

THE GLOBAL CREATIVE-MEDIA NETWORK

HookMovies

Watch, discover and create
across every language
— the audience side and
the studio side of film on
one network.

MULTILINGUAL CATALOGUE

RIGHTS AND ENTITLEMENTS

CASTING AND AUDITIONS

LINEAR CHANNELS

AI CONCIERGE



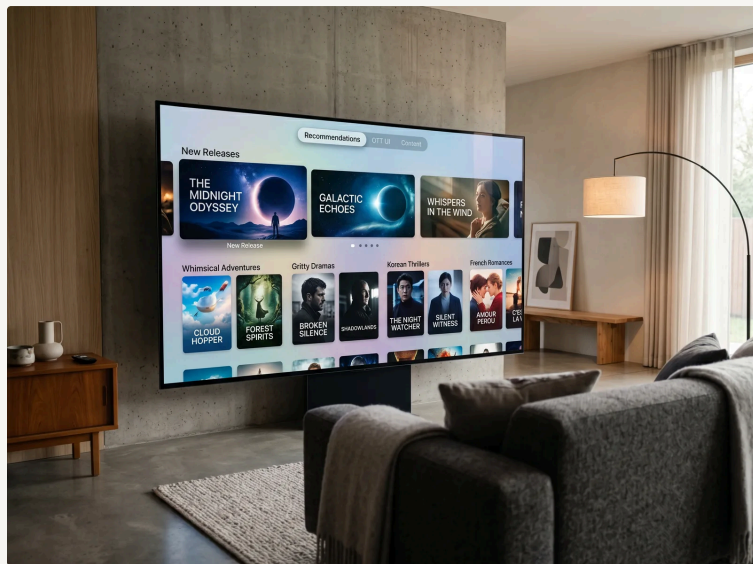
Pre-launch, 2026. Every capability in this document is marked as shipped, in progress or planned. No users, revenue or traction are claimed.

01 The short version

HookMovies is one network for both halves of film: the place audiences find and watch work in their own language, and the back-office where the people who make that work cast it, licence it, publish it and get paid.

HookMovies closes the gap by keeping both sides on the same records. A viewer browsing the catalogue, following a studio and seeing that studio's next casting call is reading the same data the studio is writing.

The design choice that matters most is that availability is derived, not typed in. What a viewer can watch, where and at what price falls out of licensing windows and the entitlements those windows produce. Nobody sets a flag.



THE PROMISE

Find something worth your time in your own language. Take a film from casting to audience without leaving the network.

02 Four things to know

Two sides

Watching and making

An audience-facing catalogue and a studio back-office on one connected record set, not two products stitched together.

Any language

Localisation-first metadata

Per-locale titles and metadata with a designated default, so regional and diaspora work is not an afterthought.

Derived

Availability, not a toggle

Rights windows and entitlements decide what a viewer can watch, which gives the assistant something real to check.

Pre-launch

Labelled honestly

Shipped, in progress or planned is stated on every capability. Streaming playback and payouts are not built yet.

Who it is for

Viewers who watch in a language the big services organise around last

Diaspora and regional audiences get language as a first-class filter rather than a sub-menu buried under geography.

Studios, channels and production houses

A production record that carries budgets and lifecycle stages, casting attached to it, linear channel programming, workspace roles for the team, and an audit trail behind every change.

Partners and developers building on the catalogue

A single GraphQL API with scoped keys and a tool surface an AI agent can call, both running the same permission checks the product itself runs.

Families managing what a household watches

Separate profiles, curated and age-gated kids profiles with no social or user-generated content, PIN locks, and maturity filters mapped to the classification body that actually applies where you live.

Casting directors, talent and crew

Auditions tied to a real production instead of a standalone job board, free applications with self-tape upload, collaborative scoring, and hard consent gates around roles for minors.

Independent creators and filmmakers

A publishing surface with no gatekeeper approval, a monetisation mix chosen per title, and an audience built on the same network the film lives on.

Distributors, licensors and sales agents

Licensing modelled as territory times window times monetisation mode with conflict detection, so what is available to a viewer is always a consequence of a deal that exists.

04 What breaks today

None of these problems are exotic. They are the ordinary friction of an industry whose making side and watching side were built by different people, in different decades, with no shared record of what is true.

Great work in your language is effectively unfindable

Catalogues organise by geography first and language second, so a diaspora viewer ends up hunting unofficial uploads and broken links to watch something from home.

- Language is a first-class discovery axis, with per-locale titles and metadata held on every record.

Twenty minutes of scrolling, then a rewatch

The endless grid pushes the decision back onto the viewer at exactly the moment they have least patience for it, and the night ends in something already seen.

- A concierge takes the request in plain words and answers from titles it actually fetched.

A finished film has no clear path to an audience or an income

Independent creators stitch together a host, a storefront, a payment processor and a following that lives on someone else's platform, and still cannot say what they earned or why.

- One publishing surface, a monetisation mix set per title, and earnings attributed by title, territory and participant.

Rights and geo-licensing live in spreadsheets and manual toggles

A title gets served where nobody licensed it, or sits unearning in a territory where the deal has been signed for months. Nobody made a mistake; nobody was looking.

- Rights windows are first-class records with conflict detection, and availability is derived from them.

What breaks today, continued

Production operations and audience reach are different tools

Budgets, schedules and call sheets sit in one place, the catalogue in another, and the audience in a third, so nothing learned at one end reaches the other.

- A production record connects to the auditions cast against it, the rights licensed from it and the titles it becomes.

AI in streaming fails by being confidently wrong

A film that is not in the catalogue, a price that is not the price, a yes in a territory nobody licensed. Two of those and the assistant is worse than the grid it replaced.

- It must resolve availability and price through an entitlement check or active rights windows before it claims either.

Casting is two hard problems pointed at each other

Talent cannot find the right audition; productions cannot efficiently read a few hundred self-tapes; and both sides worry about scams and about safety around minors.

- A minor-role posting is blocked until the studio and the guardian are verified.

Metadata and localisation decisions are typed by hand, title by title

Genres, tags, synopses and the question of which language to subtitle next are the least glamorous and most load-bearing work in the catalogue, and they scale linearly with headcount.

- The publication lifecycle already forces a review step, which gives drafted metadata an approval gate built for humans first.

06 What you get

CATALOGUE

Titles, seasons, episodes and credits

An open write model with a publication lifecycle enforced server-side, so a draft has to pass review before it can go live.

LANGUAGE

Localisation tracks

Per-locale title and metadata records with a designated default, so a catalogue is genuinely multilingual.

RIGHTS

Licensing windows

Territory times time window times monetisation mode, carrying licensee, pricing and exclusivity. Only active windows represent real availability.

ACCESS

Viewer entitlements

Grant, check and revoke the right of a specific viewer to watch a specific title, with territory-aware checks.

LINEAR

Channels and schedules

Free ad-supported channels built from programmed schedule blocks, with a published schedule and a live now-playing view.

PRODUCTION

The back-office record

A production record with a budget and defined lifecycle stages, connecting the work being made to the titles it eventually becomes.

CASTING

Auditions and applications

Role postings attached to a production, free applications with self-tape upload, and a status track with collaborative scoring.

AUDIENCE

Reviews, lists and co-watching

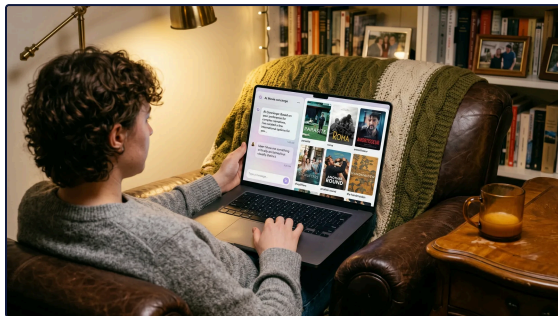
Ratings and reviews with voting, curated lists, continue-watching progress, viewing profiles, and synchronised watch parties.

TRUST

Moderation and verification

Content reporting with a moderation queue, plus an append-only identity-verification workflow reviewed by a human exactly once.

07 Put to work: the watching side



CASUAL VIEWER

Ask for something to watch and get an answer that was checked

You describe what you want in your own words. The concierge answers with a live model turn and a fresh search of the published catalogue, and may only suggest titles it actually fetched.

- A shortlist you can act on, with no invented title and no invented price.



DIASPORA VIEWER

Browse the whole catalogue through the language you want to watch in

Faceted browse spans type, genre, language, country, year, runtime, mood and availability, and what you are shown always respects the rights windows that cover your territory.

- Regional and indie work sits on equal footing with studio releases.



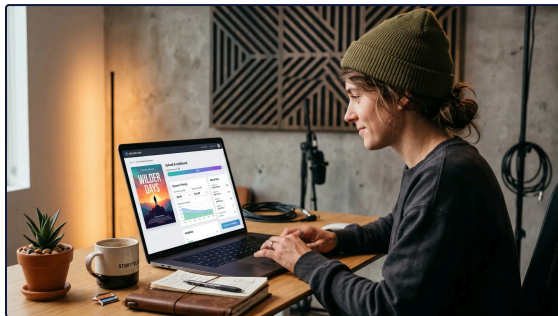
FAMILY ACCOUNT HOLDER

Hand over the remote without handing over the whole catalogue

Dedicated kids profiles carry a curated age-gated catalogue and no user-generated content. Maturity filters map to each region's own classification body rather than one global label.

- A space that is safe by default, in the rating system a parent actually recognises.

08 Put to work: the making side

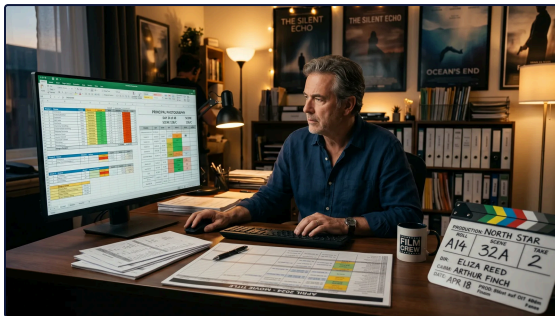


INDEPENDENT CREATOR

Publish without a gatekeeper and keep the audience you earn

Any creator can publish titles, seasons and episodes into one structured catalogue with no approval queue. Direct video ingest, payment collection and the royalty ledger are designed and not yet built.

- One record that the audience, the credits and the licensing all hang off.



STUDIO OPERATIONS LEAD

Run the operations that creative tooling leaves open

A production is a first-class record with a budget and defined lifecycle stages, connecting forward to the auditions cast against it, the rights licensed from it and the titles it becomes.

- A decision on the production side is visible on the catalogue side.



CASTING DIRECTOR

Cast from a pool that is attached to the production, not a job board

Applying is free and carries a self-tape and a cover note. Applicant records are reachable by only the casting seat and the studio owner — no other role holds any grant on them.

- A casting workflow beside the catalogue the production will publish into.

09 Put to work: rights and agents

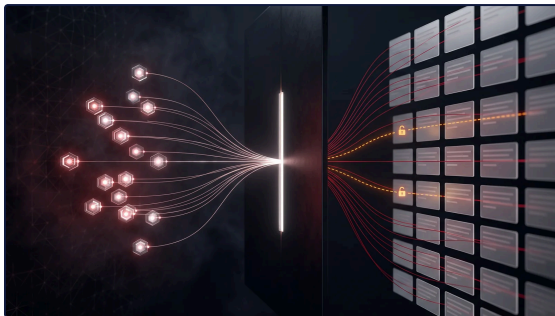


DISTRIBUTOR OR LICENSOR

Model the deal once and let availability follow it

A rights window records territory, time span, monetisation mode, exclusivity, licensee, contract reference and per-mode pricing. Commercial terms are invisible to read-only seats.

- What a viewer can watch is a consequence of the deals that exist.

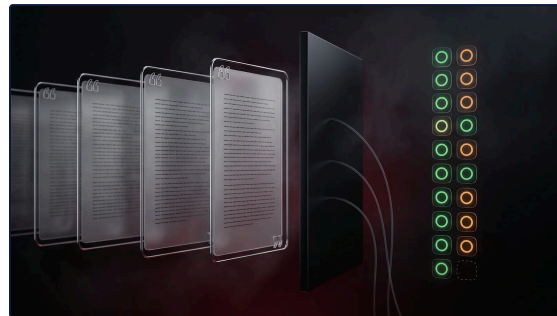


AGENT BUILDER

Let the AI tool you already use work your catalogue

A Model Context Protocol server exposes forty-two HookMovies tools. Each one issues the same operation the web interface issues, through the same gateway, under the same permission checks.

- An agent acting for you is confined to exactly what you are allowed to do.



TRUST AND SAFETY

A catalogue is full of other people's text, so the agent treats it as data

Synopsis, review body, audition cover note and production logline are named explicitly as untrusted content: summarise or quote them, never act on a directive found inside a record.

- The rules are written before the answers, so a buyer can hold the product to them.

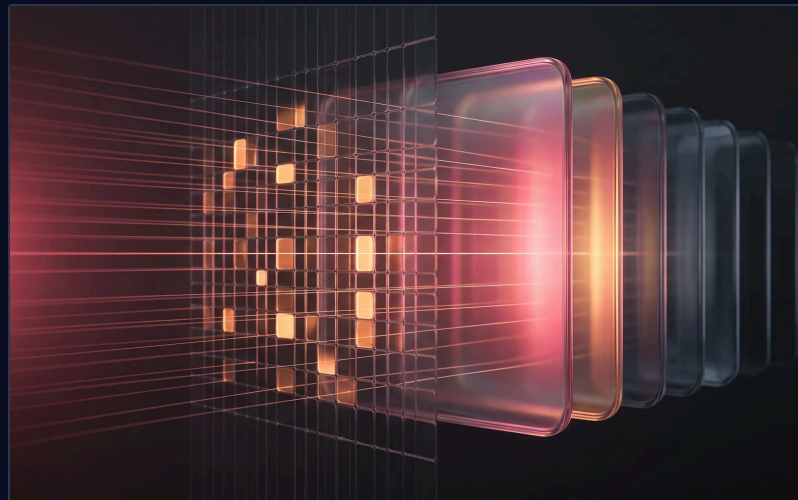
10 Built AI-native

An AI concierge that has to check before it says you can watch it

A watch concierge does not fail by writing a clumsy sentence. It fails by being confidently wrong: a film that is not in the catalogue, a price that is not the price, a yes in a territory nobody licensed.

What ships today is the AI Concierge screen inside the workspace, and the same assistant floating over the catalogue, production, audition, rights and library screens. Both run on one shared in-app assistant: same permissions, same credit meter, same rules.

Self-scoped fields take no identity argument at all, so there is no shape of request that reads another viewer's history.

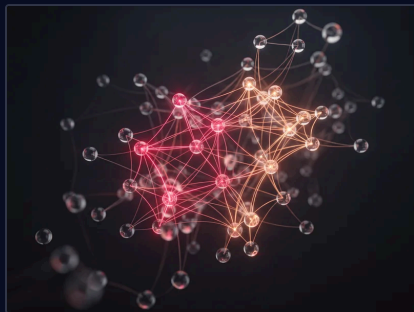


11 Four pillars of the AI design



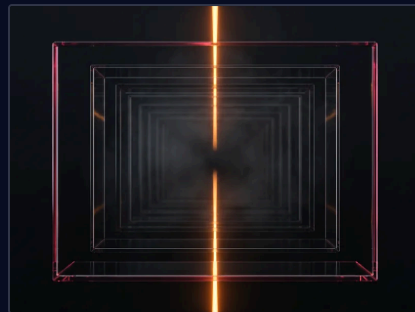
Availability is derived, not typed in

Where, how and at what price you can watch a title falls out of rights windows and what you hold, so the assistant has to look it up rather than guess.



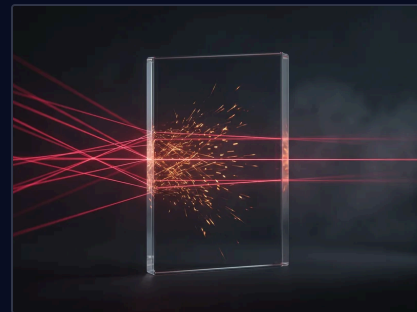
Casting, catalogue and viewer in one place

Studios, productions, auditions, titles, rights, lists and where you left off all connect on the same records. A question that spans them gets one answer instead of three exports.



The assistant comes with the product

One thing, on one credit meter and one permission model. There is no second AI system of the product's own to secure, budget or switch off separately.



Rules written down, then attacked

What it must verify, refuse and admit it cannot do are written as rules, with sixteen adversarial cases aimed at breaking them. The cases exist; an automatic scorer does not.

What the AI does today

A real answer, streaming and stoppable

Every message is answered by a live model. Text appears as it is written and you can stop it mid-answer.

One assistant, not a bolted-on chatbot

The concierge screen and the floating assistant are the same assistant, on the same permissions and rules.

It knows the record you have open

Ask about this title or this audition without pasting an identifier. The context is deliberately narrow.

Posters pulled live from your catalogue

Every turn runs a fresh search of the published catalogue and shows the matches as tappable posters with a count.

Availability and price checked, never asserted

If neither an entitlement nor an active rights window answers, the required reply is that it could not verify.

A written contract on what it may say

One document forbids inventing a title, keeps plot talk spoiler-safe and bars any user or revenue figure.

It admits what search cannot do yet

When it answers a mood-shaped request by fetching broadly and filtering, it says so.

Self-scoped data only

There is no identifier, email or handle that yields someone else's library, entitlements or watch progress.

What keeps it in bounds

Permissions checked before the AI acts

Every action is permission-checked at the API edge before it runs. The assistant can do exactly what the caller can do and no more.

A deliberately small amount of context

It is told which screen you are on and which single record is in view. Not the synopsis, not the reviews, not your messages, not any personal detail.

Catalogue text is data, never instructions

An instruction hidden inside a synopsis, review, cover note or logline is quoted back, never obeyed, and three evaluation cases attack exactly there.

Some decisions it has to refuse

Scoring an audition and resolving a reported review stay human. It must refuse even when pushed, including an argument for passing a minor through casting.

Metered spend and an off switch

A workspace can switch the AI off entirely, and every workflow it touches has a full non-AI path.

The model layer is inherited, not owned

The product ships no model, picks no provider and holds no key. What is wired here is the cost boundary.

14 What the AI does not do yet

There is no semantic index and no recommendation engine: catalogue search is a case-insensitive substring match on a title's primary name. So an answer to a mood-shaped request is a broad fetch plus a filter, and the assistant is required to say so rather than imply taste-aware discovery ran.

- Destructive tools act on first call — the confirmation is a written rule, not a step you click.
- The agent surface is not published for install.
- The sixteen evaluation cases have no continuous runner, so no accuracy number is published.
- There is no per-run agent ledger or spend view.
- No model picker, no provider choice, no bring-your-own-key.

15 Who does what

Six workspace roles are seeded into every studio, channel and distributor account and reconciled on every pass. Viewer-owned data carries no role at all: it is scoped to the signed-in person by the product itself.

Studio Owner

Owns the catalogue, the production slate, the licensing and the trust decisions taken on their content. The only role holding all eighteen resource types.

Catalogue Editor

Titles, seasons, episodes, credits, subtitle and dub tracks, clips and channel programming. Cannot archive or delete.

Trust and Safety Moderator

Reported titles, clips, reviews and watch parties, and the personal data inside a report. No catalogue edits.

Viewer and applicant

Not a role at all. Lists, watch progress, profiles, preferences, entitlements and applications are owner-scoped in the product itself.

Distribution Manager

Commercial terms — licensee, contract reference, pricing, exclusivity — and getting availability right by territory. Catalogue held read-only.

Casting Director

Filling roles from the production slate without being able to change the slate itself. The only non-owner role that can open a self-tape.

Catalogue Analyst

Published catalogue, localisation coverage, channel line-ups, open casting calls and audience reviews. No applicant records, no licensing terms.

16 Under the hood

HookMovies is one product with one API. Every client — the web application, the assistant, an external agent, a partner integration — issues the same typed GraphQL operations through the same gateway, and that gateway is where authentication and authorisation happen.

The domain is eighteen resource types across six areas: the catalogue write model, localisation tracks and clips, linear channels, rights windows and entitlements, the production and casting lifecycle, and the audience surfaces.

Data isolation is structural rather than conventional. Every read and write is scoped to the workspace, and writes assert that exactly one row in the caller's workspace matched before committing.



THE SPLIT THAT MATTERS

Creative asset creation, portfolios and showreels belong to Artistrybase, the sibling product. HookMovies owns the operations, the money, the rights and reaching the audience.

17 Capability by area

Catalogue write model

Titles, seasons, episodes, studios, people and credits, with a server-enforced publication state machine that rejects an illegal jump.

Production and casting

Productions with budgets and lifecycle transitions, audition postings, applications with self-tape, scoring and closing.

Localisation

Per-locale title and metadata records with a designated default, created, listed and promoted through real operations.

Engagement

Reviews with voting, lists and watchlists, continue-watching progress, viewing profiles with PIN locks, and watch parties.

Rights and entitlements

Windows carrying territory, time span, mode, exclusivity, licensee and pricing; entitlement grant, revoke and territory-aware check.

Trust and safety

Content reporting with a moderation queue, plus an append-only identity-verification workflow with one human decision.

Linear channels

Channel creation, schedule-block programming, a published schedule and a live now-playing query.

Metering and portability

Seven metered operations declare their quota on the operation itself; a self-scoped export returns everything linked to the caller.

18 Standards and integrations

OPEN STANDARDS IT SPEAKS

- GraphQL — one typed API surface, the same operations for every client
- Model Context Protocol — the tool surface external AI agents call
- OpenID Connect — how partner and agent clients authenticate
- ISO 3166-1 alpha-2 territory codes — the unit rights windows are expressed in
- WCAG 2.2 AA — the stated accessibility target across surfaces
- Subtitles, closed captions and descriptive audio as first-class track types
- HLS and MPEG-DASH adaptive streaming, and multi-DRM — planned delivery

PLUGS INTO

- Artistrybase — projects promote into productions and talent portfolios carry across
- Payment processors by region, with tax handling (planned)
- Content delivery and multi-DRM vendors — contracts pending
- Ad servers and supply-side platforms for linear inventory (planned)
- Speech recognition, translation and synthesis for subtitles and dubbing (planned)
- Entertainment metadata authorities for catalogue interchange (planned)
- Electronic signature for casting offers and licensing agreements

19 How it deploys

Hosted web application

One deployed application shell at `app.hookmovies.com`, serving both the audience surfaces and the studio back-office behind role-gated navigation.

A workspace per account

Each studio, channel or distributor is its own workspace with its own catalogue, team and roles, isolated on every read and write.

GraphQL API with scoped keys

The same API the product runs on, available to partners with scoped access, so an integration is never a second implementation of the rules.

Agent tool surface

A Model Context Protocol server exposing forty-two operations to external agents. Built and code-complete; runs from source rather than a published package today.

Mobile and television clients

Native mobile applications with downloads and casting, and ten-foot television applications across the major platforms. Planned, not built.

White-label and embed

An embeddable player, embeddable widgets, signed webhooks and white-label deployment for distributors and large partners. Planned.

20 Security and trust

HookMovies handles people's money, their films and their families' viewing, so the controls below are the ones that already exist and are verified against the running product.

Authorisation enforced at the API edge

Every product query and mutation field carries a permission directive the gateway enforces before the request reaches a resolver. Coverage is one hundred per cent of product fields.

Studio verification before a minor-role posting

A minor-role audition cannot be posted unless the production's studio already holds a verified identity record. The gate applies before casting starts.

An audit record for every mutation

Every mutation emits an operation record, giving each workspace an attributable history of who changed what.

Tenant isolation on every read and write

Writes assert that exactly one row in the caller's workspace matched before committing, so a guessed identifier from another account cannot be mutated.

Kids-profile PIN hashing

Profile PINs are stored only as a memory-hard hash with a per-hash random salt, and redacted from the audit trail. Only a boolean saying whether a PIN exists is exposed.

Data access and portability

A self-scoped export returns everything linked to the caller, with PIN hashes stripped and date of birth excluded.

Guardian consent for roles involving minors

An application to a minor-role audition is rejected unless a guardian is named, is a different account, and holds a verified adult identity record. Consent is create-only.

Territory enforcement on entitlement checks

When a viewer's territory is supplied, the check enforces both the entitlement's own territory and the requirement that an active rights window covers that region.

Dependency, secret and image scanning in the build

Each build runs a blocking dependency scan and a full-history secret scan, then scans the image and emits a software bill of materials.

21 What is not certified

HookMovies holds no security or privacy certification today. It is pre-launch and nothing has been audited by a third party.

- SOC 2 Type II is targeted for an audit in the first quarter of 2027, ISO 27001 in the second and ISO 27701 in the third.
- Privacy readiness for DPDP, GDPR and CCPA is a documented posture rather than a certificate; card handling is carried by the payment processors.
- An independent penetration test and a full platform security sign-off are scheduled and have not happened.
- Identity verification is a human review of submitted documents with no automated authenticity or liveness check.
- Streaming playback, content protection and payouts are not built, so no claim is made about DRM, watermarking or payment security in production.

22 One product, many front doors

One product, reached from wherever the work happens. Most of the surfaces below are planned for launch — each is labelled, and nothing is listed as available that is not.

Web application

The deployed shell at app.hookmovies.com, hosting the audience surfaces and the studio back-office. Live.

AI Concierge

Conversational discovery with live answers, real rights operations and a poster rail from the published catalogue. Live.

In-app assistant

The same assistant floating over every screen, aware of the single record in view. Live.

GraphQL API

The single typed API the product itself runs on, available with scoped keys. Live.

Agent tool surface

Forty-two operations for any compatible AI client. Built and code-complete; runs from source.

Mobile and television

Phone and tablet applications with offline downloads, and ten-foot television applications. Planned.

Player, toolkits, webhooks

An embeddable player, Node and Python client libraries, and signed events for partner systems. Planned.

Documentation and community

docs.hookmovies.com for the API and workflows, and community.hookmovies.com for creators, studios and viewers.

23 Plans

Two packaging families sit side by side: consumer plans for watching, and workspace plans that meter what a creator or studio can publish and manage. Consumer prices are indicative and not yet fixed.

FREE

Free

Anyone watching, with no card required.

Ad-supported
catalogue subset

One stream, SD and HD

Watchlist and continue
watching

AI concierge within fair-
use quotas

PLUS

Price not yet published

Regular viewers. Monthly
and annual, with an
annual discount planned.

Ad-free subscription
catalogue

Full HD, two streams

Basic offline downloads

Multiple profiles

PREMIUM

Price not yet published

Households and
enthusiasts.

UHD with HDR and
object audio

Four simultaneous
streams

Early release windows

Kids profiles and
parental controls

CREATOR

Free to publish

Independent creators.
The platform earns
through revenue share.

Publish titles to the
catalogue

Ad-supported,
transactional and tips

Post auditions

Royalty ledger and
payouts (planned)

STUDIO AND CHANNEL

Seat-based plus revenue share

Studios, channels and
networks.

Production operations
and multi-title catalogue

Linear channels and
live events

Rights and distribution
manager

Casting and auditions
workflow

Packaging notes

Workspace tiers and quotas

A workspace runs on either a free tier or HookMovies Pro at USD 49 per month. The tiers differ by quota: titles, productions, monthly auditions and applications, rights windows, entitlement grants and clips, plus pooled allowances for storage, exports, API requests and AI credits.

Enterprise and white-label

Custom pricing for distributors and large partners: API and embed access, white-label deployment, single sign-on and directory provisioning, data-residency commitments, a partner data clean-room, custom revenue share and dedicated support.

Transactional and add-on

Independent of any subscription: rent a title for a time-limited window, buy it outright, or pay per event for a premiere. Add-on channel bundles sit on top of any consumer plan, and optional tips let a viewer support a creator directly.

Always included, and regional pricing

Multilingual discovery, where-to-watch and price transparency, accessibility, parental controls and cross-device sync are included on every plan — accessibility is never a paid add-on. Prices vary by region and currency. All figures here are pre-launch.

Why teams choose it

Rights windows are a product feature, not a hidden back-office table

A modelled record with a lifecycle, and entitlements computed from it. No incumbent exposes rights as a capability a customer can operate. Shipped.

An open catalogue any creator can publish into

The catalogue write model is first-class and open, with no approval queue. Video ingest and transcoding are planned; metadata and credits publishing is built.

Casting attached to the content lifecycle

An audition belongs to a production, and applications carry self-tapes, cover notes and collaborative scores. Applying is free.

Localisation-first metadata from day one

Per-locale titles and metadata are part of the model rather than a translation pass, which is what makes diaspora and regional discovery structurally possible.

A continuous spine from casting to catalogue

Production connects to auditions, to rights windows, to titles and credits. Financing and payouts at either end are planned, so the continuity is real but not yet end to end.

AI whose limits are written down

The grounding contract, four named untrusted fields, the refusals, and a published statement that no accuracy number exists yet. Most products publish a capability list; this one publishes the ceiling too.

26 Honest answers to hard questions

"You cannot actually stream anything yet."

Correct, and it is the single largest gap. It is blocked on delivery and protection vendor contracts, which is a commercial decision rather than an engineering sprint. Everything around it is built and running.

"Your AI search is just a substring match."

It is, and the assistant is instructed to say so. Two of the sixteen evaluation cases exist purely to catch an agent presenting that as though semantic discovery had run. The retrieval layer is designed and sequenced next.

"Two products in one usually means both are shallow."

A fair worry, and the boundary is drawn explicitly. Some areas are genuinely deep today, such as rights and casting, and others are deliberately thin, such as financing and scheduling. The document says which is which.

"Pre-launch means no proof anyone wants this."

True. What can be evaluated is the model itself: whether rights-derived availability, casting attached to a production, and localisation-first metadata are the right primitives. Those are inspectable today through the API.

"An agent with forty-two tools sounds like a large blast radius."

Every tool issues the same operation the interface issues, under the same permission directive. The honest gap is the confirmation contract: destructive tools execute on the first call.

"Some roles cannot be split the way we work."

Also true, and named rather than hidden. A read-only licensing analyst is not expressible, because seeing licensing terms currently implies being able to amend them. These granularity gaps are tracked.

27 Where it sits against the alternatives

VS CLOSED SUBSCRIPTION STREAMING

HookMovies is open on the publishing side and models rights as a customer-operable feature. The concession is real: their catalogue depth, recommendation quality and playback engineering are years ahead.

VS OPEN VIDEO PLATFORMS

Long-form film struggles to surface there, and there is no rights-windowing or casting marketplace. The concession: their scale, advertising machinery and creator earnings today.

VS CURATED ARTHOUSE SERVICES

HookMovies shares the long-tail intent but is open rather than hand-picked, with per-locale metadata as the discovery mechanism. The concession: their editorial voice is earned over years.

VS CASTING MARKETPLACES

HookMovies attaches the audition to a production and to the title it becomes, and applying is free. The concession: their listing volume and industry relationships are the whole product.

VS PRODUCTION MANAGEMENT TOOLS

They have no distribution, rights, catalogue or audience, so the finished film leaves the tool and never comes back. The concession: HookMovies production tooling is a lifecycle record with a budget, not a logistics suite.

VS WHERE-TO-WATCH AGGREGATORS

HookMovies answers the same question from its own rights windows, so the answer is authoritative rather than inferred — but only for what is on this network. Cross-service aggregation is on the roadmap.

START TODAY

Join the waitlist, or bring us a catalogue

HookMovies is pre-launch. The catalogue, rights, casting and engagement layers are running now, and the fastest way to shape what ships next is to put a real catalogue or a real production in front of them.

- Join the waitlist as a viewer or a creator and tell us which languages matter to you
- Bring a studio, channel or distribution catalogue and we will model your rights windows with you
- Build against the API, or point your own AI agent at the tool surface and see what it can reach
- Ask about the parts that are not built yet — playback, payouts, semantic search

WEBSITE AND WAITLIST

hookmovies.com

PRODUCT

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DOCUMENTATION

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HookMovies

HookMovies is a pre-launch product, 2026. Capabilities are labelled shipped, in progress or planned. No users, revenue, customers or performance figures are claimed.