



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

Arthur Stepanyan
arthur@gramaryemedia.com
(510) 417-1095

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

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Gramarye Media STO White Paper

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"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



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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, the first on the east coast — discovering, incubating, vetting, producing, and distributing original content, including books, films, games, AR and VR, merchandise, and more. We're disrupting the 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 concepts:

1. **Reduce Risk** — Discover *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 **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. It's not just a Gramarye raise — *we're investing in a complete ecosystem of partner companies*, each of which expands our capabilities and returns dividends to token holders 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.



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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, they 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 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.



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The Solution: Disrupting Hollywood With A New Business Model

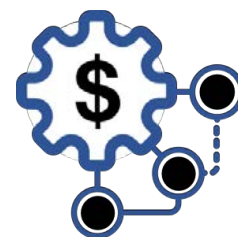
The Gramarye model is based on three core ideas:



*#1 Risk
Mitigation*



*#2 Cost
Reduction*



*#3 Multiple
Revenue Streams*

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.*

We provide the content likely to attract those communities and we provide an opportunity for them to thrive and grow. When we discover and prove a community forming around a story, we develop cross-media franchises.

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



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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 viral spread of brand awareness and actual audience congregation around a specific intellectual property, not a comp.



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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

We begin by selecting up to 24 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*



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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 47 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 “check list” 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

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 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. An eBook 2.0 app ready for distribution

3. Publishing

After the incubation process, Gramarye publishes the content as hardcover and/or trade paperback books 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

The interactivity also allows Gramarye to mine data to identify key inflection points and more, and to track



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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

THE INCUBATION METHODOLOGY EARNS REVENUE

Traditional Studios Spend:

\$20 Million
annually on movies
that are never made

\$30+ Million
annually on TV pilots
that are never aired

This is a sunk cost

**Gramarye's Incubation Methodology will generate
REVENUE even on stories that are never adapted.**



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.*



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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 at typical results from traditional publishing, games, and movie studios, we predict that with every 12-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.



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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 incentives.

Production Methodology

We will build an advanced virtual production facility, including a volumetric motion capture system and post production 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 in place.

Working with our technology, we can film key scenes, and even entire films, using a 27-camera volumetric motion capture system, allowing us to capture complete, 360° 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.



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Production Revenue Generation

WE DEVELOP THE HITS AS FRANCHISES

Cross-media franchises are worth **\$billions**

Each channel supports and promotes the others

Each channel generates revenue

Investors participate in every exploitation across all channels in perpetuity



Investors Participate in All Media Expressions



IP "X", LLC

- Gramarye Media
- Author
- Investors

Gross Annual Revenue Potential for one "hit"
\$500,000,000 to \$5,000,000,000

Total International Film Box Office Gross \$300m - \$2b	Toy Sales Year 1 Gross \$200m - \$2b
Apparel Sales Year 1 Gross \$100m - \$1b	Merchandise Sales Year 1 Gross \$100m - \$1.5b
TV/Animation Licensing \$22m	Location Based Licensing \$5m



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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 make key investments in an ecosystem giving us full access to theaters, television, streaming, brick and mortar and online book retailers, and more.

Distribution Methodology

Film

Gramarye will acquire a minimum 30 percent stake in 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.



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Books

In addition, Gramarye will extend our distribution capabilities with key “ecosystem” investments, including:

- **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.

Streaming

A strategic partnership with GS Digital Solutions will allow us to stream content directly to consumers with a disruptive new technology that bypasses both traditional ISPs (Comcast, AT&T, Version, etc.) and streaming providers (Netflix, Amazon) to stream high-bandwidth content directly to consumer devices, including phones, tablets, smart TVs, etc.

This partnership allows us to avoid net neutrality and throttling issues while returning more of the proceeds to token holders. We will use our blockchain technology utility tokens to both protect the IP and allow consumers direct access.

In the interest of disclosure, GS Digital Solutions is itself planning an investment in Gramarye's Mythos ecosystem STO.



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*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



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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 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 \$10 million for accredited investors, followed immediately by a second round of \$165 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 issue up to 1 billion Mythos coins (tokens) that shall be released in structured amounts over a period of up to ten years. 175 million tokens (with a soft cap of \$500,000) will be offered to accredited investors in year one, beginning with a pre-sale under a Simple Agreement for Future Equity (SAFE) with a discount of 30 percent. After the pre-sale, the initial token release will be available only to accredited investors in compliance with SEC regulations D and S for securities issue.

The remaining tokens shall be held in reserve to fund future event or prestige tentpole productions discovered through the content incubation process. This allows us to fund more of our own work rather than having to raise additional funds and risk diluting the returns to token holders. Further releases shall be issued according to the financial activity of the enterprise, with buy-backs 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 new productions will raise the value of the existing tokens sufficiently to offset any potential dilution effects.



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150 million Mythos tokens will be reserved for Gramarye Media founders, present and future employees, partners, and previous investors. While previous investors will receive their tokens immediately (less than 10 million tokens total), all others, 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.

Token Benefits for Partners and 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.



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Mythos Token at a Glance

Tokens minted:	1B
Prerelease tokens (SAFT)	(soft cap \$500k)
Tokens released in Year 1:	\$175MM (Two Rounds)
Tokens released in Year 2 (projected):	\$175MM
Tokens reserved for Gramarye Team	150MM
Issue Price:	\$1/one token
Payment Accepted:	ETH, Most international fiat currencies
Issue Platform:	TBD (As wide as possible)
Pre-release SAFE Sale Date:	June, 2018
Sale Date:	Targeted for November, 2018
Discount Offer	30 percent

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).

Sufficient Ethereum gas will be added to the smart contracts to ensure smooth operations and rapid transactions. All smart contracts will be audited.



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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 a share of preferred stock) and thus are subject to SEC regulations that have been in place for more than eight decades.

While there may be various regulatory, financial, and technical issues buffeting the current STO landscape, the STO model is a boon for the growth of strong, decentralized networks and mainstream blockchain adoption. Moreover, the STO model promotes global financial inclusion by democratizing fundraising, investment, and network participation.

In the typical cryptocurrency market, an STO is similar to an initial public offering (IPO) when stock in a company is available for sale to the public market. The typical STO gives buyers the opportunity to invest in a cryptocurrency, more commonly known as a coin or a token. The phenomenon of STO or Token Sales have helped startups raise nearly \$2 billion since the beginning of 2017.

This market is evolving into an era where small companies and projects with new ideas can raise money to bring their plans to life without going through the cumbersome and long-winded process of doing it through venture capital or traditional stock markets.



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How Blockchain Works

A blockchain is a publicly accessible and decentralized database that is distributed over the Internet. It maintains transaction records publicly in cryptographic form. Transactions can be computed, verified, and recorded using automated methods across a peer-to-peer network of computers, eliminating the need for an intermediary or third party to manage information.

As the blockchain grows, tampering or takeover is virtually impossible, creating an immutable chain of records. Blockchain transactions become permanent records that are placed into a secured "block" in the system – basically an encoded list of records of transactions. When a particular block reaches its capacity of data, it is marked with a digital signature called a "hash" which encrypts the data in the block, securing it and adding it to the chain of blocks.

All confirmed transactions from the beginning of a token's creation are stored in a distributed public ledger. The identities of the coin owners are encrypted, so anonymous, and the system uses other cryptographic techniques to ensure the legitimacy of the record keeping. The ledger ensures that the corresponding "digital wallets" can calculate an accurate spendable balance. Also, new transactions can be checked to ensure that each transaction uses only coins currently owned by the spender. This distributed public ledger is called a "transaction blockchain."

The transfer of funds between two digital wallets is called a transaction. The transaction gets submitted to the distributed public ledger and awaits validation by the network. When a transaction is made, wallets use an encrypted electronic signature to provide mathematical proof that the transaction is coming from the owner of the wallet.

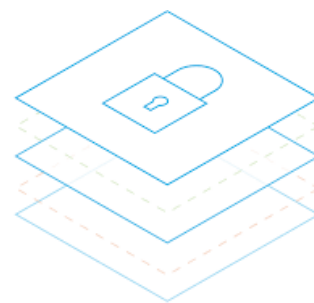
Enforcing Transparency for Investors

Company actions and accounting will be governed by smart contracts encoded into the token's blockchain. All smart contracts will be audited.

Blockchain technology allows us to add layers of security into the tokens themselves. This both ensures and enforces transparency to investors, locking the commitment into the cryptocurrency code. There is literally no way for that notorious "Hollywood accounting" to hide transactions.

Blockchains can be used to set-up distributed autonomous organizations or virtual entities to fund projects with ownership and shares assigned on the Blockchain. This model has advantages of transparency, allowing investors to purchase, sell or trade their equity.

Profits can be shared on the Blockchain with absolute transparency following the pre-agreed waterfall.





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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.

Mythos Platform – Ethereum

Mythos tokens shall be issued on the Ethereum platform. Like Bitcoin, Ethereum is a distributed public blockchain network. Although there are some significant technical differences between the two, the most important distinction to note is that Bitcoin and Ethereum differ substantially in purpose and capability. Bitcoin offers one particular application of blockchain technology, a peer to peer electronic cash system that enables online Bitcoin payments.

While the Bitcoin blockchain is used to track ownership of digital currency (bitcoins), the Ethereum blockchain focuses on running the programming code of any decentralized application. Put another way, Ethereum can function both as a contract and a security – and can allow privileged access to content and other rights. It is not, however, a cryptocurrency or a utility token. It is a security, and is subject to SEC regulations that have been in place for more than 80 years.

The key advantage of Ethereum is its ability to encode a smart contract into the blockchain. Smart contracts are computer code that can facilitate the exchange of money, content, property, shares, or anything of value. When running on the blockchain, a smart contract becomes a self-operating computer program that automatically executes when specific conditions are met. Because smart contracts run on the blockchain, they run exactly as programmed without any possibility of censorship, downtime, fraud, or third-party interference.



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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. 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 (similar to *Magic: The Gathering*, *Fortnite*, or *Hearthstone*) 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.



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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.

Activities in the Interstitchery include multi-player games (the games contained within the eBooks are solo), 3D virtual rooms where fans 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!).



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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.

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, 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/>



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Use of Funds

Content Development:

- **\$6MM:** Development deals for two “name” creators to develop film and game properties.*
- **\$6MM:** Equity part of a \$22MM cap stack, with the remaining budget covered by tax credits and pre-sales, for an animated film based on a beloved children’s book from an author of a \$ billion+ franchise.
- **\$10MM:** One low-budget theatrical motion picture, to be shot in London and Atlanta.*
- **\$5MM:** Acquire, attach a director, and begin pre-production development of one cross-media event film with AR/VR and mobile/PC/console game spin-offs produced in concert. The remaining production budget will be raised from a subsequent token release in fiscal years 2 and 3.*
- **\$3.5MM:** Invest in The Story Plant, a traditional publishing partner.
- **\$1.4M:** Acquire titles for incubation.

Virtual Studio Facilities:

- **\$5MM:** Invest in the virtual production center of the future, including:
 - Volumetric motion capture stage and cyclorama “cyc wall” stage
 - Post production/editing facilities and audio recording facilities
- **\$15MM:** Real Estate for studio production facility

** Top sheets and other creative materials, such as scripts, are available upon request, and upon execution of a standard non-disclosure agreement.*

Beyond Gramarye: Funding an Entertainment Ecosystem

Proceeds from the sale of Mythos tokens will be used to fund the operations of Gramarye Media and to build our technology, production, and distribution capabilities. We’re not stopping there. We are also using the proceeds to invest in other entertainment entities, most of which are based here in Georgia. Mythos is not just a security to fund Gramarye; it will fund and sustain an entire entertainment ecosystem.

Some of the other partner companies to be funded by the Mythos Tokens include:

- **Sequence:** Gramarye will acquire a minimum 35 percent stake in 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. In addition to financial upside, Gramarye ensures worldwide theatrical and streaming distribution of all its films.
- **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



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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.
- **The Creative Media Industries Institute (CMII)** at Georgia State University is arguably the single most advanced virtual production facility on the planet, featuring Virtual production to support live performances driving 3D characters in virtual worlds, layering virtual characters and objects over real world environments, an augmented Reality CAVE Lab, a walking VR Lab, best-in-Class Editing, Color-Correction, and Post-Production Suites, "Lagless" Music and Dialog Recording, and more.

which Gramarye will own a majority equity stake, allowing us to put our films in theaters around the world and on major streaming services.

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

Token holders benefit in three key ways:

1. Additional revenue for faster and larger dividends opportunities
2. More activity to potentially increase token value on the open markets
3. Risk reduction through investment diversification



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Return on Investment

Tokens holders benefit from the upside of Gramarye Media, as well as an entire ecosystem of partner companies that together create a sustainable creative industry.

The preliminary financial information covers an initial 9-year period and illustrates 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.

It also does NOT include television production, merchandising, toys, etc. (which we assume to be the most significant revenue generated) because we have found no reliable way to project it.

Sources & Uses of Funds		IRR	Year 0 CF	Total Cash Flow
Incubation / Pipeline R&D				
	ebook Revenue			\$310,843,684
	eBooks Development		-\$14,000,000	
	eBook Apps Sales		-\$7,500,000	
	Development Facilities & Technology for Cross Media		-\$10,000,000	
	Overhead Allocation	75%	-\$12,375,000	
Film & TV Production & Distribution				
	Film Investment Revenue			\$54,145,534
	Film Production Revenue			\$177,604,500
	Film & TV Development & Facilities		-\$44,000,000	
	Overhead Allocation	10%	-\$1,650,000	
Ecosystem Investments				
	ConcentraQ Revenue (Technology)		-\$500,000	\$9,275,808
	The Story Plant Revenue (Book Publishing)		-\$2,500,000	\$11,066,724
	Sequence Revenue (Film Distribution)		-\$80,000,000	\$155,780,000
	Overhead Allocation	15%	-\$2,475,000	
Total		28.44%	-\$175,000,000	\$718,716,250

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>



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Our Team

We have a very experienced 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 by experienced Production Advisors.
- Review and development of a project's marketing and distribution plan by experienced production and financing executives who combined have financed over 100 film and television projects.
- Assist Producers in obtaining presales and/or distribution agreements or estimates at a break-even point based on low estimates for domestic and foreign sales.

Legal representation by Nelson Mullins Riley & Scarborough, 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 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.



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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.



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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.



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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



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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, Editor-in-Chief

<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,



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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.

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. Sniegowski, 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).



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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, telecommunications, 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



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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, Executive Vice President, Film Financing & Distribution

<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 Générale, Imperial (now CoMerica), Silicon Valley Bank, Westdeutsche 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,



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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*.

Advisory Board

Suresh Sharma, Business Advisor

<https://www.linkedin.com/in/suresh1sharma/>

Suresh is a proven entrepreneur, innovator, and a global business creator. A clear thought-leader, he is known for translating vision into reality through team building, operational execution, and optimal use of resources. A former GE executive, he exemplifies a rare combination of hands-on technology and business



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leadership. Suresh is widely published and cited not only for his peer-reviewed technical journal papers but also equally well known for his internationally acclaimed business books on innovation and entrepreneurship ("The 3rd American Dream", 2014), and global sourcing (2005).

Over the past two decades, he led five major technology and operational initiatives, and has served as President & CEO of four ventures creating several billion dollars of value. With his quick ability to sense and step-change business DNA, Suresh has specially contributed to: Energy and Power Industry (from 'Well-head to Consumer' including Renewable Power Generation, and Transmission & Distribution), and other businesses in aerospace, materials, sensors, e-Commerce, IT, global sourcing, manufacturing, Six Sigma quality, healthcare and defense.

Most recently, Suresh has been serving as part-time Industry Fellow of GRA (Georgia Research Alliance), wherein leveraging his strong multi-disciplinary experience, he has been effectively transforming innovations into commercial enterprises invented or discovered by a number of Georgia's eminent scholars and research faculty.

An internationally acknowledged keynote speaker, Suresh serves or has served on the Board of Directors or Advisors of several small or big organizations: publicly traded corporations, non-profits, universities, and other ventures globally.

Suresh graduated with B.E. (Hon) in Mechanical Engineering from BITS, Pilani (India). Further, he did Advanced Management & Aerospace Engineering Courses with British Aerospace PLC and its Consortium Partners in Europe, U.K (1981-1982), and later received his M.S. in Aerospace, University of Florida, in 1994

Jerome Deutsch, Business Advisor

<https://www.linkedin.com/in/jerome-deutsch-1a38103/>

Jerome Deutsch has more than 30 years of capital markets management, strategic planning, product development and marketing experience in the institutional investment, high-net worth and private investment markets. In roles ranging from public finance investment banker to head of fixed income marketing and sales, quantitative investment analyst and head of capital markets training he has started new or reorganized existing lines of business for firms including Wells Fargo, UBS Financial Services and Charles Schwab.

Recently he has concentrated in raising private equity capital and developing go-to-market strategies for firms in the financial technology, exchange-traded funds and separately managed accounts markets.

Jerome has extensive experience in C-suite and government relationship management initiatives, including joint ventures, industry partnerships and corporate mergers. He is an accomplished financial



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writer and public speaker, having been quoted in publications including Institutional Investor magazine, The Wall Street Journal and the Christian Science Monitor.





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Incubation Mentors

Houston Howard

<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.



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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, she 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*.



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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.



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Contact

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

Marcus Rodriguez
marcus@gramaryemedia.com
(775) 546-3251

Arthur Stepanyan
arthur@gramaryemedia.com
(510) 417-1095

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

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

<https://gramaryemedia.com>