman).

When they do so, they are giving us valuable information about their preferences (and even, in effect, designing their own merchandise!).

According to Forbes, more than 69 percent of *Fortnite* players spend money on the "free to play" game, with the average spend exceeding $85.[2] *Pearl's Peril*, a free-to-play tablet and Facebook game, generates more than $60,000 a day, mostly through the sale of cosmetic items that don't actually enhance gameplay, but only customize the experience. Fans will be able to use the tokens they earn to purchase those enhancements.

In addition, fans can use the tokens to buy Gramarye products (future books, digital downloads of films, etc.), to reward or "tip" fan artists, to enhance their game play or avatars, and more. The point is, the tokens allow us to reward fans in ways that are meaningful to them in return for them spreading awareness, providing valuable data, participating in community activities, and adding value to the brand.

While these tokens are primarily designed to be earned through product/brand evangelism or data-generating activities, they may be purchased for cash.

Streaming Content Channels Governed by Blockchain

We'll even be able to create content "channels" within the Interstitchery, allowing us to stream content directly to users and their favorite devices via OTT, from tablets and phones to smart TVs. The streaming, rights management, and the payment will all be governed by Blockchain.

Ultimately, Blockchain and the Interstitchery will empower us to define how Blockchain works in the entertainment industry. We'll be able to mine more precise data, provide precise records of downloads or views, and ensure that artists and content owners are compensated fairly.

---

[2] https://www.forbes.com/sites/insertcoin/2018/06/26/study-says-69-of-fortnite-players-spend-money-on-the-game-85-spent-on-average/

Competitive Landscape

Gramarye Media's primary competitors are the traditional studios, who are shackled with siloed businesses that prevent them from sharing assets across media types and the high costs of legacy overhead.

More importantly, many of the traditional studios have seemingly lost the ability to discover, innovate, and develop franchises. The New York Times recently wrote an article explaining how Paramount Pictures, one of Hollywood's most traditional studios, is struggling because of this very issue.[3]

Disney has solved the problem not by innovating, but by spending billions to acquire existing IP (Marvel, LucasFilm, Pixar, 20th Century Fox, etc.). Warner Brothers is attempting to solve it by handing out expensive production deals to directors. In both cases, the costs are staggering. In both cases, the studios are "hunter gatherers," seeking existing properties that they hope to turn into viable franchises.

Gramarye Media is disruptive because we shift to an "agricultural" model, farming projects with the DNA to become blockbuster, cross-media franchises. More, we do it while generating very significant revenue, even before we shoot a single film or television show.

It is entirely possible, and even likely, that our story incubator will discover and develop more content than we can produce, so our competitors may become our customers as well, making Gramarye Media both a disruptor and a sustainer at the same time.

In the past, studios have controlled distribution, creating an effective barrier to entry for new competitors. However, Gramarye will have it's on brick and mortar and streaming distribution capabilities.

We live in an age of disruption. In an era where the studios are Macys, Sears, and JC Penney, we are an emerging Amazon.

---

[3] https://www.nytimes.com/2019/01/17/business/media/paramount-pictures.html

Use of Funds

- $15MM: IP rights and Publishing/App Development for a minimum of 28 Titles
- $5MM to secure real estate and begin planning for studio facility
- $50MM to build and equip the studio facility, including smart stages (from EB-5 Investment)
- $1MM: Social Media Technology Investment
- $4MM: Invest in and joint venture with The Story Plant, a traditional publishing partner
- $80MM: Establish global distribution network
- $20MM: Initial film production

Proceeds will be used to fund the operations of Gramarye Media and to build our technology, production, and distribution capabilities. In addition:

- ConcentraQ helps power Gramarye's powerful social media and tracking capability. ConcentraQ enables real visibility into social influence and endorsement activities from the ground up — starting at the individual consumer level. It provides tools for brand marketers that seamlessly integrate into promotions, giving prospects and customers the opportunity to easily endorse brands/products within in their social spaces.
- The Story Plant/The Fiction Studio is a prestigious traditional publisher giving Gramarye access to brick and mortar bookstores, as well as online retailers, for our quality hardback and trade paperback books, audio books, audio dramas, podcasts, and traditional eBooks.

All of these partners enhance Gramarye's capabilities, creating a thriving entertainment ecosystem that is stronger than the sum of its parts.

Return on Investment

Shareholders benefit from the upside of Gramarye Media, including each business pillar and partner company that together create a sustainable creative industry. The preliminary financial information in our pro forma covers an initial 10-year period and sketches a high-level overview of the complete ecosystem investment, including ROI and allocation of funds.

This model shows revenue earned during the incubation process; however, it does NOT include any projections for revenue from cross-media development of successfully incubated titles, since that may require a separate raise or a future release of tokens, and because there is no reliable way to project them. It also does NOT include television production, merchandising, toys, etc. (which we assume to be the most significant revenue generated) because, again, we have found no reliable way to project it.

The complete financial pro forma deck can be downloaded from the Gramarye STO document library at: https://www.gramaryemedia.com/wp-content/uploads/Gramarye-Return.xlsx

Our Team

We have an A-list team of veteran industry experts to help us select content, budget efficiently, and ensure smooth, professional productions.

Their expertise helps us with:
- Content incubation and mentorship.
- Licensing and merchandise partnerships.
- Extensive budget review and due diligence.
- Review and development of a project's marketing and distribution plan.

Legal representation by Barnes and Thornburg, Atlanta, Georgia

John Adcox, Chief Executive Officer

https://www.linkedin.com/in/johnadcox/

Over the course of a 20-year career in advertising, marketing, and user experience, and integrated media strategy, John Adcox has held a number of titles including Executive Producer, Vice President of Digital Media, Creative Director, Vice President of Marketing and Creative Services, Chief Creative Officer, Chief Content Officer, and CEO.

A few of his clients have included AT&T, Mercedes-Benz, Mercedes-AMG, Holiday Inn, Bass Hotels, Intercontinental Hotels, Coca-Cola, UPS, SCANA, AutoTrader.com, Time Warner, Disney, Delta Airlines, 3M, Ford, Glaxo Wellcome, Delta, Microsoft, Clarus Bank One, IBM, 3M, Pfizer, Nortel, Johnson & Johnson, BMC Software, and many more.

In addition, he has hosted a radio show, acted professionally (although not since age 15), designed and written scripts for games, written a play for a professional theatre company, taught university astronomy, and written articles on topics including mythology, psychology, technology, religion, and marketing strategy.

He also served for four years as the Lay Leader and Council Chair at Inman Park United Methodist Church. His many, many interests include books and literature, religion and philosophy, mythology, the Arthurian legends, travel, baseball, science fiction and fantasy, marketing communications, Celtic music and lore, new media, theatre, and politics, not to mention astronomy and cosmological physics.
John sits on advisory boards/boards of directors at the Blockchain Chamber of Commerce, Invest Atlanta Creative Industries, and the Georgia State University Library.

John is now concentrating on storytelling—he is the author of several novels and has a screenplay and TV pilot in development—and maintains a laser focus on Gramarye Media.

Alice P. Neuhauser, President

https://www.linkedin.com/in/alice-neuhauser-bbb820/

Alice P. Neuhauser has a broad range of entertainment experience in financial management, establishment and oversight of corporate, legal and accounting procedures, and business development and strategic planning. From successfully developing a major commercial real estate project to assisting lenders in maximizing the value of distressed assets to managing the day-to-day operations of independent film companies, Alice has demonstrated entrepreneurial success in maximizing effort and investment by finding opportunities to utilize both existing studio structures and independent constructs.

Over the course of her career, Alice has managed project financing for motion pictures ranging in budget from $2 million to $100 million each, totaling over half a billion dollars. Such financings included some of the largest independently financed pictures including *Terminator 2* (starring Arnold Schwarzenegger) and *Cliffhanger* (starring Sylvester Stallone). More recently, Alice coordinated the bank financing of produced pictures including Oscar-nominated *3:10 to Yuma* (starring Russell Crowe), *The Forbidden Kingdom* (with Jackie Chan and Jet Li), *The Bank Job, Brothers, A Perfect Getaway, Nine, Spy Next Door, Dear John, Season of the Witch, The Fighter* (starring Christian Bale and Mark Wahlberg), *Limitless* (starring Bradley Cooper), *Haywire, The Immortals, Mirror, Mirror* (starring Julia Roberts), *21 & Over, Movie 43, Safe Haven* and *Out of the Furnace.* Alice also managed two $100 million revolving film production credit facilities with two separate syndicates of banks, which helped finance such movies as *Basic Instinct* (starring Michael Douglas and Sharon Stone) and *Total Recall* (starring Arnold Schwarzenegger and Sharon Stone).

Looking for opportunities to capitalize on businesses that support film production, Alice developed a $100 million motion picture and television production facility from concept through 100% utilization. With Roy Disney's Shamrock Holdings as investment partner, the first full-service production facility in Los Angeles in over 50 years was created. This 22-1/2-acre studio lot includes 14 state-of-the-art sound states, eight production buildings, a commissary, a four-story office building, and a parking garage. Current tenants include James Cameron's *Avatar 2* and *Avatar 3.* Hands-on, Alice's efforts included developing the financing model and working with prospective investors, tenants and lenders, managing construction of the project and on-site coordination of final move-in by the tenants.

Among other consultancy roles, Alice also advised The Trend Exchange, a start-up financial marketplace for trading various media-related options contracts. The exchange was successfully approved by the Commodities Future Trading Commission, with Alice providing a key link among the regulatory agency, the financing community and content producers. Operational management has been a hallmark of Alice's career. Prior to the bankruptcy of Carolco Pictures, she coordinated the preparation of the due diligence materials, including among other things chain of title for the development projects and produced pictures, sales and availabilities for the licensing of the produced pictures and an abbreviated library valuation. She also managed the due diligence process with prospective buyers. Ultimately, through various negotiated assets sales she returned a remarkable 100 percent of senior bond and trade debt of Carolco Pictures Inc. after its bankruptcy, exceeding investment banker projections by over 100 percent.

30

Alice continues to manage the sequel/remakes rights and development properties for the former Carolco, working with producers to turn them into new motion pictures and television series. On behalf of various lenders, including GECC and JP Morgan Chase, she has managed or liquidated distressed entertainment companies.

As Responsible Officer for The Kushner-Locke Company, Alice has overseen the operations of the Company since shortly after it filed for bankruptcy in 2001. In addition to compliance with bankruptcy and SEC requirements, Alice was responsible for day-to-day operations, managing the various sales agent relationships, organizing documentation, establishing procedures and negotiating settlements of claims. Post-reorganization, Alice negotiated and managed the sale of the Company's film library. She continues to represent the derivative rights for the Company.

At the request of certain senior financiers, Alice was retained by the New York-appointed, New York-based Receiver for The Shooting Gallery in connection with the liquidation of The Shooting Gallery assets for the benefit of its creditors. Alice utilized a team of experienced professionals who collectively had worked on the preparation for, and sale of, the film libraries for, among other companies, Carolco Pictures, Epic Productions (the Credit Lyonnais library), Harvey Entertainment, 7.23 Slate and Prosperity Pictures. Due to the sudden closing of the Company's operations, the liquidation included shutting down the office space, negotiating out of facility and equipment leases, organizing chain of title and sales/availabilities information and preparing, marketing and soliciting buyers for the sale of Company assets.

Alice also managed the wind-up of a family of companies with real property holdings and film financing, production, sales and post-production businesses in Los Angeles. When the Companies lost their financing, Alice managed the self-liquidation process by, among other things, selling the post-production equipment, selling the building, winding down the various corporate entities, bringing current past-due tax obligations and paying off outstanding trade debt. In addition, Alice helped develop an asset management software system for tracking sales and availabilities for the pictures distributed by the production entity. She organized a team to service the on-going distribution obligations for the produced pictures.

GE Capital retained Alice as Chief Restructuring Officer of Unapix Entertainment to manage the operations of the Company in bankruptcy, oversee the preparation of information for selling the library and the successful sale of the library. Among other consultancy roles, Alice also advised The Trend Exchange, a start-up financial marketplace for trading various media-related options contracts. The exchange was successfully approved by the Commodities Future Trading Commission, with Alice providing a key link among the regulatory agency, the financing community and content producers.

Alice is an honors graduate of Harvard College and earned her MBA from the Anderson School of Management at UCLA while working full-time. She also supports various non-profit organizations and has served on the National Council of Defenders of Wildlife since 2010 and joined the National Advisory Board of the Union of Concerned Scientists in 2016.

Don Dudenhoeffer, Chief Creative Officer

https://www.linkedin.com/in/don-dudenhoeffer-b61b2/

Don's professional experience has been an extensive voyage into the world of advanced interactive media. He's spent most of his career on the front lines of the new media space working with emerging technologies in Interactive TV, mobile devices, video distribution, and broadband Web applications. In Don's eleven years of creative design and implementation, his work has focused on creating forward thinking applications that aid large media companies in their pursuit of the future of media often targeting multi-screen experiences.

Don led the design team that was awarded the first ever Emmy in Interactive Television for the creation of an Interactive TV application enhancing the HBO *Band of Brothers* experience. He also led the effort to design and build CNN's Pipeline and the Washington Redskins experiences for Media Center and Intel's Viiv initiative. Don has participated in the incubation, testing and launch of many new interactive products ranging from a wireless traffic guidance system, desktop applications (TWC Desktop Weather), browser plug-ins, widgets, and new forms of digital video collection, encoding, and distribution.

Over the course of his career he's have worked with clients like HBO, HGTV, DIY, FOOD, Fine Living, Disney, AOLTV, NASCAR.com, CNN, Cartoon Network, Captain Planet foundation, Philips, PoliticalIQ.com, Psydex, Subaru, Worldspan, Cox Cable, Cox Radio, IntelliOne, Time Warner, Rhapsody, MetaByte, and many more. Don's specialties include Concept incubation, Technology assessment, Information architecture, Advanced UI design and Development, Flash interfaces, Advanced interactive advertising, Cross-platform experiences, Video shooting, editing, and motion graphics, and Web Applications.

Irtaza Barlas, Ph.D. Chief Innovation Officer

https://www.linkedin.com/in/irtaza-barlas-2b21307/

Irtaza Barlas brings more than 20 years of diverse technology and product development experience to Gramarye Media. He is currently the Director of Software Engineering of a very successful healthcare IT company. He was also the Program Manager at Impact Technologies, where he led the research and development efforts associated with advanced computing, image analysis, and data mining systems for the industry and the US Department of Defense.

Irtaza was the architect and Principle Investigator on a multi-year research program on Self-Aware Processing Systems for DARPA. He worked with Raytheon and Georgia Tech to develop technologies for monitoring and real-time reconfiguration. His other DoD research programs include data mining and visualization for US Navy, distributed monitoring of Virginia Class Submarine Combat Systems, and Multi-

agent Distributed Data Fusion for Unmanned Surface Vehicles for Office of Naval Research. Impact Technologies was acquired in 2011 by United Technologies' Sikorsky Aircraft Corporation—and is now a Sikorsky Innovations company. Previously Irtaza was the principal and Director of Software Development at Atlanta-based Intelligent Automation Systems (IAS), where he led the development of several products related to image processing, industrial process monitoring, and automation in the utilities, wire, cable, and textile industries. Impact Technologies acquired IAS, in its third year of operation.

Irtaza received his MS from California State University, Sacramento where he worked extensively on microprocessors, digital systems, computer networks, and FPGAs. He received his Ph.D. in Electrical and Computer Engineering from Georgia Tech., with a thesis on Multi-Agent systems for Diagnostics and Prognostics of complex systems.

Marcus Rodriguez, Chief Operations Officer

Marcus Rodriguez is a Wall Street veteran with more than 24 years of experience working with Hedge Funds, Broker-Dealers, and Investment Advisors. He has advised and participated in numerous start-up Fin-Tech companies over his career. Marcus acted in the capacity of President, CCO, COO, FINOP for numerous firms over his career, including Chicago Securities, Global-American Investments and Direct Access Brokerage.

Marcus sculpted broker-dealers to accommodate memberships/permits on all principal US equities exchanges as well as facilitate commodities futures memberships. He also implemented participation on all of the relevant ECNs/ATS and Dark Pools to facilitate and maximize the efficiency of the broker-dealer's trading activities. Marcus established Portfolio Margin programs as well as MPID Aggregation to fully participate in the tier structure under the maker-taker model. Marcus's efforts were instrumental in the firms he worked for executing over $900 billion dollars in equities transactions from 2009 to 2011, representing approximately 2 percent of the entire US equities trading volume at that time and more recently 2011-2014 approximately $400mm+ per diem.

Marcus oversaw the execution, settlement and clearance of all equities and derivatives transactions for self-clearing broker-dealers. Marcus played a key role in evaluating algorithmic trading strategies utilizing statistical arbitrage, pairs trading and other quantitative methods. Marcus's hobbies include creative writing, collecting/researching historical financial documents, crypto-currency mining and alternative investments.

Lou Aronica, Chief Literary Officer

https://www.linkedin.com/in/lou-aronica-536b60/

Lou Aronica started the Spectra imprint at Bantam when he was 27 years old. His first acquisition for Bantam Spectra, David Brin's *Startide Rising*, won a Hugo and a Nebula award. Bantam Spectra went on to publish New York Times bestsellers for Arthur C. Clarke, Isaac Asimov, Margaret Weis, Tracy Hickman, Raymond Feist, William Gibson, Neal Stephenson, and Neil Gaiman. During this phase of his career, Lou acquired five consecutive winners of the Nebula award.

His Full Spectrum anthology series ran 5 volumes. *Full Spectrum 4*, co-edited with Amy Stout and Betsy Mitchell, won the 1994 World Fantasy Award for Best Anthology. He also started the Star Wars book publishing program. As Mass Market Publisher for Bantam, he launched the Crime Line mystery imprint and worked with bestselling authors Elizabeth George, Robert Crais, and Diane Mott Davidson. After leaving Bantam in 1994, he became Publisher of the Berkley Publishing Group, where he started two imprints, Boulevard and Signature. During this time, he acquired and edited futuristic mysteries by J.D. Robb (a pen name of author Nora Roberts).

In 1995, Lou became Senior Vice President and Publisher for Avon Books, where he launched the Eos science fiction and fantasy imprint and expanded Avon's romance books program. The author list at Eos has included Raymond Feist, Gregory Benford, Ben Bova, Sheri Tepper, and Dennis Danvers. He left Avon in 1999 after the acquisition of the company by The News Corporation.

Since leaving Avon, he has co-authored several books, including *The Culture Code* with Clotaire Rapaille. His novels *The Forever Year* and *Flash and Dazzle* were published under the pen name Ronald Anthony. In 2003, he established The Fiction Studio, a creative development company with a publishing imprint for new authors, and in 2008, with literary manager Peter Miller, he established The Story Plant, a small commercial imprint for strong genre authors.

Ken Walters, Chief Capital and Investor Relations Officer

https://www.linkedin.com/in/ken-s-walters-1wealth/

Ken is an accomplished wealth management and investment advisory executive with over 23 years of experience with prominent firms including Merrill Lynch, UBS, and Morgan Stanley. Worked extensively with High Net Worth and Ultra-High Net Worth individuals and institutions raising and managing a transformative amount of assets. His clientele has consisted of C-Level Executives, physicians, emerging executives, business owners, retirees, professional athletes, artists, and proven actors & professionals in the film and entertainment industry

He is well positioned with the largest wire-house broker dealers and private, boutique wealth management and investment banking firms with significant leadership roles including: Managing Partner, Managing Director-Private Wealth, Managing Director-Business Development, Director of Recruiting and Senior Vice President-Investments.

Ken also maintains an extensive depth in the film/TV and entertainment industry including actors, managers, executive producers, and directors working on multiple films, TV programs, red carpet premieres and marketing distribution.

Christopher Golden, Senior Creative Executive & Development Editor

https://www.linkedin.com/in/christopher-golden-b99237119/

Christopher Golden is the New York Times bestselling, award-winning author of Snowblind, Ararat, The Boys are Back intown, Tin Men, Of Saints and Shadows, and dozens of other novels. He has also written books for teens, including the thriller series Body of Evidence, honored by the New York Public Library and chosen as one of YALSA's Best Books for Young Readers. With Hellboy creator Mike Mignola, he co-created two fan favorite comic book series — Joe Golem: Occult Detective, and the New York Times bestselling Baltimore. With Thomas E. Sniegoski, he is the co-author of multiple novels, as well as comic book miniseries such as Talent and The Sisterhood, both currently in development as feature films. With Amber Benson, Christopher co-created the BBC's online animated series Ghosts of Albion and co-wrote the book series of the same name.

Chris has also written short stories, video games, dozens of other comic books and graphic novels, a BBC radio play, and screenplays. He has adapted his own work for Fox, New Regency, Constantin Films, and the CW, and is one of the writers of the 2019 film reboot of Hellboy. He is also an editor, anthologist, lecturer, and keynote speaker who has appeared at conferences, schools, and libraries from Dallas to London to Transylvania (really).

The author is also known for his many media tie-in works, including novels, comics, and video games, in the worlds of the X-Men, Alien, Buffy the Vampire Slayer, Hellboy, Sons of Anarchy, and Daredevil, among others. He collaborated with director Guillermo del Toro on the book *Blackwood's Guide to Dangerous Fairies.*

Chris began his career as Licensing Manager for the parent company of Billboard, The Hollywood Reporter, Back Stage, and many other magazines. In that capacity, he worked with the producers of the first two years of the Billboard Music Awards, as well as with the producers of American Top 40 radio, and numerous other projects.

Chris was born and raised in Massachusetts, where he still lives with his family. His original novels have been published in more than fifteen languages in countries around the world.

Arthur Stepanyan, Executive Director, Blockchain

https://www.linkedin.com/in/arthurstepanyan/

In a professional career that has spanned more than 35 years, Arthur Stepanyan has been fortunate to meet, work with, and learn from captains of industry and government leaders from all over the world. Through these interactions, Arthur became intimately familiar with such diverse industry verticals as aerospace, automotive, metallurgy, oil and gas exploration and production, microelectronics, tele-communications, and nuclear energy — all seen through essential principles of business, finance, and law.

As an international business consultant, Arthur was involved in Chevron's mega-JV in Kazakhstan, in Kaiser Aluminum technology transfer projects, in International Launch System's commercial satellite launches, and in US DOE's IPP/NCI programs.

During his years in Silicon Valley, Arthur consulted a diverse range of high-tech companies, including the developers of parallel processing Tandem Computer, the pioneers of cell telephony Array Communication, as well as the IT industry supermajors like Cisco, Sun Microsystems, Intel, SAP and Microsoft.

Arthur worked with international customer groups, from Chilean Air Force to Australian banks to German software developers, assisting them in learning from the Silicon Valley model and applying the disruptive innovation solutions and processes into their business models.

Through his work in Silicon Valley Innovation Center, Arthur led the effort on promoting diversity and inclusion in startup ecosystem and set the example in the conferences/startup competitions in Robotics and IoT. Arthur is a board member and cofounder of several startup companies in various industry verticals, such as data analytics, drones, robotics and traffic optimization.

Arthur is always interested in finding/learning/applying new trends and disruptive technologies and in engaging with the people who develop them. Arthur eagerly shares his accumulated experience with the younger generation of entrepreneurs and startup founders in USA and globally, as a coach, mentor, public speaker, board advisor and fractional executive for startup teams and growing companies, concentrating his effort on the early-stage technology startups. In this work, Arthur's primary focus is on establishing and refining the company's core structure, operational procedures, business plan, product/market fit and exponential growth strategy.

Since relocating to Atlanta, Georgia, in 2017, Arthur has remained actively involved in the local startup ecosystem as an advisor as well as an investor, through his affiliation with UAE-based FasterCapital VC fund. Arthur is currently engaged in promotion of blockchain and cryptocurrency technologies among Atlanta businesses. The Gramarye Media STO is his latest — and largest — effort.

Graham Bradstreet, Chief Film Financing & Distribution Officer

https://www.linkedin.com/in/graham-bradstreet-658aa7a0/

Graham Bradstreet qualified as a chartered accountant and began his career in the motion picture industry as a shareholder and Finance Director in the Working Title Group of Companies ("Working Title") in 1986. Over the following years Working Title became the U.K.'s pre-eminent motion picture production company and was subsequently sold to PolyGram in 1993, by which time it had produced some 15 movies and seven television programs (see below). Whilst at Working Title, Bradstreet became adept at laying off risk with the use of tax advantageous legislation, subsidies, grants, rebates, co-production treaties and other "soft" monies.

Following the sale of his shareholding to PolyGram, Graham acted as a consultant to various companies including Chrysalis, Katsalas Films, Miramax, Parallel Pictures, and Pukka Films.

In 1996, having developed the concept of insurance-backed financing, he closed a five-picture deal with Phoenix Pictures. Bradstreet then formed ICE Media ("ICE") to concentrate on the risk management of insurance-backed film financing. ICE raised in excess of $1Bn of insurance backed finance, contributing to budgets in excess of $3Bn covering approximately 100 movies (see below) including Truman Show, Face/Off, Runaway Bride and Sleepy Hollow.

End users included Paramount, MGM/UA, Orion, Phoenix Pictures, Artisan, LionsGate, J&M Entertainment, IAC, Mandalay and Seven Arts. Banks included Chase Manhattan (now JPMorgan), Société Generalé, Imperial (now CoMerica), Silicon Valley Bank, Westdeutche Landesbank and De Nationale Investeringsbank NU.

Such innovative structures have established Graham as one of the leading motion picture financiers in the world, whether for independent or studio movies. He has since advised various entertainment companies including Bed & Breakfast, Belgrave Promotions Limited (Ireland), Consolidated Pictures Group, Inc., Crannog Films Limited (Ireland), Ego Aegis Limited (U.K.), Fonu2, Inc., Hercules Entertainment, ManifeStar, LLC, (Puerto Rico), Mario BH, Medient, Inc., Monkey Wrench Films, Montage Media, Inc., Mr. Pictures Limited (U.K.), Parallel Pictures Limited (U.K.), Red Octopus, Inc., Seviinth Wave, Inc., Silencer, LLC, (Puerto Rico), TMI, Inc., Ukimwi Road Limited (U.K.), and Ulti-Media Group, Inc.

Of the 130 movies funded by Graham, 31 were major studio releases generating an estimated $3.32Bn in Box Office. 196 award nominations have been garnered (including 14 Academy Award nominations), winning 94 of them (including one Academy Award).

Terence Michael, Executive Vice President, Production

https://www.linkedin.com/in/terence-michael-b52614/

Emmy-nominated producer Terence Michael has been developing, producing, and delivering story content, from movies to television, over the course of his ownership and management in three separate production companies. He has produced feature films distributed by studios such as Sony, Universal, MGM, LionsGate, and executive produced or show run television shows airing on networks including NBC, Fox, MTV, VH1, Showtime, Lifetime, TLC, Spike, Esquire, Syfy, Travel Channel, and A&E.

His experience is extensive across the visual entertainment industry having produced some 23 movies and 13 TV series (including the hugely successful *Duck Dynasty, Auction Hunters, I Can't Believe I'm Still Single*...).

Additionally, he has guest lectured and consulted on development, financing, story, packaging and "nuts-and-bolts" producing panels for the Cannes Festival du Film, the Los Angeles Film Festival, Independent Film Project West, Film ITConference, SXSW Film Festival, AFI, and UCLA Film Extension.

Terence has been featured in various publications, including The Los Angeles Times, MovieMaker, Moving Pictures, Back Stage West, Independent Film and Video, Screenwriters Utopia, Writers Script Network, Venice Magazine, Newsweek, Details, and The Christian Science Monitor.

Incubation Mentors

Houston Howard, Executive Director, Mentorship Program

https://www.linkedin.com/in/houstonjhoward/

There's story and then there's Super Story. If you just want a story, go to McKee. If you want your story to survive in an age of distraction and become bigger than you've ever imagined, you need a Super Story. That's where Houston Howard comes in.

As the Chief Storyteller and Co-Founder of One 3 Creative, Houston has been a recognized thought leader in the entertainment and branding communities because of his unique and proprietary transmedia approach to story. Advising entities such as Mattel, Disney Imagineering, Reliance Media Works, West Coast Customs, Samuel Goldwyn Films and Harper Collins Publishing, as well as designing a number of transmedia-focused projects for Fox, the CW, TNT, Slinky and the writers of Toy Story, Houston has an impressive amount of experience designing projects that are primed for the 21st Century.

When he's not outlining a new slate of transmedia design books, setting up international co-productions for current transmedia projects or leading a wildly diverse creative team, Houston is educating professionals on how to adapt to an ever-changing entertainment landscape. This has included leading workshops for the Producers Guild of America, the National Association of Broadcasters, Act One, Storyworld USA, The Greater Los Angeles Writers Conference and the Swedish Chamber of Commerce. Additionally, Houston led a series of international transmedia masterclasses across both Brazil and Africa throughout 2016.

His latest book, *Make Your Story Really Stinkin' Big: How to Go From Concept to Franchise and Make Your Story Last For Generations*, has been a go-to manual for creative professionals on how to leverage a variety of media platforms, maximizes revenue potential and engages audiences in new and innovative ways.

Learn more about how Houston builds projects that exist at the intersection of branding and entertainment at http://superstory.works

SPECIALTIES:

CREATIVE: Creating dynamic new intellectual properties; transmedia storytelling, implementation architecture, development and production; intellectual property incubation and development; creating "blockbuster" worlds (fictional world development); feature film screenwriting; graphic design.

LEGAL: Transactional/Contract Administration, Negotiations, Trial Practice.

Candice Alger

https://www.linkedin.com/in/candice-alger-635133/

Before selling her company, Giant Studios, to filmmaker James Cameron, Candace served as CEO and Executive Producer, leading ground-breaking motion capture and visual effects for films like *Avatar, The Lord of the Rings, Iron Man, The Lion, The Witch, and the Wardrobe, The Incredible Hulk, Warcraft,* and many others.

Since selling Giant, Candice has been a practice professor at Georgia State University, where she has helped design and build the world's most advanced virtual production laboratory and has mentored content development with various arts organizations.

Previously, as Senior Vice President, the designed and built the satellite broadcast origination and post production businesses at Crawford Communications.

Peter Miller

https://www.linkedin.com/in/theliterarylion/

Peter Miller has been a prolific literary and film manager for several decades and is President and CEO of Global Lion Intellectual Property Management, Inc. (previously PMA Literary & Film Management Inc. and Millennium Lion, Inc. of New York). He has represented more than 1,400 books, including twenty-three *New York Times* bestsellers.

In addition, his company has had twenty-three movies produced that he either managed, developed or executive produced. Three of those films have been nominated for Emmy Awards: *Goodbye, Miss Fourth of July* (The Disney Channel, with four nominations); *A Gift of Love* (Showtime, with two nominations); and *Helter Skelter* (CBS, with one nomination). In addition, Peter Miller has a number of film and television projects currently in active development, with some nearing production, in association with Warner Bros. Features, Paramount and many other producers and production companies. Known in both the publishing world and Hollywood as the "Literary Lion," Peter Miller regularly attends colleges, universities, writing conferences, Book Expo America, the London International Book Fair, and the Frankfurt Book Fair. Peter Miller has established contacts nationally and internationally with publishers, international agents, authors, writers' groups, and the media. Mr. Miller visits Los Angeles and New York regularly and stays in close contact with studio, network, cable and film production company executives as well as with West Coast-based agents, managers, screenwriters and directors. He is also the author of *Author! Screenwriter! How To Succeed As A Writer In New York and Hollywood.*

Chris Soth

https://www.linkedin.com/in/chris-soth-a291031/

Writer/Director-Producer Chris Soth has authored more than 40 screenplays and is a frequent speaker on the topics of story structure and independent filmmaking, teaching screenwriters around the world how to write great screenplays AND pitch them for success.

Chris is the writer of *Firestorm*, released by 20th Century Fox, and the independent hit *Outrage: Born in Terror*. He is currently developing a slate of independent films, the first of which, Don't Fall Asleep, has just received distribution. His directorial debut, *SafeWord*, is presently in post-production.

Chris has taught at USC and UCLA, and currently guides screenwriters from concept to FADE OUT using the "Mini-Movie Method" in his mentorship program at YourScreenplayMentor.com. His ebook *Million-Dollar Screenwriting: The Mini-Movie Method* and DVD *SOLD! How I Set Up Three Pitches in Hollywood,* among other great screenwriting resources, are available at MillionDollarScreenwriting.com.

James A. Moore

James A. Moore is the award winning author of over forty novels, thrillers, dark fantasy, and horror alike, including the critically acclaimed *Fireworks, Under The Overtree, Blood Red,* the *Serenity Falls* trilogy (featuring his recurring anti-hero, Jonathan Crowley) ,and his most recent novels, *Seven Forges, The Blasted Lands, City of Wonders , The Silent Army*, and *The Last Sacrifice* (Book One in the *Tides of War* Series) and *A Hell Within,* co-authored with Charles R. Rutledge. He currently lives in Massachusetts.

He regularly leads workshops and seminars for writers on topics ranging from story construction, character development, and world building to contract negotiation and working with agents and publishers.

Contact

John Adcox
john@gramaryemedia.com
(404) 759-6069

Ken Walters
ken@gramaryemedia.com
(404) 452-8213

Alice P. Neuhauser
alice@gramaryemedia.com
(310) 275-7505

Don Dudenhoeffer
don@gramaryemedia.com
(404) 295-0027

https://gramaryemedia.com