CONFIDENTIAL INVESTOR PROPOSAL

Seeking $300,000 in Production Financing

A faith-based family drama filmed in Los Angeles and Hong Kong

Written, Directed & Produced by Elliott Brown | Studio 828 Productions

THE OPPORTUNITY

A small film designed to feel international

One disciplined $300,000 plan. Two cities. A story with a clear faith and family audience.

THE SECOND ACT is a character-driven family drama about grief, responsibility, forgiveness and the difference between chasing the life we imagined and recognizing the life God has placed in front of us. The production is being designed from the outset as a U.S.-Hong Kong feature, not as an American film with Hong Kong added later.

“Family. Forgiveness. A home. A second chance.”

The investment proposition

- Raise up to $300,000 to finance production, post-production, delivery, launch materials and contingency through completion.
- Photograph principal photography in both Los Angeles and Hong Kong, with a deliberately small U.S. traveling group and a locally based Hong Kong production team.
- Use existing standing sets and controlled locations in Southern California to place a high percentage of the budget on screen rather than into construction and company moves.
- Package the film with the attached principal cast and selectively pursue recognizable supporting actors who can strengthen U.S. faith/family and Hong Kong/Asian sales conversations.
- Pursue a layered distribution strategy rather than relying on a single streamer sale: festivals, territory licensing, event/theatrical opportunities, TVOD, SVOD/AVOD/FAST and ancillary rights.

TARGET CAPITALIZATION | $300,000

The goal is to fully capitalize the picture before production so the film can be completed and delivered without returning to the investor for emergency finishing funds. The final spend may be below $300,000; unspent contingency remains capital discipline, not an obligation to spend.

THE STORY

Why this film matters

A faith-based drama that allows grief and doubt to exist alongside grace.

Thirteen-year-old Audrey Keane has already learned that prayers do not always receive the answers we want. After losing her father, she is being raised by her grandfather Henry Chen, whose worn Bible and uncomplicated faith have become fixtures of her life. When Henry suffers a devastating stroke, responsibility falls to Audrey's uncle Daniel, a struggling filmmaker whose career disappointment has quietly displaced both family and faith.

Daniel's long-awaited professional opportunity takes him to Hong Kong, where he brings Audrey while pursuing a film deal and searching for May, the mother who abandoned Audrey as a baby. Hong Kong becomes the place where Daniel's professional dream and his moral responsibility finally collide. The closer he gets to the breakthrough he has wanted for fifteen years, the clearer it becomes that his real calling may be the frightened girl standing beside him.

The film does not argue that loss is good. It asks whether loss can be redeemed. Henry's legacy teaches Audrey and Daniel that grace does not erase consequences, but it can open a door that anger has kept closed. By the end, faith is no longer something the family uses to explain pain. It becomes something they live through sacrifice, forgiveness and choosing one another.

> **"Faith does not promise freedom from loss. It promises that loss does not have to be the end of the story."**

Audience positioning

Audience	Emotional Entry Point	Commercial Path
Faith / family	Grace, prayer, forgiveness, family responsibility	Faith/family distributors, churches, community/event screenings, digital
Independent / festival	Grief, ambition, imperfect adults, cross-cultural family drama	Selective festivals, press, reviews, awards positioning
Hong Kong / Asian	Hong Kong as story engine; local characters and family reconnection	HK/Macau buyer outreach, local theatrical/platform opportunities, Asian sales

VISUAL IDENTITY

Los Angeles to Hong Kong

The production design and marketing concept deliberately move from warm California light into Hong Kong night, density and color.

The poster concept communicates the film's central duality: Hollywood ambition on one side, Hong Kong and family reckoning on the other. The city is not merely production value. It is where Daniel's old dream, Audrey's missing family history and the possibility of a different future converge.

Poster art is concept artwork for development and investor discussion. Final key art and billing will reflect contracted cast and distributor requirements.

CAST & PACKAGING

What is attached - and what financing can unlock

The film is viable with its attached cast. Recognizable supporting talent is being pursued selectively to improve marketability without turning a $300,000 film into a cast-heavy budget.

Role	Actor	Status	Packaging Rationale
Daniel	Elliott Brown	ATTACHED	Lead; writer, director and producer
Audrey	Audrey Brown	ATTACHED	Lead; proposed billing: Introducing Audrey Brown
Kelly	Niki Sterner	ATTACHED	Principal supporting cast
Val	Jonella Landry	ATTACHED	Principal supporting cast; travels to Hong Kong
Henry	James Hong	IN DISCUSSIONS	Veteran Hollywood and Asian-American recognition; emotionally central role; working assumption: 4 days / $10K plus applicable costs
Ricky	Neal McDonough	FIRST-CHOICE TARGET	Mainstream recognition plus unusually strong alignment with faith-oriented audiences; initial outreach made
Ricky	Rob Morrow	ALTERNATE TARGET	Recognizable and respected film/television actor; potential supporting-role offer if primary target is unavailable
Ricky	Dylan McDermott	ALTERNATE TARGET	High mainstream recognition; potential relationship pathway for an approach after financing is verbally committed
Ricky	Jude Ciccolella	REALISTIC FALLBACK	Veteran character actor; credible professional floor if higher-profile targets are unavailable
Kelvin	Vincent Sze / Simon Yam	HK TARGETS	Vincent is an attainable relationship-based possibility; Simon is a stretch target with stronger territory value and would require tailoring the role

Casting principle

The $300,000 capitalization does not assume every proposed name signs. It creates the ability to make credible offers and allocate a limited name-cast reserve where it creates the greatest creative and commercial value. Neal McDonough remains the primary U.S. target for Ricky. For Hong Kong, May is now treated as a priority packaging role because she is central to Audrey's emotional story and appears in both the Hong Kong and U.S.-set portions of the screenplay. Karen Mok is the primary relationship-based target; Sammi Cheng is an aspirational target; and the Hong Kong producing team will be asked to develop additional market-driven choices. Kelvin remains an important Hong Kong role, but a premium Kelvin attachment should not come at the expense of a stronger May if buyer feedback favors the actress.

May: a priority Hong Kong casting opportunity

May is not a cameo. She is Audrey's mother and one of the film's most consequential emotional roles. The production will therefore treat May as a principal Hong Kong packaging opportunity. Karen Mok is the preferred first approach because the filmmaker has an existing contact relationship from her prior attachment to another project, and her international background makes an English-language performance opposite Audrey and James Hong credible. Sammi Cheng remains an aspirational possibility whose Hong Kong stature and Christian faith make her an intriguing thematic fit, but the production will not assume her availability, English-language comfort or affordability. Bey Logan, if engaged, will be asked to advise on both targets and identify additional actresses whose recognition can materially help Hong Kong/Asian sales.

Because May also appears in U.S.-set material, the production will examine whether selected courtroom or controlled interior scenes can be photographed in Hong Kong and dressed for Los Angeles if a Hong Kong-based actress is cast. This could reduce trans-Pacific travel while preserving continuity and should be evaluated against schedule, set availability and SAG-AFTRA requirements.

HONG KONG PRODUCTION

Real Hong Kong, lean company move

The plan is not to relocate an American crew. It is to bring the essential creative personnel into an existing Hong Kong production network.

Traveling from U.S.	Sourced in Hong Kong
Elliott Brown - director / Daniel	Local cinematographer / camera team
Audrey Brown - Audrey	Production sound
Jonella Landry - Val	Hair and makeup
1st Assistant Director	Grip / electric and production support
Small essential personal equipment only	Locations, transport, local cast and other vendors

Why the model can work

- The Hong Kong relationships reduce the most expensive feature of international production: transporting and housing a full U.S. crew.
- A local cinematographer and local departments can work with the U.S. creative team in pre-production to match camera, lenses, LUT/color pipeline and lighting philosophy so both cities feel like one film.
- Recognizable Hong Kong supporting actors will be evaluated for both creative fit and measurable territory value. May receives particular priority because her role carries the mother-daughter emotional arc; Kelvin remains a secondary packaging opportunity. Buyer feedback should guide where premium cast dollars are spent.
- The Hong Kong schedule should concentrate the U.S. performers’ work into the fewest practical days while preserving the exterior and environmental scenes that give the film its international scale.

Local producing relationship

The production is exploring a Hong Kong producing relationship with Bey Logan, whose potential value is access to local talent, crews, logistics and sales relationships. Any engagement should be clearly defined around Hong Kong production and introductions, subject to normal professional due diligence, transparent vendor approvals and production-wide safeguarding/workplace policies.

LOS ANGELES PRODUCTION

Standing sets create leverage

The U.S. schedule is designed around existing environments that already provide production value and reduce construction, lighting and company-move costs.

Planned Resource	Primary Sets	Planning Days	Current Estimate
Nvisionate Stage 2	Apartment, courtroom, government hallway	8	$9,600
Nvisionate Stage 1	Hospital room, hallway, waiting/reception	4	$4,800
Silver Dream Factory	House / apartment standing set	2	$3,750
Silver Dream Factory	737 cabin	1	$1,875
Willow Studios	Ricky’s office	1	$1,500 placeholder
GCCI Church	Chapel / church offices	2	$0 planned

Current scouted standing-set/location subtotal: approximately $21,525, before final insurance, overtime, headcount thresholds and availability. Additional low-cost practical locations include a diner, coffee shop, storage unit, school pickup area, cemetery, apartment exterior and limited airport material.

Budget discipline already identified

- Remove or reduce the separate hospital-build allowance if the rented hospital standing set already supplies the core environment.
- Defer or restructure the director cash fee because Elliott Brown is directing, while preserving a strong 1st AD who can run the set when the director is acting.
- Budget post-production as a true delivery requirement rather than a minimal editing allowance.
- Carry meaningful contingency because SAG foreign-production treatment, name-cast quotes and international travel are not fully locked.
- Maintain a flexible name-cast reserve rather than pre-spending it on one actor. Priority order is James Hong, Ricky, and May; Kelvin receives premium spend only when market feedback supports it.

THE $300,000 PLAN

Fully capitalized through delivery

The budget should be presented as a complete-film capitalization, not merely a principal-photography number.

Category	Planning Allocation	What It Covers
U.S. principal photography	**$92,000**	$94,000
Hong Kong principal photography	**$48,000**	$52,000
Cast / SAG-AFTRA / P&H	$58,000	$38,000
Post-production & music	**$35,000**	$38,000
Insurance / legal / accounting	**$12,000**	$12,000
Delivery / sales materials	**$12,000**	QC, captions, M&E, artwork, trailer, subtitles and deliverables
Festival / launch / market reserve	**$13,000**	Targeted submissions, publicity, sales meetings and market activity
Contingency	$30,000	$24,000
TOTAL CAPITALIZATION	**$300,000**	Maximum proposed financing

These allocations are an investor-planning framework, not a locked production budget. The next budget pass should replace the Hong Kong and SAG allowances with written quotes/determinations and then rebalance contingency into production value only where justified.

UNION & MINOR PERFORMER PLAN

A known issue to solve before budget lock

Because SAG-AFTRA members will perform in Hong Kong, the union structure must be confirmed before commitments are made.

The working production plan assumes principal photography in both the United States and Hong Kong. Elliott Brown and Jonella Landry are SAG-AFTRA members. Audrey Brown is a 12-year-old non-union principal performer. The production will seek written SAG-AFTRA guidance on the applicable theatrical agreement, foreign work, performer rates, Pension & Health, travel days and related obligations before locking the schedule and budget.

Audrey’s principal role may also provide a path toward SAG-AFTRA eligibility, but the production should not promise Taft-Hartley eligibility until SAG-AFTRA confirms the process under the final agreement. California child-performer requirements and Hong Kong work authorization/minor requirements will be handled separately.

PRE-PRODUCTION GATE

No foreign principal-photography commitments should become non-cancellable until SAG-AFTRA has confirmed the structure in writing and the resulting cast/travel costs are incorporated into the final $300,000 budget.

SALES & RELEASE PLAN

Build more than one path to recoupment

The business plan does not depend on Netflix, Amazon or any single buyer. The goal is to preserve rights and stack monetization windows.

Phase	Window	Goal	Execution
1. Package / validate	Before production	Reduce market guesswork	Use script, concept poster and cast package to speak privately with U.S. faith/family buyers and HK/Macau distributors
2. Finish / private screenings	0-3 months after completion	Seek MGs and territory licenses	Sales screenings and direct buyer outreach before broad public availability
3. Festival strategy	0-9 months	Reviews, credibility, discovery	Selective faith, family, Asian-American and independent festivals; protect premiere rules
4. HK theatrical / platform	Parallel	Monetize territory value	Pursue HK/Macau theatrical or platform license if local cast and finished film support buyer interest
5. U.S. event / theatrical	3-12 months	Audience building + premium window	Targeted event, church/community and limited theatrical opportunities where economics make sense
6. Digital / library	6-24 months	Long-tail monetization	TVOD, then SVOD/AVOD/FAST, foreign territories, airlines, educational/community and ancillary rights

The role of Hong Kong casting in sales

A recognizable Hong Kong actor is not assumed to guarantee a theatrical release. The disciplined approach is to ask potential buyers before casting which realistic names materially change acquisition interest. May should be tested first because she is central to the family story and can provide a recognizable female Hong Kong face for trailers, posters and press. Karen Mok is the primary relationship target; Sammi Cheng is aspirational; additional candidates should be developed through Hong Kong producer relationships. Kelvin can then be cast at the strongest level justified by remaining budget and buyer feedback.

Streaming

The finished film can be offered to streaming buyers, but the investor model should not assume a Netflix or Amazon acquisition. A strong outcome could be a combination of territorial licenses, faith/family distribution, transactional revenue and later streaming/AVOD licensing. Preserving window and territory flexibility gives the production more ways to recover capital.

Festival, Marketing & Sales Launch Budget

The capitalization includes a dedicated commercial-launch reserve so the film is not completed without the resources to take it to audiences and buyers. This reserve is intended for the festival and sales phase, including professional campaign assets, targeted publicity, submissions, buyer materials, market attendance and direct audience development.

Working launch reserve: $32,000

Marketing / Sales Activity	Working Allocation
Key art / poster finishing / campaign graphics	**$1,500**
Trailer, teaser and social cutdowns	**$3,000**
EPK, production stills, BTS and cast interviews	**$2,000**
Website / landing page / email capture	**$750**
Festival submissions	**$2,500**
Festival attendance reserve	**$3,500**
Targeted publicity / PR campaign reserve	**$5,000**
Screening materials, DCP support, captions and assets	**$2,000**
Sales deck, one-sheet, lookbook and secure screener	**$1,500**
FILMART / AFM-style market participation	**$3,500**
Market travel, lodging, meals and buyer meetings	**$4,500**
Targeted social / digital advertising	**$750**
Launch contingency	**$1,500**
TOTAL FESTIVAL / MARKETING / SALES LAUNCH	**$32,000**

How the Reserve Is Deployed

Pre-festival / sales preparation: Finish key art, trailer, EPK, sales deck, secure screener, captions and campaign infrastructure before outreach begins.

Festival phase: Submit selectively rather than indiscriminately, concentrating on festivals that can add reviews, awards, audience credibility, Asian-American/Hong Kong relevance, or faith/family reach. Preserve funds to attend the acceptances that matter.

Film-market / buyer phase: Prioritize scheduled meetings over an expensive booth. Use Hong Kong and U.S. relationships to place the film in front of distributors, sales agents and platforms before attending FILMART, AFM or another appropriate market.

Publicity / audience phase: Concentrate PR and paid media around meaningful moments - a festival premiere, cast announcement, theatrical/event window or digital launch - rather than spreading a small advertising budget thinly over many months.

Investor rationale: the financing request is intended to fund a completed, deliverable and market-ready motion picture, not merely principal photography. A dedicated launch reserve increases the production's ability to create buyer awareness and pursue multiple revenue windows.

INVESTOR RECOUPMENT

A simple structure to discuss with counsel

Film investment is speculative. The objective is to give the investor a clear priority in the revenue waterfall, followed by a continuing 50% ownership interest in the project entity and defined project rights after the agreed recoupment preference is satisfied.

Illustrative structure: 100% of defined producer net receipts to investor until 120% of invested capital is returned; thereafter 50% investor / 50% producer of remaining defined net profits.

Illustrative Case	Gross Receipts	Simplified Producer Net*	Investor Cash / Multiple
Conservative	$450,000	$252,500	$252,500 / 0.84x
Base	$750,000	$445,000	$402,500 / 1.34x
Upside	$1,200,000	$735,000	$547,500 / 1.83x
		*Illustrative only after assumed fees/expenses. Real deal definitions control.	

Potential revenue stack - not projections

- Hong Kong / Macau license, including theatrical or platform rights if a local buyer supports the package.
- U.S. faith/family distribution or minimum guarantee where available.
- TVOD and targeted direct/event revenue before lower-value library windows.
- SVOD, AVOD and FAST licensing over time.
- Additional foreign territories, airlines, educational/community licensing and ancillary rights.

The examples above are scenario illustrations, not forecasts or promises. Final investor terms and any securities offering documents should be prepared by qualified counsel.

POST-RECOUPMENT OWNERSHIP

Investor retains a continuing 50% project ownership interest

Subject to definitive legal documentation, after the investor has received the agreed 120% recoupment preference ($360,000 on a $300,000 investment), the investor would retain a fifty percent (50%) continuing ownership interest in the project entity and/or the defined intellectual-property rights held by that entity for THE SECOND ACT. Studio 828 Productions would retain the remaining fifty percent (50%). This continuing ownership is intended to be separate from, and in addition to, the investor's priority recoupment.

After satisfaction of the recoupment preference, defined net profits and other economic benefits attributable to the project would be shared 50/50 between the investor and Studio 828 Productions, subject to the definitions, deductions, accounting provisions and other terms contained in the definitive agreements.

1. Investment	2. Preferred Recoupment	3. Continuing Ownership	4. Long-Term Participation
$300,000 capital contribution	100% of defined producer net receipts until $360,000 is returned	Investor 50% / Studio 828 50% of project entity and defined rights	50/50 share of defined net profits and other agreed project economics

Rights to be specifically defined by counsel: copyright ownership, sequel and prequel rights, remakes, television and episodic adaptations, derivative works, publishing, soundtrack, merchandising, ancillary rights, territory rights, licensing authority, creative control, approval rights, transfers of ownership, additional financing and treatment of future productions. The proposal does not intend to grant rights beyond those expressly described in the final agreements.

Structuring note: for clarity and administration, the parties may elect to hold these rights through a project-specific LLC or other special-purpose entity rather than creating direct co-ownership of the underlying screenplay copyright. The final structure must be determined by qualified entertainment and securities counsel.

WHY $300,000 CAN LOOK LARGER

Leverage, not scale

The project is designed around access that most productions at this budget do not have.

Leverage	What It Buys On Screen
Standing U.S. sets	Hospital, home, apartment, courtroom/government and aircraft environments without custom builds
Hong Kong local crew relationships	Real city photography without flying a full American department structure overseas
Small traveling group	More of the Hong Kong spend appears in locations, cast and production value
Targeted name casting	A few supporting roles can carry disproportionate marketing and buyer value
Story-driven faith positioning	Access to a defined U.S. faith/family audience while retaining an indie/international dramatic identity

The central production thesis is straightforward: spend modestly where relationships and standing resources create leverage, and protect the elements the audience will actually feel - performances, Hong Kong, sound, finishing and a professional release package.

BEFORE THE INVESTOR FUNDS ARE DEPLOYED

De-risk the plan in a defined order

The following milestones convert the current package into a production-ready feature.

Milestone	Purpose	Evidence Before Lock
SAG-AFTRA determination	Confirm foreign principal-photography economics	Written agreement guidance and cast-day calculation
James Hong decision	Strengthen package and lock four-day schedule	Signed deal memo/LOI or pass
Ricky outreach	Use financing certainty to make a credible offer	Neal response; then Rob/Dylan/Jude pathway if needed
Hong Kong cast validation	Prioritize May and avoid paying for names without territory value	Buyer/sales feedback on Karen Mok, Sammi Cheng, Bey-recommended May candidates, then Kelvin options
Hong Kong production quote	Replace allowances with local numbers	Crew, equipment, locations, permits, transport, hotel/airfare
Schedule lock	Protect actor days and child-hours	Final stripboard and day-out-of-days
Legal / delivery plan	Ensure saleability	Chain of title, E&O, music/stock clearances, captions, M&E and QC plan

THE ASK

Help us make the film at the scale the story deserves

A complete $300,000 capitalization allows the production to stop designing around what must be hidden and instead photograph the story where it actually happens.

The Second Act is ultimately not about a filmmaker getting his movie made. It is about a man discovering that the responsibility he feared would derail his life may be the very thing that gives it meaning. It is about a child learning that faith is not a promise that nothing painful will happen. It is a promise that pain does not have to have the final word.

The proposed investment would finance a professionally completed feature photographed in Los Angeles and Hong Kong, with a disciplined production structure, an attached core cast, targeted recognizable supporting talent, a locally supported Hong Kong unit and a release strategy designed to pursue both faith/family and international audiences.

SEEKING: $300,000

Production financing through completion, delivery and initial sales activity

Potential strategic participation beyond financing may include introductions to Chinese/Hong Kong business, sponsorship or distribution relationships where useful and appropriate. Such participation would be collaborative and optional.

THE SECOND ACT

Some dreams take us away. Some people bring us home.

APPENDIX

Planning notes & disclosures

A concise record of what is confirmed, what is being pursued, and what still requires professional determination.

Current confirmed production facts

- Elliott Brown is attached as Daniel and is the writer, director and producer.
- Audrey Brown is attached as Audrey; Niki Sterner as Kelly; Jonella Landry as Val.
- The intended production plan photographs principal photography in both Los Angeles and Hong Kong.
- The Hong Kong plan relies primarily on locally based crew, with a four-person U.S. traveling group.
- Current U.S. standing-set planning totals approximately $21,525 before final adjustments.
- May is treated as a priority Hong Kong packaging role; Karen Mok is the primary relationship target, Sammi Cheng an aspirational target, and additional candidates will be developed with Hong Kong production relationships.

Items not yet guaranteed

- James Hong, Neal McDonough, Rob Morrow, Dylan McDermott, Jude Ciccolella, Karen Mok, Sammi Cheng, Marsha Yuan, Vincent Sze, Simon Yam and any other proposed Hong Kong casting are not represented as attached unless a signed agreement is obtained.
- No Hong Kong theatrical booking, U.S. distributor, streamer acquisition, festival acceptance, minimum guarantee or revenue level is guaranteed.
- The final SAG-AFTRA structure, Hong Kong work authorization, child-performer requirements and final union costs remain subject to professional confirmation.

Source materials used for this proposal

- The Second Act screenplay, 8/18/26 draft.
- The Second Act faith-based treatment.
- The Second Act budget comparison workbook.
- The Second Act locations and schedule workbook.
- Development poster concepts supplied for investor presentation.

This document is for confidential planning and discussion only. Film investment is speculative and may result in partial or total loss. It is not legal, tax, securities or investment advice, and it is not a formal securities offering document.

Faith Audience & Church Engagement Strategy

Studio 828 Productions intends to develop The Second Act not only as a motion picture, but as the center of a direct church-engagement and discipleship resource program. The model is designed to extend the useful life of the film, create a direct relationship with faith audiences, support licensed church movie events, and create ancillary publishing and curriculum opportunities.

Resource	Audience / Function	Business Role
Biblical Discussion Guide	Free post-screening resource	Lead generation / ministry value
Count What Remains Participant Guide	Six-session small-group workbook	Bulk church / digital resource sales
Leader & Facilitator Guide	Pastor and small-group leader curriculum	Church implementation
30-Day Count What Remains Devotional	Individual devotional companion	Ancillary publishing / direct sales
Church Campaign Kit	Movie event + promotional + discipleship pathway	Licensed church activation
Authorized film clips / digital assets	Sermon and small-group use where rights permit	Extends engagement after screening

Commercial and ministry pathway

The intended pathway is: licensed church screening → free discussion guide → six-week small-group study → devotional / continued discipleship. This creates a measurable audience channel that does not depend solely on a platform acquisition. Potential revenue can include church/public-performance licensing, bulk participant materials, publishing, digital resources and related authorized products, subject to distributor, publisher and rights agreements.

Prototype materials already developed

- The Second Act: Biblical Discussion Guide
- Count What Remains: Participant Study Guide
- Count What Remains: Leader & Facilitator Guide
- Count What Remains: 30-Day Devotional
- The Second Act: Church Campaign Kit / Pastor Planning Guide

Rights and IP treatment

Because the investment proposal includes a continuing 50% ownership interest in the project entity and/or defined project IP after the agreed recoupment preference, the definitive agreements should expressly state whether church curriculum, devotionals, publishing, study guides, trademarks, sequel/remake rights and other derivative ministry resources are owned by the project entity, licensed to it by Studio 828 Productions, or reserved outside the investment. The proposal does not assume that every future book or ministry product automatically becomes project-owned IP.

The final distribution agreement should also preserve or deliberately negotiate church/public-performance, educational, ministry-resource, clip-use and direct-audience rights so these opportunities are not unintentionally granted away.

Investor significance

For the investor, the church strategy provides an additional commercialization path and a longer-tail use of the underlying story and brand. It should be treated as an ancillary opportunity rather than guaranteed revenue; no church adoption, publishing agreement, screening volume or resource sales are assumed in the base recoupment illustrations.

Direct-to-Church & International Faith Audience Expansion

The Second Act is intended to use a hybrid commercialization model: professional film distribution and sales relationships where advantageous, combined with a direct relationship with churches, ministries and faith audiences where rights are retained. The strategy is modeled on a proven faith-film principle - the motion picture can become the entry point to a longer-lived ecosystem of licensed screenings, discussion resources, small-group curriculum, publishing and ministry engagement - without assuming that The Second Act will reproduce the exceptional results of any prior faith film.

Three-audience church strategy

Audience	Primary opportunity	Localization / activation
General U.S. faith market	Church movie events, Christian schools, family/grief ministries, small groups	English film assets, discussion guide, six-session curriculum, devotional
North American Chinese Christian market	English-, Cantonese- and Mandarin-speaking congregations and Asian-American ministries	English plus Traditional/Simplified Chinese resources; bilingual promotional assets
Hong Kong / international Chinese Christian audience	Hong Kong churches and selected Chinese diaspora faith communities	Chinese-subtitled film, localized church resources, local ministry/church partnerships

Mainland China is not included in the base revenue assumptions. Any future mainland distribution or religious-media activity would be evaluated separately for regulatory, licensing and commercial feasibility.

Illustrative faith-channel sensitivity analysis

The following scenarios are unit-economics illustrations, not forecasts. They show what direct church and ancillary revenue could look like if adoption occurs. Actual receipts would depend on licensing terms, printing and fulfillment costs, distributor/publisher participation, taxes, royalties, discounts, returns and church purchasing behavior.

Illustrative case	Church adoption	Illustrative gross church/resource receipts	Interpretation
Pilot / Emerging	100-250 churches	$30,000-$125,000	Proof of concept; validates messaging, pricing and conversion into study resources
Established	500-1,000 churches	$175,000-$500,000	Meaningful direct faith-audience channel with curriculum and devotional adoption
Breakout	2,500+ churches	$1,000,000+ potential ecosystem gross	Requires broad adoption, strong fulfillment, publishing traction and/or Chinese-language expansion

These amounts are deliberately excluded from the base film recoupment illustrations. They represent potential incremental upside and should not be interpreted as guaranteed producer net receipts.

Illustrative revenue components

Channel	Illustrative mechanism	Notes
Church screening	Per-event or institutional public-performance license	Final pricing depends on licensing partner and church size/use
Participant curriculum	Bulk print or digital orders	Margin depends on printing, fulfillment and wholesale discounts
Leader guide / campaign kit	Print, digital or bundled resource	Can support higher-value church packages
Count What Remains devotional	Direct, bulk or publisher-led sales	Publisher royalty and direct-sale economics differ materially
Christian school / ministry events	Institutional/event license	Separate rights and pricing may apply
Chinese-language resources	Localized curriculum and devotional	Translation, theological review, design and regional fulfillment required

Capital deployment by stage

STAGE 1 - $300,000 INITIAL CAPITALIZATION
Produce, complete, deliver and execute the presently defined initial launch plan.

↓

COMPLETED MARKETABLE ASSET
Film master, delivery materials, initial church prototypes and market-facing assets.

↓

MARKET VALIDATION
Buyer interest, festivals, church pilot adoption, audience data, Hong Kong/Chinese-Christian interest and publishing conversations.

↓

OPTIONAL OPPORTUNITY CAPITAL
Only if supported by a specific value-creating opportunity such as a materially recognizable cast attachment, contracted distribution/P&A opportunity, or other identifiable commercial enhancement.

↓

OPTIONAL SCALE CAPITAL
Only after evidence of demand for expanded church rollout, Chinese localization, publishing, fulfillment, paid promotion or international ministry outreach.

Optional Expansion Capital

The current $300,000 capitalization plan is intended to finance the presently contemplated production, post-production, delivery and initial commercialization plan for The Second Act. Studio 828 Productions does not presently rely upon additional financing to complete the base production plan.

Additional capital may be considered if a clearly identifiable opportunity arises that management believes can materially increase the project's commercial reach or long-term value. Examples may include the availability of a recognized cast member beyond the current allocation, expanded theatrical or faith-market marketing, a larger church-engagement rollout, Chinese-language localization and distribution, expanded festival or film-market activity, or scaled production and fulfillment of ancillary publishing and ministry resources.

Any such financing would be evaluated separately and would not be assumed in the base investment projections. The economic terms, ownership implications, approval requirements and treatment of existing investor interests would be documented before additional capital is accepted.

Future capital and existing investor protection

The definitive operating and investment agreements should address future capital requirements before closing. A discussion framework is that the existing investor would be offered the opportunity to consider participating in qualifying additional financing before outside expansion capital is sought, subject to the final operating agreement. No dilution, change in ownership, alteration of the investor's continuing 50% project interest, or modification of the agreed recoupment waterfall should occur except as expressly documented and agreed.

Rights to preserve in distribution negotiations

Because the direct faith strategy depends on access to the audience, distribution negotiations should deliberately address church/public-performance rights, educational and ministry use, clip rights, direct-to-consumer resource rights, publishing and curriculum rights, Chinese-language localization, trademarks, and the ability to market directly to churches and ministry partners. These rights should not be assumed to remain with the producer if a future distribution agreement grants them away.