

SALES & PARTNER PLAYBOOK

HookMovies

For independent studios and channels, HookMovies runs the catalog, casting, rights and audience side of a title in one place.

Catalog

Rights windows

Casting

Production ops

FAST channels

GLOW
STORIES

GLOBAL
STORIES

Francine Hindi

Françoise Fraicke

Fraïre

MIGRATIONS

CONTINENTS
UNVEILED

PREPARED BY

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PRODUCT

hookmovies.com

BOOK A CALL

calendly.com/vignesh-burdenoff/1-1



00 **How to use this playbook**

Read the opportunity signals and the one-question test first; they will tell you in a single conversation whether a prospect is worth taking further. Use the persona hooks as your opening line and the objection pages when the conversation gets hard. Everything here is written so you can say it out loud without checking with us first. Where a capability is marked as not yet shipped, say so plainly — we would far rather lose a deal than have a partner oversell us.

IN A HURRY

Read sections 01–03 and 18. That is enough to recognise an opportunity and open a conversation.

BEFORE A MEETING

Add 06–08, 10 and 16 — who buys, what they buy, what it costs, and what they will push back on.

HANDING OVER A LEAD

Sections 19–22 tell you exactly what to send, to whom, and what you earn for it.

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01 Product Overview

HOOKMOVIES.COM

HookMovies is a network for the people who make, licence and distribute film and video, joined to the audience who watch it. A studio, channel or distributor gets a workspace where it can publish titles, seasons and episodes with credits and per-language metadata, track a production from development through release, post audition roles and score the self-tapes that come back, and model licensing rights by territory, date range and monetisation mode. Viewers on the other side of the same catalog can review titles, build lists, keep their watch progress and watch together in synced parties. The deliberate focus is the long tail — regional, indie and non-English work that mainstream services do not prioritise.

CATEGORY

Creative-media network — part catalog and discovery service, part production and casting back office, part rights and distribution engine — sold to independent studios, channels, distributors and casting teams.

WHERE IT STANDS TODAY

Pre-launch, with a public waitlist and a working web application. The maker side is genuinely built and usable today: catalog publishing, production lifecycle, auditions and scoring, rights windows and entitlements, linear channel scheduling, localised metadata, reviews, lists, watch progress, watch parties, clips and content moderation. Protected streaming with adaptive bitrate and digital rights management is not built and is blocked on external vendor contracts, not on engineering. Payment collection, creator payouts and a royalty ledger are designed but not built. There are no customers, no revenue and no reference accounts.

HOW CUSTOMERS GET IT

Software as a service, reached in any modern browser at the HookMovies web application, with a marketing site, docs and a public API on the same domain family. There is nothing to install and nothing to host. A studio, channel or distributor account is a workspace with its own catalog, its own team and its own role assignments; six roles are created automatically in every new workspace so a team can be structured on day one. Mobile, TV and embeddable-player clients are planned, not released.

Web application for studios, channels, distributors and casting teams

Public marketing site, documentation site and community site

Federated GraphQL API with scoped access

AI concierge screen inside the workspace, plus an assistant on every screen

Command-line tool, Node and Python SDKs, and an agent integration — pre-launch scaffolds

Mobile, TV and embeddable player — planned

02 One-Line Pitch

SAY EXACTLY THIS

"For independent studios and channels, HookMovies runs the catalog, casting, rights and audience side of a title in one place."

SHORTER, FOR A CHAT MESSAGE

One place to publish a film, cast it, licence it and reach an audience.

THE CATEGORY SENTENCE

HookMovies is a creative-media network for independent studios, channels, distributors and casting teams who need the back office and the audience in the same product.

03 30-Second Elevator Pitch

SPOKEN, ROUGHLY 30 SECONDS

"Most independent studios run a film on five tools that never speak to each other: one for production, one for casting, a spreadsheet for territory rights, an aggregator for distribution, and somewhere else entirely for the audience. HookMovies puts them on one record. A title carries its production history, its auditions, its rights windows by territory and date, and the viewers who reviewed it. Availability is derived from the rights that exist rather than toggled by hand. It is pre-launch, and open to early studios now."

IF THEY ARE TECHNICAL

HookMovies exposes one federated GraphQL surface covering the catalog write model, production lifecycle, auditions, rights windows, entitlements, linear channels, localisation and engagement. Every query and mutation carries a permission directive that is enforced at the API edge before any resolver runs, and every record is scoped to the studio workspace that owns it. Rights are modelled as territory by time by monetisation mode, and an entitlement check resolves against both the viewer's grant and the active windows for their territory.

IF THEY ARE A BUSINESS BUYER

An independent studio today pays for a production tool, a casting subscription, a distribution aggregator and a analytics spreadsheet, and still cannot say with confidence where a title is licensed to run next month. HookMovies collapses that into one workspace where the deal, the availability and the audience are the same record. The commercial argument is fewer vendors, fewer rights mistakes, and a direct relationship with the people who watch your work.

04 Problem We Solve

These are the binds that make a prospect worth a conversation. If you hear two or more of them in the same call, you have found a real opportunity.

Rights live in a spreadsheet nobody trusts

Who feels it: Rights and licensing managers, sales agents, small distributors

What it costs them: Nobody can answer 'where is this title licensed to run in March' without opening three files and phoning someone. Windows overlap, a title stays live past its end date, and the exposure only surfaces when a licensee complains.

How HookMovies answers it: Rights are a first-class record in HookMovies — territory, start and end date, monetisation mode, licensee and contract reference — and they move through a defined lifecycle. Viewer entitlements are checked against those windows, so what an audience can reach is a consequence of the deals that exist rather than a toggle someone forgot to flip.

Five tools between the idea and the audience

Who feels it: Independent creators and small studio operators

What it costs them: A production tool, a casting subscription, a distribution aggregator, a hosting bill and a spreadsheet for revenue. Each is a separate login and a separate invoice, and none of them knows about the others, so everything is re-entered by hand at every handover.

How HookMovies answers it: One workspace holds the production record, the auditions attached to it, the title it becomes, the rights on that title and the audience it earns. Nothing is re-keyed between stages because there are no stages — it is one record moving through its own lifecycle.

Casting is a job board disconnected from the film

Who feels it: Casting directors, talent coordinators, indie producers

What it costs them: Submissions arrive by email and file link, self-tapes are scattered, and the shortlist lives in a group chat. Talent pay a subscription just to apply, which thins and skews the applicant pool.

How HookMovies answers it: An audition is posted against a real production record. Applicants apply free of charge, upload a self-tape, and the casting team scores and shortlists side by side in one queue. Minor roles cannot even be posted unless the studio has passed identity verification, and an application for one is refused unless a separate, verified adult guardian consents.

Non-English and regional work cannot get in front of its audience

Who feels it: Producers in India, Korea, LATAM, MENA and Africa; diaspora audiences

What it costs them: Mainstream services are selective about non-English titles, localisation is expensive and controlled by the platform, and territory-by-territory release is not the producer's decision to make.

How HookMovies answers it: Language is a first-class field on the catalog, not an afterthought. Each title carries per-locale metadata with a default locale per region, so the same record reads correctly to a Tamil audience in Chennai and to a Tamil audience in Toronto. The producer sets their own release windows per territory.

A studio distributes through a platform and learns nothing

Who feels it: Studio heads, channel operators, producers with a slate

What it costs them: The platform keeps the audience relationship. The studio gets a royalty statement months later with no view of who watched, where they were, or why one title outperformed another.

How HookMovies answers it: The audience side and the maker side sit on the same catalog, so reviews, lists, watch progress and watch-party activity attach to the studio's own titles in its own workspace. Deeper revenue analytics and a royalty ledger are designed and on the roadmap, and we say so rather than implying they are live.

Programming a linear channel means a scheduling spreadsheet

Who feels it: Channel and network operators, regional aggregators

What it costs them: Blocks are planned in a grid nobody can query, clashes are found by eye, and there is no reliable answer to 'what is on right now' outside the person who built the schedule.

How HookMovies answers it: A channel is a record with programmed schedule blocks. The schedule is queryable, a now-playing lookup is a single call, and the channel sits in the same catalog as the on-demand titles rather than in a separate system. Server-side ad insertion and live pay-per-view events are on the roadmap.

Nobody can say who is allowed to touch what

Who feels it: Studio heads running a team of more than three people

What it costs them: Everyone has the same access because setting up anything finer would take a week. An assistant can archive a title; a freelance casting coordinator can see licensing terms.

How HookMovies answers it: Six roles are created automatically in every workspace — studio owner, distribution manager, catalog editor, casting director, trust and safety moderator, catalog analyst — each with a defined level across eighteen resource types. Permission is checked at the API edge before any request reaches the product code, so a role that omits a resource genuinely cannot reach it.

Two-sided marketplaces attract scams

Who feels it: Talent, guardians of minors, casting teams, trust and safety staff

What it costs them: Fake castings, unverified organisations and unsafe contact with minors are endemic to open casting boards, and one incident is enough to destroy a small platform's reputation.

How HookMovies answers it: Anyone can report a title, clip, review or watch party, and moderators work a real queue with a resolve-or-dismiss decision recorded. Identity verification is a human review workflow for both people and studios, and the studio verification gate blocks minor-role postings before casting can even start.

05 Value Proposition

Five things a prospect should take away from a first conversation. Each one is backed by something that exists, not by a promise.

Availability that follows the paperwork

Rights are modelled as territory by time by monetisation mode, with the licensee and contract reference on the record. Entitlements are granted, checked and revoked against those windows, and a check can be made territory-aware so it also confirms an active window covers the viewer's country. This is the capability no incumbent exposes as a product feature — the streamers keep it in an internal back office viewers never see.

Evidence: Rights windows, entitlement grant, check and revoke, and territory enforcement on the check are all live in the product today.

One record from casting call to catalog entry

A production is created once and moves through defined stages. Auditions attach to it, applications attach to the audition, and the title that results carries the credits of the people who were cast. Nothing is re-entered at a handover because there is no handover — the same record is simply further along.

Evidence: Production lifecycle, auditions, applications with self-tape upload, scoring, and the catalog write model with people and credits are all shipped.

Free to apply, safe to run

Talent apply to a HookMovies audition without paying a subscription, which widens the pool a small production can actually reach. On the other side, safety is enforced in the workflow rather than in a policy document: a minor-role audition cannot be posted by an unverified studio, and an application to one is rejected outright unless a verified adult who is a different account gives consent, recorded in the same transaction.

Evidence: Free application, self-tape upload, collaborative scoring, studio verification gate and guardian consent enforcement are all in the shipped product.

Enterprise plumbing without an enterprise build

Identity, role-based access, billing, file storage, notifications, translations and audit trails are inherited from the wider platform rather than rebuilt, so a small studio gets multi-tenant isolation, per-field permission checks and an audit trail on every change from the first day. A team of four gets the same governance model as a team of four hundred.

Evidence: Every product query and mutation carries a permission directive, verified by parsing the published schema rather than by counting lines; sensitive values are redacted from the audit trail.

AI that is allowed to say it does not know

The concierge inside the workspace makes a real model call each turn and can run genuine catalog, rights and entitlement operations against the workspace. It is forbidden by its own written guide from claiming a title is available, free or priced at anything without resolving it through an entitlement check or the active windows first, and it is instructed to disclose that search today is a keyword match rather than taste-aware discovery.

Evidence: The concierge, the live catalog poster rail, the written grounding contract and a per-workspace switch that turns the whole surface off are shipped; semantic search and personalised recommendations are not, and the product says so on screen.

Language as a first-class axis

Per-locale metadata is attached to a title from the beginning, with a default locale that can be set per region, rather than bolted on when a distributor asks for it. For a producer whose audience is spread across a diaspora, that is the difference between one catalog entry and a dozen unofficial uploads.

Evidence: Localisation records with create, list and set-default operations are shipped; cross-script and phonetic search over that metadata is planned.

06 Ideal Customer Profile

An independent studio, channel or distributor with a slate of ten to a few hundred titles, running rights and casting in spreadsheets, that wants to own its own audience relationship rather than rent one.

SEGMENT	TYPICAL SIZE	WHY THEY BUY
Independent film studios and production houses	1 to 50 people, a slate of 5 to 200 titles	They already run productions, casting and rights, just badly and in separate tools. Everything HookMovies has actually built maps onto work they do every week, so the value is immediate rather than aspirational.
Non-English and regional content producers	5 to 200 people, often in India, Korea, LATAM, MENA or Africa	Mainstream services are selective about their work and control the localisation. Language-first metadata and territory-by-territory release windows are exactly the levers they cannot get elsewhere.
Distributors, licensors and sales agents	3 to 60 people, managing rights on catalogs they do not own	Their entire job is territory by window by mode, and it lives in spreadsheets today. The rights engine is the shortest sale in the product because it replaces the thing that keeps them awake.
Channel and network operators, regional aggregators	5 to 100 people running one or more linear channels	Programmable schedule blocks and a queryable now-playing lookup, in the same catalog as their on-demand library, with the honest caveat that ad insertion is not yet built.
Casting directors and talent agencies	1 to 30 people, running several castings at once	Auditions tied to a production, free applications that widen the pool, collaborative scoring in one queue, and safety gates for minors that a general job board does not provide.
Creators moving from short-form into long-form	1 to 10 people with an existing audience elsewhere	They want a structured catalog and a direct audience relationship instead of an algorithm. Be honest with them that monetisation and payouts are not yet built.

GEOGRAPHIES

Global by design and English-language first in the interface, with the strongest early fit in India, South and South-East Asia, the Gulf, Africa and Latin America — the markets where regional and non-English production is strongest and mainstream distribution is thinnest. The company is Indian, so India-based prospects get the easiest commercial conversation. All data currently sits in a single Indian region, so a prospect with a hard data-residency requirement elsewhere is a bad fit today.

NOT A FIT — DO NOT CHASE

- Anyone whose actual requirement is to stream protected video today — adaptive bitrate delivery, digital rights management, offline downloads and forensic watermarking do not exist and are blocked on vendor contracts. Do not sell around this.
- Anyone who needs to take money from viewers now. Payment collection, transactional rent and buy, subscriptions, tipping, creator payouts and a royalty ledger are designed but not built.
- Large studios or broadcasters with an existing rights system, an entrenched delivery pipeline and a procurement process that requires a completed security certification — the certification roadmap starts in 2027.
- Production teams whose pain is purely on-set logistics — call sheets, breakdowns, shooting schedules, location management. That is a mature competitor's territory and HookMovies ships a lifecycle record, not a logistics suite.
- Consumers, and anyone selling to consumers on our behalf. The consumer viewing product is pre-launch and behind a waitlist.
- Prospects with a hard data-residency requirement outside India, or who need a signed data processing agreement with a named subprocessor list on day one.

07 Buyer Personas

Five roles you will actually meet in a HookMovies conversation, with the line to open on and the question each of them will put to you.

Studio head or independent producer

WHAT THEY WANT

Get a slate made, released and seen, with a team small enough that governance is an afterthought until it goes wrong. Own the audience relationship rather than rent it from a platform.

Open with: How many separate tools sit between a film being greenlit and someone watching it — and how many of them know about each other?

They will ask: What does this replace, and what does it not replace?

WHAT FRUSTRATES THEM

A dozen disconnected tools between the idea and the audience, no audience data when distributing through someone else, and no way to give a freelancer partial access without giving them everything.

Rights and licensing manager or sales agent

WHAT THEY WANT

Sell the catalog into the right territories at the right time without ever serving a title outside a window, and execute deals faster than the current email-and-attachment cycle.

Open with: If I asked you right now which of your titles is licensed in Germany next quarter, where would you go to find out?

They will ask: Does availability actually derive from the rights, or is it still a manual switch somewhere?

WHAT FRUSTRATES THEM

Rights tracked in spreadsheets, overlapping windows found too late, and no reliable single answer to what is licensed where in a given month.

Casting director or talent coordinator

WHAT THEY WANT

Fill roles quickly with a genuinely wide applicant pool, review self-tapes as a team, and stay on the right side of minors-safety obligations without a lawyer in the room.

Open with: How much does it cost a performer to apply to one of your castings today — and how much smaller does that make your shortlist?

They will ask: How do you stop fake castings and how do you handle a minor applying?

WHAT FRUSTRATES THEM

Self-tapes scattered across email and file links, shortlists living in a group chat, scam postings poisoning the well, and applicant pools thinned by a pay-to-apply gate on the incumbent boards.

Channel or network operator

WHAT THEY WANT

Programme a linear schedule that is queryable rather than drawn in a grid, and keep the channel in the same catalog as the on-demand library so audiences and analytics are not split in two.

Open with: Is your linear schedule something you can query, or something you have to read?

They will ask: Can I sell ads against this yet?

WHAT FRUSTRATES THEM

Scheduling clashes found by eye, no reliable now-playing answer outside one person's head, and a linear system that has nothing to do with the on-demand system.

Head of technology or a technical founder

WHAT THEY WANT

Avoid building a rights engine, a catalog model and a permission system from scratch, and be able to reach whatever is in the product from their own code and their own agents.

Open with: If you had to model territory-by-window rights yourself, how long would you give it — and is that the work you want your team doing?

They will ask: Is there a real API, and what is enforced where?

WHAT FRUSTRATES THEM

Everything in this domain is either a closed platform with no API or a build-it-yourself project measured in years.

Trust and safety or compliance lead

WHAT THEY WANT

Show that reports are actioned, that minors are protected before an incident rather than after, and that a person can get their own data out on request.

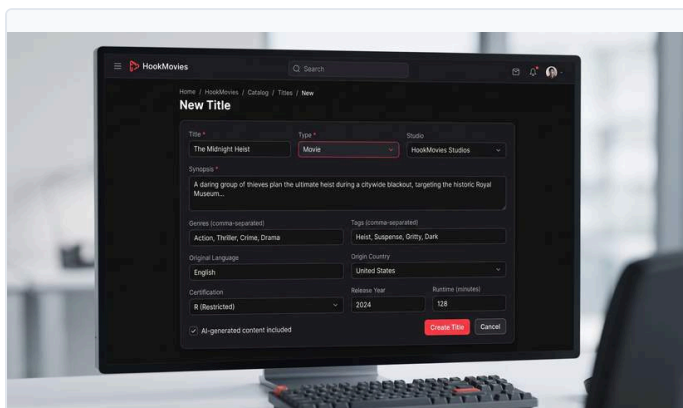
Open with: When someone reports a listing on your platform today, what is the actual record that a regulator could read back?

They will ask: What happens when a fifteen-year-old applies to a role?

WHAT FRUSTRATES THEM

Moderation queues that are really an inbox, no record of who decided what, and privacy obligations met by a policy page rather than by a working mechanism.

Twelve scenarios drawn from what the product does today. Where a scenario depends on something not yet built, it is said in the text rather than buried.



INDEPENDENT PRODUCER WITH A COMPLETED FEATURE

Put a finished film into a structured catalog, not a file share

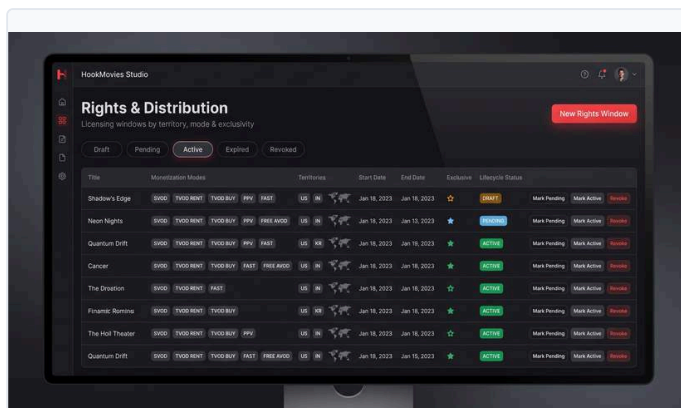
THE SITUATION

The film is done. The producer has a synopsis in one document, artwork in a folder, credits in an email thread, and no single record that a distributor or an audience could read.

WHAT HAPPENS WITH HOOKMOVIES

They create the title in their studio workspace with synopsis, genres, tags, language, country, year and runtime; attach studios, people and credits; and move it through its publication lifecycle from draft to review to published. An invalid jump straight from draft to published is refused with a clear error rather than silently allowed.

One structured, queryable record for the title, with the credits of everyone who worked on it attached to it.



RIGHTS AND LICENSING MANAGER AT A DISTRIBUTOR

Answer 'where is this licensed' in one query instead of three files

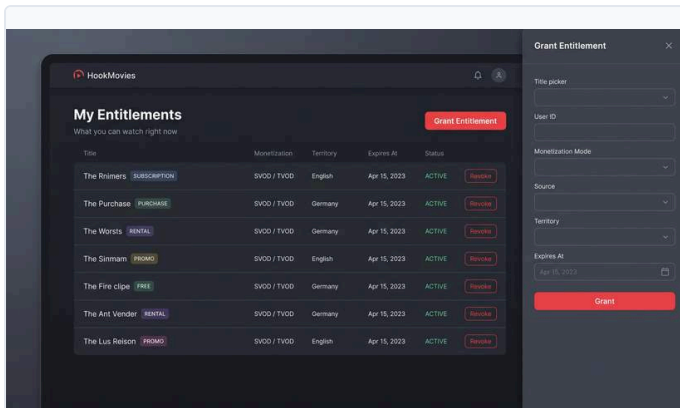
THE SITUATION

Rights for forty titles live across a shared spreadsheet, a folder of signed contracts and one person's memory. Nobody can safely confirm what is licensed where next quarter.

WHAT HAPPENS WITH HOOKMOVIES

Each licensing grant becomes a rights window on the title — territories, start and end dates, monetisation mode, licensee and contract reference — and moves through its own lifecycle as deals are agreed, activated and expire. The active windows on a title are one call away.

Availability becomes a consequence of the deals on record, and the spreadsheet stops being the source of truth.



DISTRIBUTION MANAGER OR STUDIO OPERATIONS LEAD

Grant a viewer access and have the territory checked for you

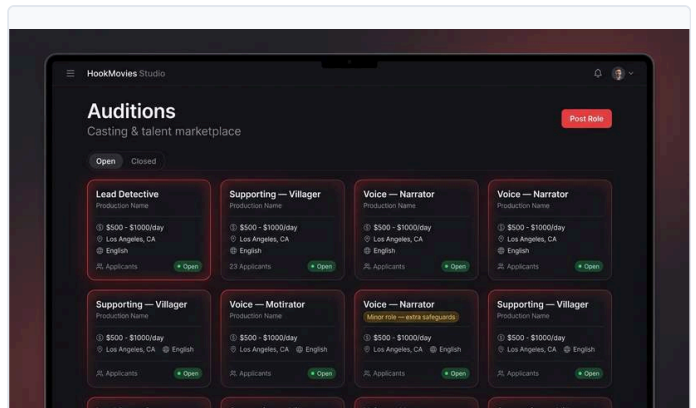
THE SITUATION

A licensee or an audience member should get access to a title, but only where the rights actually run — and the person granting it has no way to confirm that at the moment they grant it.

WHAT HAPPENS WITH HOOKMOVIES

An entitlement is granted against the title and can later be checked or revoked. When the check is given the viewer's country, it confirms both that the entitlement itself is valid for that territory and that at least one active rights window covers it; a window with no territories set is treated as worldwide.

Nobody is quietly given access to a title outside the window that permits it.



CASTING DIRECTOR ON AN INDIE PRODUCTION

Post a casting call that talent do not have to pay to answer

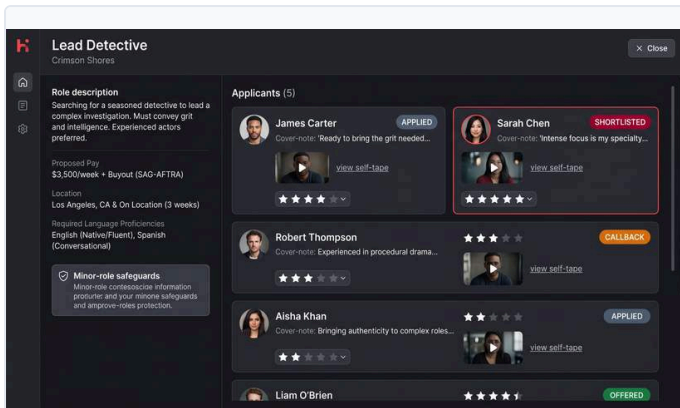
THE SITUATION

The incumbent casting boards charge performers a subscription to apply, which thins the pool and skews it towards those who can afford to be there. Postings also sit apart from the production they are for.

WHAT HAPPENS WITH HOOKMOVIES

The audition is posted against a real production record with the role, requirements and deadline. Talent apply free of charge and attach a self-tape. If the role is flagged as a minor role, the audition cannot even be posted until the studio itself has passed identity verification.

A wider, safer applicant pool, attached to the production it is actually for.



CASTING TEAM AND THE DIRECTOR THEY REPORT TO

Score self-tapes as a team instead of in a group chat

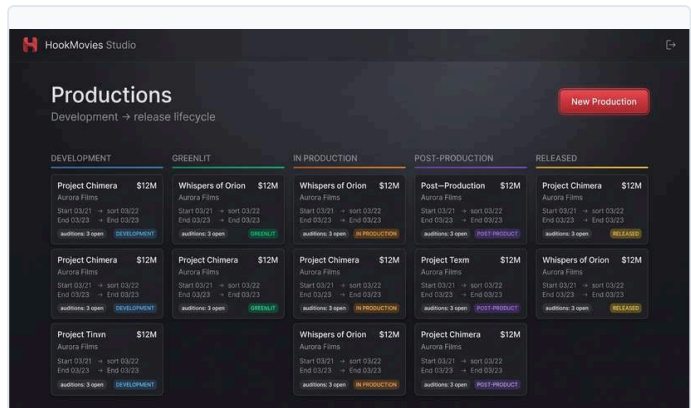
THE SITUATION

Submissions arrive in three different places, self-tapes are download links that expire, and the shortlist is whatever the last message in the chat said.

WHAT HAPPENS WITH HOOKMOVIES

Applications land in one queue against the audition. The team filters, watches the self-tapes, scores them collaboratively and works the list down to a shortlist. Applications a minor has made are refused unless a verified adult guardian — necessarily a different account — has consented, and that consent is written in the same transaction and cannot be edited afterwards.

One reviewable record of how the role was cast, and a minors-safety position that survives being asked about.



STUDIO OPERATIONS LEAD RUNNING SEVERAL PRODUCTIONS

Track a production from development to release on one record

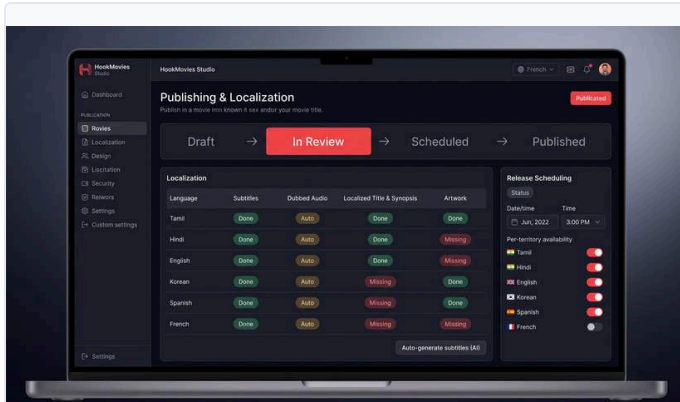
THE SITUATION

The slate lives in a project board that knows nothing about the catalog, so a film's history evaporates the moment it is released and the release is re-entered from scratch.

WHAT HAPPENS WITH HOOKMOVIES

A production is created and moved through its defined stages. Auditions, applications and the eventual title all attach to it, so the casting decisions and the released record share one history. This is a lifecycle record, not a logistics suite — call sheets, shooting schedules and budgets are on the roadmap.

The slate and the catalog stop being two disconnected systems.



LOCALISATION MANAGER AT A REGIONAL STUDIO

Publish one title that reads correctly in six languages

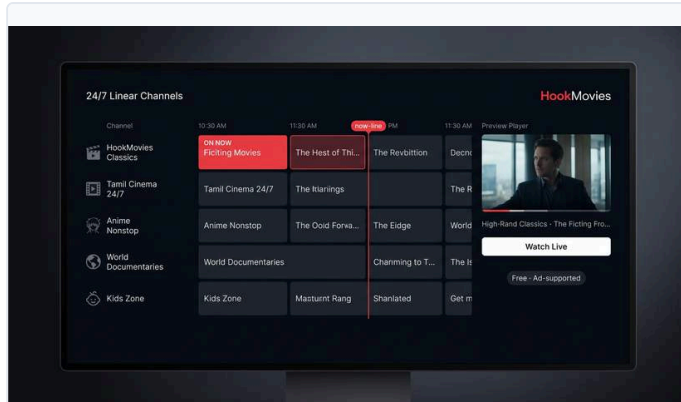
THE SITUATION

The same film is uploaded six times with six different titles and six sets of metadata because the platform has one name field. Nobody can tell which entry an audience is actually finding.

WHAT HAPPENS WITH HOOKMOVIES

Per-locale metadata is attached to the single title record, and a default locale is set per region, so a viewer in each market reads the title, synopsis and metadata prepared for them. Cross-script and phonetic search over that metadata — matching a romanised query to a native-script title — is planned rather than built.

One canonical record for the film, presented correctly to every market it reaches.



CHANNEL OPERATOR AT A REGIONAL AGGREGATOR

Programme a linear channel you can query

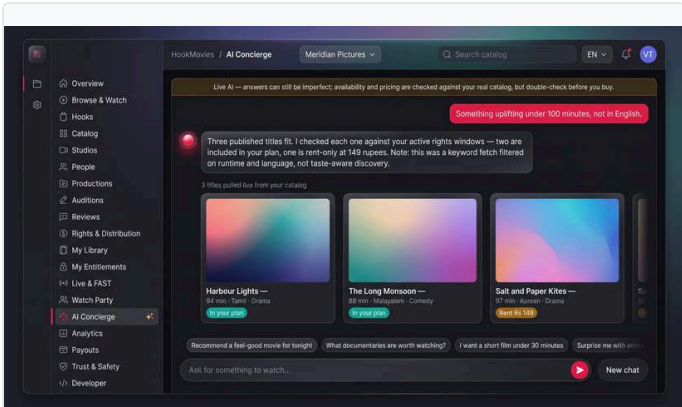
THE SITUATION

A 24-hour genre channel is planned in a spreadsheet grid. Clashes are spotted by eye and the answer to 'what is on now' depends on the person who built it being awake.

WHAT HAPPENS WITH HOOKMOVIES

A channel is created and programmed as scheduled blocks against titles in the same catalog. The schedule can be read back and a now-playing lookup is a single call. Server-side ad insertion, live events and pay-per-view are on the roadmap, so the channel does not carry advertising revenue yet.

A linear schedule that lives in the same system as the on-demand library and can be queried by anything.



WORKSPACE MEMBER OR EARLY VIEWER

Ask for something to watch and get an answer checked against the catalog

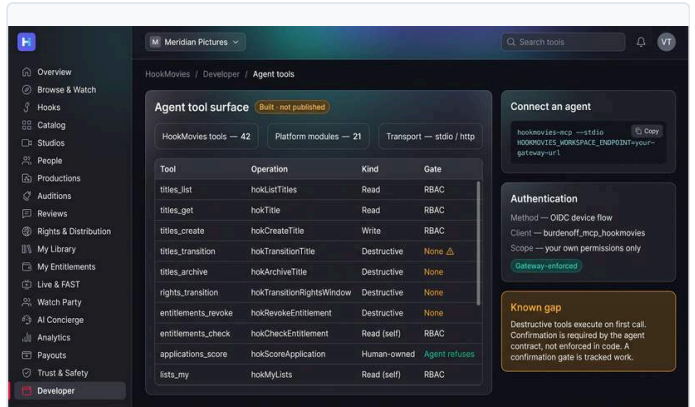
THE SITUATION

Every assistant bolted onto a media product eventually invents a title, a price or an availability that does not exist, and one confident wrong answer destroys trust in the whole surface.

WHAT HAPPENS WITH HOOKMOVIES

The concierge makes a real model call each turn, streams the reply, and can run genuine catalog, rights and entitlement operations against the workspace. Its written guide forbids claiming a title is available, free or priced at anything without resolving it first, and requires it to disclose that catalog search today is a keyword match rather than taste-aware discovery.

An assistant that is allowed to say what it cannot do, which is the only version worth putting in front of a customer.



STUDIO OPERATIONS LEAD OR A TECHNICAL PARTNER

Let the agent your team already uses reach the catalog

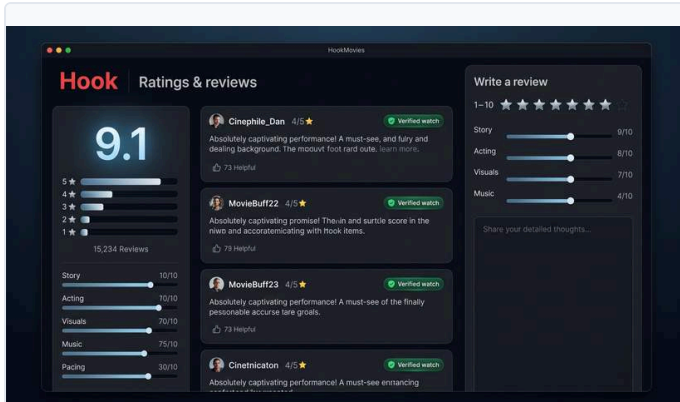
THE SITUATION

The assistant a team already works in cannot see the catalog, so a person retypes every answer into a form and the two systems drift apart.

WHAT HAPPENS WITH HOOKMOVIES

HookMovies operations are being exposed as tools an outside agent can call, behind the same permission checks a person faces — reading a production's state, drafting a title, checking which rights windows are active. This is in progress, not finished; a confirmation step before destructive actions is still on the roadmap.

The catalog becomes something an agent can operate under the same rules as a person, once this lands.



STUDIO BUILDING A FOLLOWING AROUND ITS OWN WORK

Keep the audience attached to the title, not to a platform

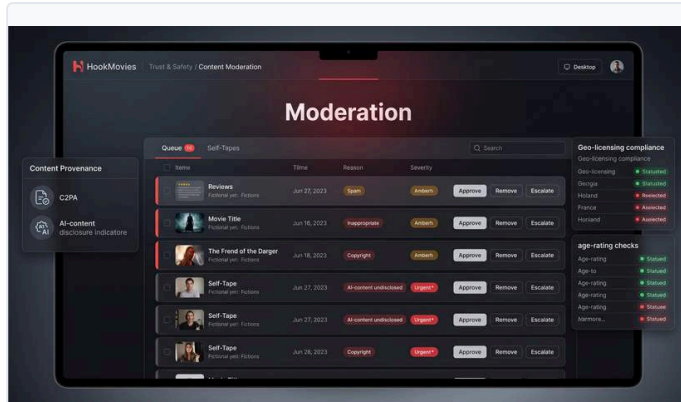
THE SITUATION

Distributing through someone else's platform means the reviews, the lists and the watch behaviour belong to that platform. The studio gets a statement and nothing else.

WHAT HAPPENS WITH HOOKMOVIES

Reviews with helpfulness votes, curated lists, continue-watching progress, viewing profiles and synced watch parties all sit on the same catalog as the studio's titles, in the studio's own workspace.

Real audience signal attached to the studio's own catalog rather than to a third party's.



TRUST AND SAFETY MODERATOR

Work a moderation queue you could show a regulator

THE SITUATION

Reports arrive by email and are dealt with by whoever sees them first. There is no record of what was decided, by whom, or when — which is exactly what an incident review asks for.

WHAT HAPPENS WITH HOOKMOVIES

Anyone can report a title, clip, review or watch party. Moderators work the resulting flags in a queue and resolve or dismiss each one, and the decision is recorded. Identity verification for both people and studios is a human review workflow with a single terminal decision; there is no automated document check, and we say so.

A defensible record of how content decisions were made, rather than a policy page and a hope.

09 Product Capabilities

What exists, what is being built, and what is still a plan. Anything not marked shipped should be described to a prospect as future work.

Catalog and publishing

The structured record of a title, its parts and the people who made it — the thing an open publishing surface needs and a closed streamer will not give a creator.

Titles, seasons and episodes

A full write model for movies, series, seasons and episodes with create, edit and lifecycle transitions from draft through review to published and archived, with invalid transitions refused and explained.

Studios, people and credits

Directories of studios and people, with credits linking a person to a title in a defined role, so a released title carries the record of who made it.

Per-locale metadata

Localisation records attached to a title with a default locale per region, so one canonical entry reads correctly in every market it reaches.

Short-form clips in progress

Clips can be created, listed and removed against a parent title. The algorithmic vertical feed that ranks and recommends them is not built.

Video ingest and transcoding planned

Direct upload with an encoding ladder, packaging, quality control and caption or dub generation. Not built; blocked on the same vendor decisions as streaming.

Bulk import and delivery-spec validation planned

Catalog import from a file or an industry identifier, with validation against a delivery specification before a title goes live.

Rights, licensing and entitlements

The strongest thing HookMovies has built and the one no incumbent exposes as a product feature. Lead with this in any distributor conversation.

Rights windows

Territory set, start and end date, monetisation mode, licensee and contract reference on a record that moves through its own lifecycle, listed and transitioned like any other object in the product.

Entitlement grant, check and revoke

A viewer's right to reach a title is granted, checked and revoked as an explicit operation, and a person can list their own entitlements.

Territory enforcement on the check

When a viewer's country is supplied, the check confirms the entitlement's own territory matches and that at least one active window covers that country; an empty territory list means worldwide.

Conflict detection between windows planned

Automatic refusal of overlapping or incompatible exclusive windows at the moment one is created, with a clear conflict report.

Distribution planner planned

Release windowing across the ladder from theatrical to pay-per-view to transactional to subscription to ad-supported, with territory rollouts and embargoes.

Licensing marketplace with signature planned

Licensees discover catalog, negotiate, sign electronically and have the rights activate automatically on execution.

Casting and auditions

A casting marketplace attached to the production it serves, rather than a job board sitting beside it.

Audition postings tied to a production

Roles are posted against a real production record with requirements and a deadline, so the casting and the film are the same history.

Free application with self-tape

Talent apply without paying a subscription and attach a self-tape file, which widens the pool a small production can reach.

Collaborative scoring and shortlisting

Applications are filtered, scored by multiple reviewers and worked down to a shortlist in one queue, with the audition closed when casting is done.

Minors protection

Minor-role postings require a verified studio; applications to them require a verified adult guardian on a separate account, with consent written in the same transaction and never editable afterwards.

Callback scheduling and signed offers planned

Booking callbacks against a calendar and issuing offers for electronic signature from inside the workspace.

Escrow and two-sided ratings planned

Optional escrow on paid engagements, dispute resolution and ratings in both directions to build marketplace trust.

Production lifecycle

A connected spine from development to release. Be precise with prospects: this is a lifecycle record, not an on-set logistics suite.

Production record and stages

A production is created once and moved through defined stages, carrying its auditions, applications and the title it becomes.

Budget field on the production

A budget is captured on the production record alongside its logline and status.

Promotion from a creative project planned

A project from the sister creative platform can be promoted into a HookMovies production so nothing is re-entered.

Call sheets, schedules and locations planned

Shooting schedules, call sheets, location references, crew and cast scheduling with clash detection, and daily production reports.

Financing and spend tracking planned

Multi-currency budget builder with line items, funding sources, revenue participants and spend against plan.

Channels, audience and engagement

The audience side of the same catalog — the signal a casting board or a production tool never captures.

Linear channels with programmed schedules

Channels are created and programmed as scheduled blocks; the schedule is queryable and a now-playing lookup is a single call.

Reviews with helpfulness voting

Viewers write reviews on titles and vote each other's reviews helpful, giving studios real audience signal on their own catalog.

Lists and continue-watching

Curated lists and watchlists, plus recorded watch progress so a viewer resumes where they stopped.

Viewing profiles and watch parties

Multiple profiles per account with a hashed PIN, and synchronised watch parties with shared playback state across members.

Server-side ad insertion and live events planned

Advertising against linear and ad-supported inventory, live premieres and pay-per-view events.

Personalised recommendations planned

A recommendation engine over watch behaviour and the relationship graph, driving the home rails and the concierge's taste awareness.

Streaming and money

The honest gap. Do not sell any of this as present — a prospect who needs it today is not a prospect yet.

Basic entitlement-gated playback

A viewer with an entitlement can play a title in the browser with resume, progress and subtitle tracks. It is a plain player over an unprotected file link — no adaptive quality and no content protection.

Adaptive bitrate and digital rights management planned

Multi-provider content protection, an adaptive quality ladder, forensic watermarking, offline downloads and casting. Not built, and blocked on external vendor contracts rather than on engineering time.

Payment collection planned

Subscriptions, transactional rent and buy, pay-per-view, tipping, multi-currency and regional payment methods.

Royalty ledger and payouts planned

Revenue attributed by title, territory and rights participant, with statements, scheduled payouts, thresholds and tax handling.

Revenue and audience analytics planned

Retention curves, drop-off heatmaps, geography and language mix, and conversion funnels for studios and channels.

AI and the developer surface

A narrow, grounded assistant that is shipped, and a much larger set of intentions that are not. The distinction matters more here than anywhere else in the product.

AI concierge with a written grounding contract

A real model call each turn, streaming and stoppable, able to run genuine catalog, rights and entitlement operations, forbidden from asserting availability or price without resolving it first.

Live catalog poster rail

Each turn also drives a live query against the published catalog, rendered as cards and captioned honestly as a catalog query rather than dressed up as the model's own retrieval.

Per-workspace kill switch and credit checks

The whole assistant surface sits behind a workspace-level switch, every turn checks the workspace's remaining allowance first, and every workflow it touches has a full non-AI path.

Federated GraphQL API

The product's operations are reachable as a single federated API with scoped access, under the same permission checks a person faces.

Agent integration and adversarial evaluations in progress

Exposing HookMovies operations as tools an outside agent can call, plus a growing set of adversarial test cases against the grounding rules.

Semantic and cross-script search planned

Embeddings, similarity and phonetic name matching so a natural-language or romanised query finds the right title. Today's search is a plain keyword match and the product says so on screen.

Packaged SDKs and embeddable player planned

Node and Python libraries, a command-line tool, browser and editor extensions and an embeddable player. These exist as pre-launch scaffolds, not as released packages.

Governance, trust and compliance

The part that makes a small vendor survivable in a procurement conversation. Most of this is genuinely done.

Six seeded workspace roles

Studio owner, distribution manager, catalog editor, casting director, trust and safety moderator and catalog analyst, created automatically in every workspace across eighteen resource types.

Permission enforced at the API edge

Every product query and mutation carries a permission directive checked before any request reaches the product code, verified by parsing the published schema rather than by counting lines.

Multi-tenant isolation

Every read and write is scoped to the owning workspace, including internal reference lookups, so an identifier guessed from another account cannot be resolved or mutated.

Self-service data export

A person can export a structured copy of everything the product holds about them. Profile PIN hashes are stripped and dates of birth are never returned — only the derived adult flag.

Audit trail with redaction

Every change is recorded, with PINs, passwords, tokens and secrets redacted from the recorded values.

Content reporting and moderation queue

Anyone can report a title, clip, review or watch party; moderators resolve or dismiss each flag and the decision is recorded.

Independent security certification planned

A published roadmap targets a service-organisation audit in early 2027 and information-security and privacy management certifications later that year. None are held today.

10 Pricing & Plans

Two things are priced today and the rest is not. The workspace catalog plans that meter the maker side — the titles, productions, auditions, applications, rights windows, entitlements and clips a studio creates — are live and chargeable. The consumer and studio packaging model published on the site is deliberate planning, with several tiers carrying no price at all until finance signs off. Never quote a number that is not in this table, and never convert a currency; the published regional prices are set individually, not derived from a rate.

PLAN	PRICE	WHO IT IS FOR	WHAT IS INCLUDED
HookMovies Free	\$0 Live and chargeable today. The zero-cost workspace tier, offered in the same five currencies as Pro.	A creator or a small studio proving the workflow with a modest catalog before committing to anything.	50 titles, 10 productions, 25 rights windows; 20 auditions and 50 applications per month; 100 entitlement grants and 30 clips per month; 1 GiB storage, 500 API requests per day; 3 conversations and 50 tags; 2 export jobs per month
HookMovies Pro	\$49/mo Published in five currencies, each set independently: USD 49, INR 4,499, EUR 45, GBP 39, AUD 74. Do not convert between them.	A working studio, channel or distributor running a real slate and a real casting pipeline.	500 titles, 100 productions, 250 rights windows; 200 auditions and 500 applications per month; 1,000 entitlement grants and 300 clips per month; 25 GiB storage, 10,000 API requests per day; 100 conversations and 5,000 tags; 100 export jobs per month
Creator	Free to publish Packaging model only. The intent is no upfront fee, with the platform earning a share of revenue — which cannot happen until payments exist.	An independent creator publishing and monetising their own work.	Publish to the catalog and post auditions; Monetisation, analytics and payouts are not built; Not separately chargeable today
Plus and Premium (viewer subscriptions)	Contact us No price is published. The source describes Plus as a low monthly and Premium as a mid monthly, both to be decided before launch, with regional purchasing-power bands and an annual discount targeted at roughly 15 to 20 per cent.	Viewers, once the consumer product opens. Not something a partner should be selling today.	Plus: ad-free, high definition, 2 streams, basic offline; Premium: 4K with high dynamic range, 4 streams, full offline, early windows; Neither is chargeable; the consumer product is behind a waitlist
Studio / Channel	Contact us Intended as seats plus a share of revenue. Whether it settles on seats only, revenue share only, or a hybrid is an open decision.	Studios, channels and networks with multiple teams, a linear offering and a rights desk.	Production operations, channel programming and the rights manager; Multi-seat with role-based access; Advanced analytics and the royalty ledger are roadmap

PLAN	PRICE	WHO IT IS FOR	WHAT IS INCLUDED
Enterprise	Contact us Custom pricing on a contract. Register the opportunity with us before quoting anything.	Distributors and large partners who need API access, an embeddable player or single sign-on.	API and embed access, single sign-on; Negotiated revenue share, data residency discussion; Embeddable player is planned, and embeds are offered under the HookMovies name

Add-ons

ADD-ON	PRICE
Transactional rent	Per title, windowed (for example 48 hours)
Transactional buy	Per title, permanent access
Pay-per-view and live events	Per event
Premium channel and linear bundles	Contact us
Tips and fan support	Optional, platform facilitation fee
AI concierge allowance packs	Contact us

WHAT TO TELL A PROSPECT ABOUT PRICE

- Only the Free and Pro workspace plans are live and chargeable. Every add-on above depends on payment collection, which is not built — describe them as planned, never as buyable.
- The five Pro currencies are set individually. Quoting a converted figure will be wrong and will be noticed.
- Accessibility is a stated packaging principle rather than an upsell: captions, audio descriptions and core accessibility are intended to be included on every tier, never behind Premium.
- Revenue-share and take-rate percentages across subscription, transactional, advertising, marketplace and licensing are explicitly not decided. If a prospect pushes for a number, bring us in rather than guessing.
- Regional purchasing-power bands and an annual discount of roughly 15 to 20 per cent are the stated intent for consumer plans, not a live offer.

11 Competitive Landscape

Six real alternatives a prospect will name. Each one genuinely beats HookMovies at something, and saying so is what makes the rest of the comparison credible.

ALTERNATIVE	WHAT IT IS	WHERE THEY ARE STRONG	WHERE WE WIN
Netflix	The largest premium subscription streaming service, with a closed studio-licensed catalog, heavy original production and a mature recommendation engine across a very large number of countries and languages.	Everything about delivering finished video to a viewer. Global scale, a mature player on every device, downloads, kids profiles, parental controls and habit. HookMovies has no comparable delivery pipeline and will not for some time.	There is no maker side at all. A creator cannot self-publish, cannot manage a production, cannot post a casting call and cannot see or model the rights on their own work. HookMovies exposes rights windows as a product feature to the people who own them.

ALTERNATIVE	WHAT IT IS	WHERE THEY ARE STRONG	WHERE WE WIN
YouTube	The dominant open video platform: anyone uploads, discovery runs on search and recommendation, and creators monetise through advertising, memberships and tipping.	Openness at a scale nobody will match, live monetisation that pays creators today, an embedded player ecosystem and a short-form feed that genuinely drives discovery. HookMovies has none of that reach and cannot pay a creator yet.	No territory-aware rights windows — content protection is reactive matching after the fact. No production back office, no casting workflow, and long-form film is buried by a feed tuned for upload frequency. HookMovies gives a structured film and television catalog with proactive rights.
Amazon Prime Video	A global streaming storefront bundled with a large membership programme, mixing subscription, rent and buy, add-on channels and live events across a very wide device footprint.	The only one of these that already combines subscription, transactional and linear in one storefront with an enormous built-in subscriber base — the exact monetisation matrix HookMovies has modelled but cannot yet charge for.	Independent creators still reach it through aggregators rather than directly, discovery is fragmented across purchase models, and there is no production, casting or rights tooling for the people supplying the catalog.
MUBI	A curated streaming service, distributor and publisher focused on independent, international, classic and arthouse cinema, with a rotating hand-picked catalog and strong editorial.	Human curation and brand credibility with cinephiles that an algorithm does not buy, plus genuine distribution experience — they understand the value chain better than a pure streamer. On curated long-tail taste they are ahead of us.	The catalog is deliberately small and rotates, so a creator cannot publish into it. No casting marketplace, no production tooling and no rights engine for the producers whose films they carry.
Backstage	One of the best-known casting and audition marketplaces, running since 1960, with a very large listing volume, filters by role type and location, self-tape tools and application tracking.	Decades of brand trust, listing liquidity and a talent pool a new marketplace cannot conjure. A casting director gets applicants there today; on HookMovies they get a better workflow and a thinner pool until the network grows.	Performers must pay a subscription to apply, which narrows the pool. The listing is disconnected from the film it becomes. HookMovies applications are free, attach to a real production record, and carry studio verification and guardian-consent gates for minor roles.
StudioBinder	A purpose-built production management suite: call sheets, script breakdowns, shooting schedules, shot lists and storyboards for production teams.	On-set logistics, comprehensively and maturely. If a prospect's actual pain is call sheets and breakdowns, they should buy StudioBinder — HookMovies ships a production lifecycle record, not a logistics suite, and that gap is real.	Nothing downstream of the shoot. No catalog, no rights, no distribution, no audience, no casting marketplace, and project-centric access rather than a workspace with roles. HookMovies covers the half of the problem that starts when the shoot ends.

THE POSITIONING LINE TO HOLD

The streamers own the audience but not the maker; the casting sites own the talent but not the distribution; the production tools own the back office and never touch a viewer — HookMovies is the one product where a title carries its production, its casting, its rights and its audience on the same record.

12 Why Us / Differentiators

If a partner remembers only a handful of things, make it these. Each is something a competitor structurally does not do rather than does slightly worse.

Rights are a product feature, not a back-office secret

Every streaming service on earth models territory-by-window rights internally, and every one of them keeps it hidden — a viewer sees only available or unavailable. HookMovies gives the rights record to the people who own it, so a producer or a sales agent can model, list and transition windows themselves and have entitlements checked against them.

The casting call and the film are the same record

A Backstage listing ends at the booking. A HookMovies audition is posted against a production, the applications hang off the audition, and the title that results carries the credits. The history of how a film was cast survives the film being released.

Free to apply, which changes who applies

The incumbent casting boards charge performers a subscription to answer a posting. That is not a pricing detail; it filters the applicant pool by who can afford to be in it. Removing the gate is a supply-side advantage as much as a fairness one.

Safety enforced in the workflow, not in a policy page

A minor-role audition cannot be posted unless the studio has passed identity verification. An application to one is refused unless a verified adult, on a different account, consents — and that consent is written in the same transaction and cannot be edited afterwards. There is no path to retro-fit consent or to toggle the flag after the fact.

Enterprise governance from the first user

Six roles across eighteen resource types are created automatically in every workspace. Permission is checked at the API edge before any request reaches product code, and every read and write is scoped to the owning workspace, including internal reference lookups. A four-person studio gets the model a four-hundred-person one needs.

Language as a field, not a translation project

Per-locale metadata with a default locale per region is on the title from the beginning. For a producer whose audience is a diaspora rather than a country, that is the difference between one canonical record and a scatter of unofficial uploads.

An assistant with a written contract on what it may say

The concierge is forbidden from claiming a title is available, free or priced at anything without resolving it through an entitlement check or the active rights windows first, and is required to disclose that search today is a keyword match. It treats synopses, review text and audition notes as data, never as instructions.

An honest published limitations list

The product maintains and publishes what it cannot do yet, including that its current player is unprotected and that payments do not exist. A prospect who has been oversold by three vendors this year will notice that, and it is worth more in the room than another feature.

13 Customer Proof & Credibility

There are no customers to point at, so credibility has to come from what has actually been built and from how carefully it has been built. Use these; they are all verifiable in a demo or in a document we will hand a prospect.

THE RIGHTS ENGINE IS REAL, NOT A DIAGRAM

Rights windows carrying territories, dates, monetisation mode, licensee and contract reference, with entitlement grant, check and revoke — and a territory-aware check that confirms an active window covers the viewer's country before saying yes.

PERMISSION ENFORCED ON EVERY SINGLE FIELD

Every product query and mutation carries a permission directive checked at the API edge before any request reaches product code. Coverage is verified by parsing the published schema, not by grepping for a string — a much harder claim to fake and a much easier one to defend.

MINORS PROTECTION THAT SURVIVES BEING INTERROGATED

Minor-role postings need a verified studio; applications to them need a verified adult guardian on a separate account; consent is written in the same transaction and is create-only. There is no code path that retro-fits consent or flips the flag afterwards.

TESTED TO A BAR MOST EARLY PRODUCTS DO NOT MEET

Over five hundred automated tests on the core service, with function and line coverage above 95 per cent, against a required floor of 80. Dependency, secret-history and container scans run before every build and block it on a critical finding.

PRIVACY MECHANISMS, NOT PRIVACY PROMISES

A person can export a structured copy of everything the product holds about them. Profile PIN hashes are stripped from that export and dates of birth are never returned at all — only the derived adult flag. Sensitive values are redacted from the audit trail.

A PUBLISHED CERTIFICATION ROADMAP WITH DATES

A service-organisation audit targeted for early 2027, information-security certification mid-2027 and the privacy extension later that year, with data-protection readiness for the Indian, European and Californian regimes as pre-launch work. None of these are held today and we do not imply otherwise.

INDEPENDENTLY WALKED END TO END

A recent internal audit signed into the live application and drove a full title lifecycle by hand — create, read back, move through review to published, reload, archive, verify — and reported the failures it found rather than the successes. The report is deliberately harsh; we will share its posture with a serious prospect.

BUILT ON A SHARED PLATFORM, NOT A WEEKEND STACK

Identity, roles, billing, file storage, notifications, translations, electronic signature and audit are inherited from a platform that runs 38 other products, so a small team is not maintaining its own authentication or its own permission system.

Be straight about this. HookMovies is pre-launch. There are no customers, no revenue, no reference accounts, no published catalog scale and no traction metrics of any kind, and any partner who implies otherwise is doing us harm. The maker side is genuinely built and usable — catalog, productions, auditions and scoring, rights windows and entitlements, linear channels, localised metadata, reviews, lists, watch progress and moderation — and a prospect can be shown it working in a live application today. What is not built is the part most people assume a streaming product has: protected adaptive-bitrate playback with digital rights management, offline downloads, payment collection, creator payouts, a royalty ledger, semantic search and personalised recommendations. Protected streaming is blocked on commercial vendor contracts rather than on engineering effort, so there is no date to give. What a prospect should weigh instead is the depth of the rights, casting and catalog model that does exist, the governance and safety work already done, and whether being an early studio on a network still being shaped is worth more to them than being a small account on a mature one.

14 Demo Information

Do not demo this yourself. Set up a call with us and stay on it — you will learn the product faster in three of our calls than from any document, and the prospect gets a straight answer to the hard questions rather than a hedge. What follows is so you know what they will be shown and can set expectations before the call.

HOW TO GET A DEMO

Live web application, shown by us on a call. A prospect can be given a workspace to try after the first conversation. The marketing site, docs and the AI capability page are all public and can be sent ahead with no permission needed.

Runs about 25 to 35 minutes for the walkthrough, plus 10 for questions. Budget longer if a rights or compliance specialist is in the room, because those are the conversations that go deep.

WHERE TO LOOK

- **HookMovies web application** — <https://app.hookmovies.com>
- **Product site** — <https://hookmovies.com>
- **Use cases, with our own honesty labels on each** — <https://hookmovies.com/use-cases>
- **What the AI actually does and does not do** — <https://hookmovies.com/ai>
- **Pricing** — <https://hookmovies.com/pricing>

The walkthrough, in order

- 1 Open on the catalog and create a title live**
Watch what the record actually holds — synopsis, genres, tags, language, country, year, runtime, and the studios and people credited on it. This is a structured record, not a file with a poster attached to it.
- 2 Move the title through its publication lifecycle, then try to skip a stage**
Draft, in review, published. Now watch what happens if I try to jump straight from draft to published — it refuses and tells me why. Lifecycle is enforced, not suggested.
- 3 Add rights windows on that title for two territories with different dates and modes**
This is the part nobody else gives you. Territory, dates, monetisation mode, licensee, contract reference. This is the record your spreadsheet is trying to be.
- 4 Grant an entitlement and then check it with a viewer territory**
The check confirms both that the entitlement is valid for that country and that an active window actually covers it. Availability follows the paperwork rather than someone remembering to flip a switch.
- 5 Post an audition against a production and score the applications**
The casting call hangs off the production it is for. Applicants apply free, attach a self-tape, and your team scores them in one queue instead of a group chat.
- 6 Attempt a minor-role posting from an unverified studio, then an application without a guardian**
Both refused. This is the safety question you would eventually have to answer to a regulator, and it is enforced in the workflow rather than written in a policy page.
- 7 Programme a linear channel and read back the schedule and now-playing**
Your linear grid becomes something you can query. Note that advertising against it is not built yet — that is on the roadmap and I would rather tell you now.
- 8 Open the AI concierge and ask it something it cannot properly answer**
Notice what it does when the question needs taste-aware search: it tells you it is doing a keyword match. An assistant that is allowed to say what it cannot do is the only version worth trusting with your catalog.
- 9 Show the limitations page and the roadmap gaps deliberately**
Here is what we cannot do: protected streaming, payments, payouts, semantic search. If any of those is what you need this quarter, this is not the right time for you and I would rather say so now.

15 Sales Talking Points

Eight lines that hold up under pressure. Each is true, each is checkable, and none of them needs a metric we do not have.

Availability derives from the deals, not from a switch

This is the single most differentiated sentence in the product. Every rights person in the room understands immediately what it fixes, because they have all served something out of window at least once.

The casting call and the finished film are the same record

It reframes casting from a job board into a stage of the production, which is how producers actually think about it and how none of the incumbents model it.

Talent do not pay to apply

It is a one-line, verifiable contrast with the market leader, and casting directors immediately see the effect on their applicant pool rather than hearing it as a fairness argument.

Six roles exist in every workspace on day one

Small studios expect governance to be a project. Being told it is already there, across eighteen resource types, moves the conversation from 'can we' to 'who gets what'.

Permission is checked before the request reaches the product

Any technical evaluator will ask where authorisation lives. Being able to say it is enforced at the edge on every field, and verified by parsing the published schema, ends that line of questioning.

The AI is allowed to say it does not know

Everyone in this market has been shown a confident assistant that invented a title or a price. Leading with the constraint rather than the capability inverts their expectation and buys trust.

We publish what we cannot do

A prospect who has been oversold three times this year will check. Handing them the limitations list before they find it is worth more than another feature slide.

Being early is the offer

Pre-launch is not something to apologise for; it is the reason an early studio gets influence over the roadmap and terms it will never get later. Say it as a choice, not as an excuse.

This replaces vendors, it does not add one

The economic argument for an independent studio is a lower total cost across a production tool, a casting subscription, a distribution aggregator and a spreadsheet — not a lower price on any single one of them.

The hard ones, in the words a prospect will actually use. Answer them straight; every hedge here costs more than it saves.

"So it is a streaming service that cannot stream?"

Not yet, and I would rather say that plainly. There is a basic player for an entitled viewer, but adaptive quality, content protection, offline and watermarking do not exist and are blocked on vendor contracts rather than on our engineering. What is built is everything around the video: the catalog, the productions, the casting, the rights and the audience. If protected delivery is what you need this quarter, we are not your answer and I will tell you when we are.

PROOF · The product's own published limitations list says exactly this, and the internal decision record scoping it out is dated and explicit about why.

"We cannot take money through it, so what is the point today?"

Today it is your back office and your catalog, not your till. You model the rights, run the castings, track the slate and hold the audience signal — the things you are currently doing in five tools. When payments and the royalty ledger land, they land on the records you have already built rather than on an empty system you then have to populate. That is the actual argument for starting now.

PROOF · The workspace plans that meter catalog, production, audition and rights activity are live and chargeable today; the consumer and payout tiers are not, and are marked as such on our own pricing page.

"You have no customers. Why would we be the first?"

Because being early is the offer rather than the risk. An early studio gets direct access to the people building it, influence over what gets built next, and commercial terms that will not be available later. What you should judge is not our customer list but whether the rights, casting and catalog model in front of you is better than what you use now — and whether we told you the truth about what is missing.

PROOF · Everything not built is stated on the site and in the product's own limitations list rather than discovered later. That is the sample of how we behave.

"Netflix and Amazon already do this. Why would we look at you?"

They do the half you can see. Neither lets you publish directly, neither gives you the rights record on your own work, neither has a casting workflow, and neither hands you the audience relationship — they keep it. We do not compete on delivery scale and never will. We compete on being the only place where the deal, the casting, the title and the audience are one record.

PROOF · Ask them where in the incumbent's product a producer models a territory window. There is no such surface; it is internal, and always has been.

"Our casting already runs on Backstage."

For listing volume they are ahead of us and I would not pretend otherwise — a new marketplace does not conjure a talent pool. What they do not do is connect the listing to the film, and they charge performers to apply, which narrows who you hear from. Run one casting on ours alongside theirs and compare the shortlist and the workflow rather than the headline number.

PROOF · Applications on HookMovies are free and attach to a real production record, with studio verification and guardian consent enforced on minor roles.

"Why not just build this on our own team?"

Model rights properly and you will find it is territory by window by mode by edit by exclusivity, with conflict detection, entitlements derived from it and a permission model over the whole thing. Teams lose years there and end up with something they cannot staff. The better question is whether rights infrastructure is the work you want your engineers doing instead of your films.

PROOF · The rights, entitlement, casting, catalog and permission model already exists, tested above 95 per cent coverage, on top of a shared platform that supplies identity, roles, billing and audit.

"If we put our whole catalog in, are we locked in?"

Your catalog is your metadata and your rights records, and you can export them. There is a self-service data export for personal data already, and a documented API you can read your own records back through. We would rather you stay because moving would be a loss of convenience than because it would be a hostage situation.

PROOF · A federated API with scoped access is live, and a structured self-service export of a person's own data is shipped.

"You are a small company. What happens if you go away?"

Fair, and it is the right question to ask a pre-launch vendor. Two things reduce it: your data is exportable through a documented API rather than trapped in a proprietary format, and this is one product on a shared platform that runs 38 others, so the underlying identity, billing and permission infrastructure is not one product's side project. Start with one production or one licensing desk rather than your whole slate.

PROOF · The API is live and documented, and the platform layer is shared across the wider product family rather than built for HookMovies alone.

"What is your security posture? Do you have a certification?"

No certification today, and the roadmap targets a service-organisation audit in early 2027 with information-security and privacy certifications later that year. What exists now is the engineering underneath one: permission enforced at the API edge on every field, workspace isolation on every read and write, an audit trail with sensitive values redacted, dependency, secret and image scanning blocking every build, and a self-service data export. If your procurement requires a completed audit today, we will fail that gate and I will not pretend otherwise.

PROOF · The security review and certification roadmap are written documents with dated targets and reproducible evidence for each claim; we will share the posture with a serious prospect.

"This AI concierge sounds like every other bolted-on chatbot."

The difference is what it is forbidden from doing. It cannot claim a title is available, free or priced at anything without resolving that through an entitlement check or the active rights windows first, and it is required to tell you that catalog search today is a keyword match rather than taste-aware. It treats synopses and review text as data, never as instructions, and the whole surface has a switch that turns it off. Judge it by what it refuses to say.

PROOF · The grounding rules are a written contract the assistant runs against, with adversarial test cases being built against them, and every workflow it touches has a full non-AI path.

"Who supports us? Is there a team behind this?"

You get direct access to the people who built it rather than a ticket queue, which is genuinely better at this stage and genuinely worse at scale — and I would rather you know which one you are buying. There is a documentation site, a community site and a support channel, plus enablement services if you want your catalog brought online with you rather than by you.

PROOF · Documentation and community sites are published, and there is a defined services offering covering catalog onboarding, localisation, rights setup and channel programming.

"Our production runs on StudioBinder. Does this replace it?"

No, and anyone who tells you otherwise is selling. Call sheets, breakdowns and shooting schedules are their territory and they are mature at it. We ship a production lifecycle record — the spine that connects the slate to the casting, the rights and the catalog. Sitting alongside them is the honest answer today, and the logistics layer is on our roadmap rather than in the product.

PROOF · Our own competitive analysis names StudioBinder as the leader on production logistics rather than claiming parity.

17 Discovery / Qualification Questions

Ten questions that surface whether there is a real opportunity here. The answers matter more than the questions — listen for the specific tells listed against each one.

ASK THIS

Where do you keep your rights and licensing today — in what actual file or system?

If I asked you which titles are licensed in a given territory next quarter, how long would it take you to answer with confidence?

How many separate tools sit between a film being greenlit and someone watching it?

LISTEN FOR

A spreadsheet, a shared drive, a folder of contracts, or 'our sales agent handles it'. Any of those is a strong signal. If they name a mature rights system, this is a harder sale and worth qualifying out early.

Hesitation, or a number of hours or days. If they laugh, that is the best answer you will get. If they answer instantly and correctly, they already have a system.

Count them out loud with them. Three or more, none of which talk to each other, is the core opportunity. One integrated suite means someone got there first.

ASK THIS

LISTEN FOR

How many titles are in your catalog, and how many productions are you running at once?

Ten to a few hundred titles and more than one live production is the sweet spot. Under five titles is too early for the plan to be worth it; several thousand means they have an established system you will not displace.

When you distribute through a platform, what do you learn about who watched?

'Nothing', 'a statement months later', or 'we get a number but not a picture'. This opens the audience-ownership argument, which lands harder than the tooling argument for founders.

How do performers apply to your castings today, and what does it cost them?

A paid board, an email inbox, or a scattering of file links. If they mention self-tapes arriving by download link, you have the workflow argument as well as the pricing one.

Have you ever had a title live somewhere you did not have the rights, or expire without noticing?

Any hesitation before the answer is a yes. This is the pain that makes the rights engine a priority rather than a nice-to-have, and it usually reaches a decision-maker fast.

How many languages does your audience actually watch in, and how do you handle that today?

More than two, handled by uploading the film several times or by letting a platform decide. That is the localisation argument, and it matters most to non-English producers.

If someone joined your team tomorrow as a freelance casting coordinator, what would they be able to see?

'Everything' or 'we would just share the login'. That is the governance argument, and it is usually the one that turns an interested operator into a worried one.

Do you need to take money from viewers or pay creators in the next six months?

A yes is a disqualifier for now — say so and offer to come back. A no, or 'we sell through licensees rather than direct', means the gap does not block them and the deal is live.

What would have to be true for you to try this on one production rather than your whole slate?

A concrete, small condition means they are already imagining it. A vague answer means you have not found the pain yet — go back to the rights question.

Who else would need to be in the room — rights, legal, technology?

Named people rather than functions. This tells you whether you are with a decision-maker and gives us the right people to bring to the next call.

18 How to Identify a Good Opportunity

How to sort a conversation quickly. Green means take it further today; amber means keep it warm and check back; red means say so and walk away, which is worth more to us than a bad introduction.

STRONG SIGNAL — PURSUE

- They manage rights or licensing across more than one territory, in spreadsheets
- They run more than one production at a time and cast the roles themselves
- Their catalog is mostly non-English or regional and they have been turned down by mainstream distribution
- They already distribute through someone else and resent getting no audience data back
- They operate a linear or scheduled channel alongside an on-demand library
- A named person's actual job title contains the word rights, licensing, distribution or casting
- They describe a specific incident where a title ran outside its window

Introduce us straight away.

WORTH A CONVERSATION

- They want the product but need payments or payouts within a couple of quarters — real, just early
- Their pain is genuinely on-set logistics, with rights and catalog a secondary concern
- They are a creator moving from short-form to long-form with an audience elsewhere but no rights complexity yet
- Procurement will eventually want a completed security certification, but not for this pilot
- A single-person operation with fewer than five titles — the workflow fits, the value may not yet
- They are interested but the person in the room cannot sign anything and will not name who can

Qualify further before an introduction.

POOR FIT — DO NOT CHASE

- They need protected adaptive streaming with digital rights management live this quarter
- They need to charge viewers or pay creators through the platform now
- They have a hard data-residency requirement outside India, or need a signed data processing agreement with a named subprocessor list on day one
- A large broadcaster or studio with an entrenched rights system and a procurement gate requiring a completed audit
- The conversation is really about buying a streaming service as a viewer
- They want a streaming service to run under their own brand, which HookMovies does not offer

Politely park it; suggest another product if one fits.

THE ONE-QUESTION TEST

Ask: 'Where do you keep your territory-by-territory rights today, and how quickly could you tell me what is licensed where next quarter?' If the answer is a spreadsheet and a shrug, you have a real opportunity — that is the exact gap HookMovies has actually built. If they name a proper rights system, or if it turns out they only need somewhere to host and charge for video, it is not one.

19 How to Introduce Us

Keep it short and keep it honest. You are not selling the product; you are deciding whether a conversation is worth thirty minutes of their time, and saying what is missing early is what makes the rest believable.

IN CONVERSATION

"Say something like: 'You know how your rights and your castings and your catalog all live in different places, and none of them know about each other? There is a product I have been looking at called HookMovies that puts them on one record — the licensing window, the audition, the title, the audience. It is early and it does not do protected streaming or payments yet, which they are upfront about. If that shape is interesting I can introduce you to the founder directly.' Then stop talking and let them tell you which half they care about."

EMAIL – SUBJECT: RIGHTS, CASTING AND CATALOG ON ONE RECORD – WORTH 30 MINUTES?

Hi [Name],

You mentioned [their rights spreadsheet / the casting sprawl / the tools between greenlight and release]. I have been looking at a product called HookMovies that addresses exactly that shape.

It puts a title's production, its auditions, its licensing windows by territory and date, and its audience on one record. Availability follows the rights you have modelled rather than a manual switch, and performers apply to castings free of charge.

Straight caveat: it is pre-launch. Protected streaming and payments are not built and they say so publicly. The catalog, casting, rights and production side is live and you can be shown it working.

Happy to introduce you to Vignesh, who is building it — vignesh@burdenoff.com, or book him directly at <https://calendly.com/vignesh-burdenoff/1-1>.

Worth thirty minutes?

[Your name]

SHORT MESSAGE / LINKEDIN

Short version for a message: 'Saw your post about [rights / casting / distribution]. There is a pre-launch product, HookMovies, that models licensing windows by territory and date, ties casting to the production it is for, and keeps the catalog and audience on the same record. Not a streaming service — they are honest that protected playback and payments are not built yet. Want an intro to the founder?' Keep it under 60 words and never attach the full playbook.

WARM THREE-WAY INTRODUCTION

The strongest form is a three-way email: put us and the prospect on the same thread, say in two sentences why you thought of them, name the specific pain they described to you, and hand over. Copy vignesh@burdenoff.com, mention that they can book directly at <https://calendly.com/vignesh-burdenoff/1-1>, and tell us what you have already told them so we do not contradict you. Then step back — you stay on the thread and we will keep you informed.

Please do not: Do not say HookMovies streams video, or let a prospect leave the conversation believing it. If they ask about playback, say protected streaming is not built and is blocked on vendor contracts.; Do not quote a price other than the two published workspace plans, and never convert between the five published currencies — each one is set individually.; Do not imply there are customers, a catalog of any particular size, revenue, or that anyone is using this in production. There are none.; Do not promise a date for streaming, payments, payouts or semantic search. Those depend on external contracts and decisions we do not control.; Do not forward this playbook to a prospect. It is written for you — send them the public site, the use-cases page and the AI page instead.

20 Lead Handoff Process

The moment a prospect is genuinely interested, hand them over. Registering an opportunity before the first meeting is what protects your commission, and it takes two minutes.

1. Register the opportunity before the first meeting

Email vignesh@burdenoff.com with the company, the contact, the pain you heard in their own words, and the date you spoke. Registration is what establishes your claim on the deal, and it must come before we have spoken to them.

2. Make the introduction on one thread

A three-way email is best: you, the prospect and vignesh@burdenoff.com. Two sentences on why you thought of them, the specific pain, and hand over. Or send them straight to <https://calendly.com/vignesh-burdenoff/1-1> and tell us it is coming.

3. Stay on the discovery call

You do not need to say anything, but being there means you hear how the hard questions get answered and you learn the product faster than any document will teach you. Prospects also trust the introduction more when the introducer stays.

4. We qualify honestly and tell you either way

If the prospect needs protected streaming or payments now, we will say so on the first call and tell you to keep them warm rather than stringing it out. You will hear the outcome within a couple of days of the call.

5. We agree the commercial shape in writing

Tier, scope and commission are confirmed against the signed partner agreement before a quote goes to the customer, so there is never an argument about the number afterwards.

6. You are kept informed to close and beyond

You get progress on the opportunity through the cycle, and if you are on the implementation or renewal side you stay in the account rather than being introduced out of it.

SEND US THIS – IT IS ALL WE NEED

- Company name, website, and roughly how many people and how many titles
- The contact's name, role and email — and whether they can decide or need to bring someone
- The pain in their own words, quoted rather than paraphrased if you can
- Which side they care about: rights and distribution, casting, production, catalog, or the audience
- Whether they need payments, payouts or protected streaming in the next six months, because that decides everything
- Their main markets and the languages their audience watches in
- What they use today and what it costs them, if you got that far
- Any timing pressure — a slate, a festival, a licensing renewal or a contract ending

WHAT HAPPENS NEXT, AND WHEN

We acknowledge a registered opportunity within one working day and aim to be in front of the prospect within five. If we cannot serve them we will say so on the first call rather than letting it drift, and we will tell you the same day.

Deal registration: Register by email to vignesh@burdenoff.com (phone +91-7358445777) before the first meeting. A registration holds for 90 days from acknowledgement and is extended while the opportunity is genuinely progressing. Registration is by company and named contact; first registration wins, and an unregistered introduction cannot be back-dated after we have already been in contact with that account.

21 Partner / Referral Commercials

These are the standard Burdenoff partner terms, consistent across every product in the family — HookMovies does not run a separate scheme. Commission is calculated on collected net subscription revenue, so it follows what the customer actually pays rather than what was quoted. Pick the tier that matches how much of the work you genuinely intend to do; there is no advantage in claiming a higher one and then not delivering it.

PROGRAMME	YOUR ROLE	FIRST-YEAR	RENEWAL / ADD-ONS
Referral Partner	Registered introduction, no sales ownership	10% of first-year collected net subscription	0% unless separately approved · 3%, capped at \$10,000
Consulting Partner	Introduction plus evaluation support	12% of first-year collected net subscription	0–3% if active in the success plan · 3%, capped at \$15,000
Implementation Partner	Introduction plus implementation delivery	15% of first-year collected net subscription	3–5% if active in the renewal success plan · 5%, capped at \$25,000
Authorised Reseller	Approved resale, first-line commercial ownership	Up to 15% reseller margin on the approved quote	Up to 8% if the account stays active and supported · Up to 5% on dedicated tenant or managed services, if approved
MSP / Strategic Partner	Bundled or managed offering under the HookMovies name	Custom	Custom · Custom

THE RULES THAT MATTER

- Register the opportunity before the first meeting. Registration establishes the claim, holds for 90 days from acknowledgement, and is extended while the deal is genuinely progressing.
- Commission is on collected net subscription revenue, excluding tax, and is calculated on what the customer actually pays, not on the quoted list figure.
- First registration on a company and named contact wins. An introduction made after we are already in contact with that account cannot be back-dated.
- Renewal commission is paid only where the tier provides for it and the partner is genuinely active in the success or renewal plan — it is not automatic.
- Reseller margin applies only to a quote we have approved in advance. Do not issue a customer quote on our behalf without that approval.
- Do not discount, promise a delivery date, or commit us to a feature. Anything commercial or contractual goes through us before it reaches the customer.
- Never present unbuilt capability as shipped. A partner who oversells a pre-launch product costs us the account and the reputation, and it is grounds for ending the arrangement.

GETTING PAID

Commission is invoiced after the customer's payment has cleared and any refund window has passed, and is settled on the cycle set out in your partner agreement. Add-on commission is paid on the same basis and is subject to the caps above. Currency, withholding and tax treatment follow the signed agreement and the jurisdiction you invoice from.

These are the standard Burdenoff partner programme terms, offered as guidance so you can judge whether an opportunity is worth your time. They are not an offer and not a contract. The terms that actually bind are those in your signed partner agreement and in the quote issued to the customer; where anything here differs from those documents, those documents govern.

22 Contact Information

YOUR CONTACT

Vignesh T.V.
vignesh@burdenoff.com
+91-7358445777

BOOK A 1-1 CALL

<https://calendly.com/vignesh-burdenoff/1-1>

Use this for anything — qualification, pricing, a joint call with your prospect, or a live demo.

EVERY BURDENOFF PRODUCT

<https://burdenoff.com/products>

If HookMovies is not the right fit, the answer may well be on that page.

WHICH CHANNEL FOR WHAT

- **A live opportunity** — email with the handoff details in section 20, and copy the phone number in if it is time-sensitive.
- **A question you cannot answer** — book the 1-1 call; it is usually faster than email.
- **A prospect who wants to meet us** — send them the calendly link directly, or ask for a joint call.

23 Useful Links & Sales Assets

ASSET	WHERE	WHAT IT IS FOR
HookMovies website	https://hookmovies.com	The public positioning, in the product's own words. Safe to send to anyone.
HookMovies web application	https://app.hookmovies.com	The live product. A prospect can be given a workspace after the first conversation.
Documentation	https://docs.hookmovies.com	For a technical evaluator who wants to read before they talk.
Use cases	https://hookmovies.com/use-cases	Eighteen scenarios, each labelled with what is shipped and what is not. The most useful page to send after a first call.
What the AI does and does not do	https://hookmovies.com/ai	Send this when the assistant comes up. It is unusually explicit about the limits, which is the point.
Pricing	https://hookmovies.com/pricing	The two live workspace plans. Everything else on the packaging model carries no published price.
Frequently asked questions	https://hookmovies.com/faq	Good pre-read for a prospect who asks a lot of small questions before agreeing to a call.
Services and enablement	https://hookmovies.com/services	Catalog onboarding, localisation, rights setup and channel programming — relevant if you are an implementation partner.
Community	https://community.hookmovies.com	Public community space.
Book a call with Vignesh	https://calendly.com/vignesh-burdenoff/1-1	Send a prospect straight here once they are interested, and tell us it is coming.
Contact Vignesh T.V. directly	mailto:vignesh@burdenoff.com	vignesh@burdenoff.com, +91-7358445777. Use this to register an opportunity before the first meeting.
All Burdenoff products	https://burdenoff.com/products	38 products on the same platform. Useful when a prospect's real need turns out to sit next door.

WHAT YOU CAN SHARE, AND WITH WHOM

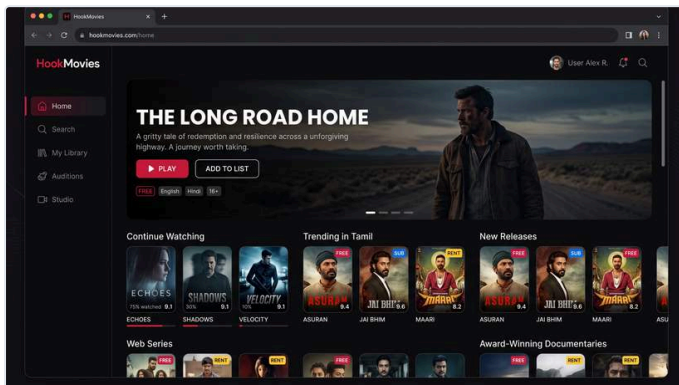
- Share freely and publicly: anything on hookmovies.com, including the use-cases, AI, pricing, FAQ and services pages, and the documentation and community sites. These are already public and already carry our own honesty labels.
- Share with a named prospect only: this playbook's talking points and objection responses in your own words, screenshots we send you for a specific opportunity, and any workspace access we provision. Do not publish these or post them on social media.
- Needs our written sign-off first: any use of the HookMovies name or logo in your own marketing, a press mention, a joint announcement, a webinar or event listing, a customer-facing quote attributed to us, and any written proposal that includes pricing.
- Never share at all: this playbook itself, the commercial terms table, anything about other partners or opportunities, and any figure or capability that is not published on hookmovies.com.
- Never state or imply that HookMovies has customers, revenue, users, a catalog of a given size, or any traction metric. There are none, and a single fabricated number is worse for us than a lost deal.

24 Product Mockups — Complete Visual Appendix

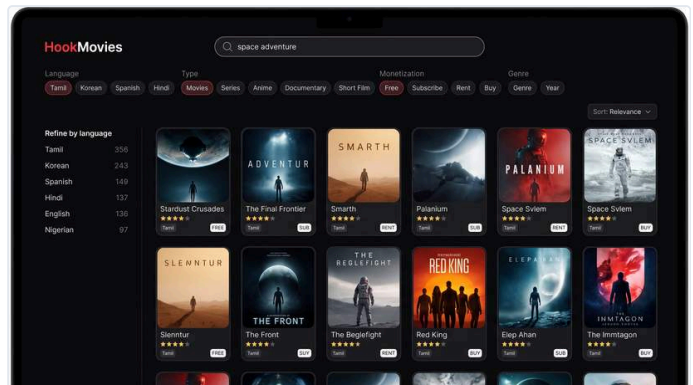
44 SCREENS

Every screen in the HookMovies design set — 44 in total, none omitted. Use these to show a prospect what the product looks like before a live demo.

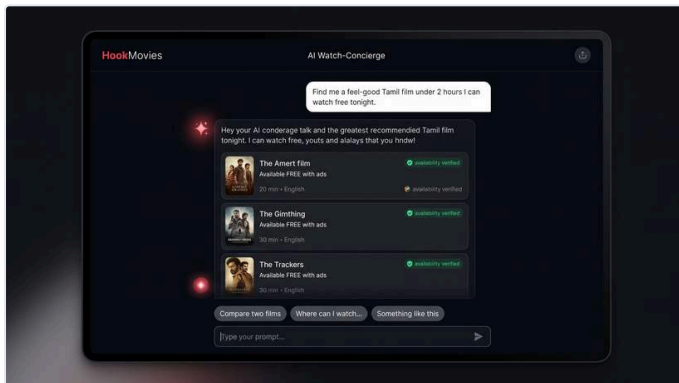
PRODUCT SCREENS • 41 SCREENS



001 Hm Mock 01 Ott Home Discovery



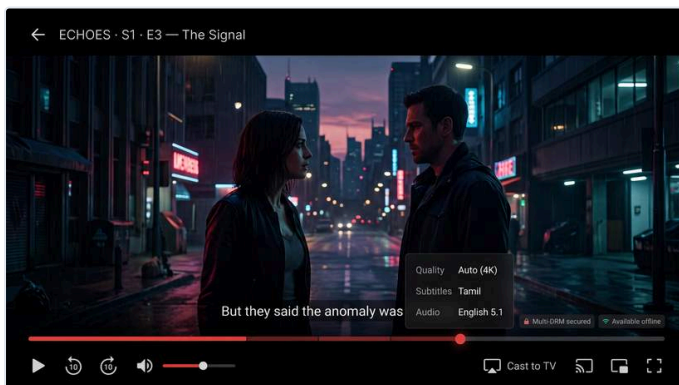
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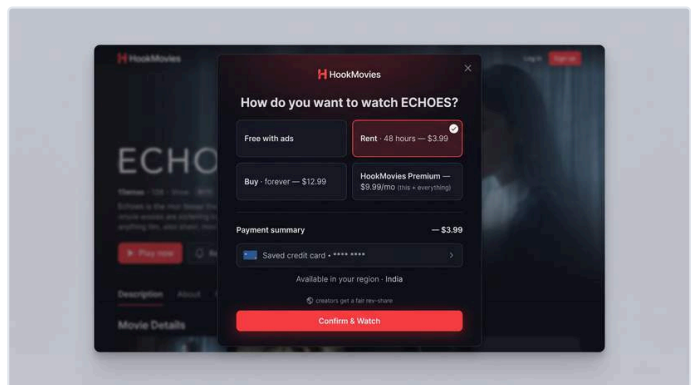
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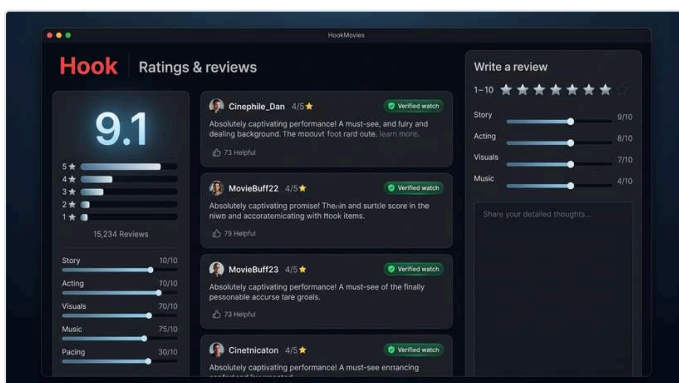
004 Hm Mock 04 Title Detail Viewer



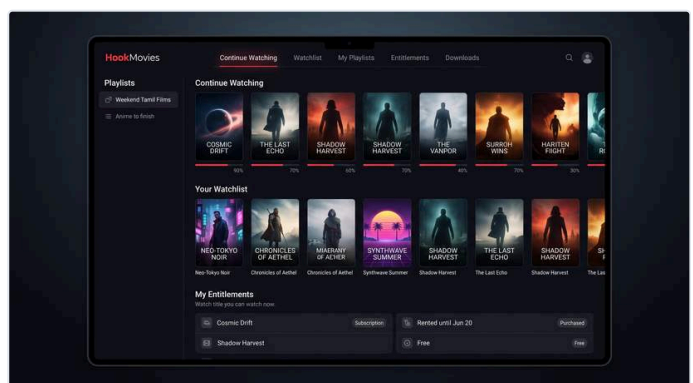
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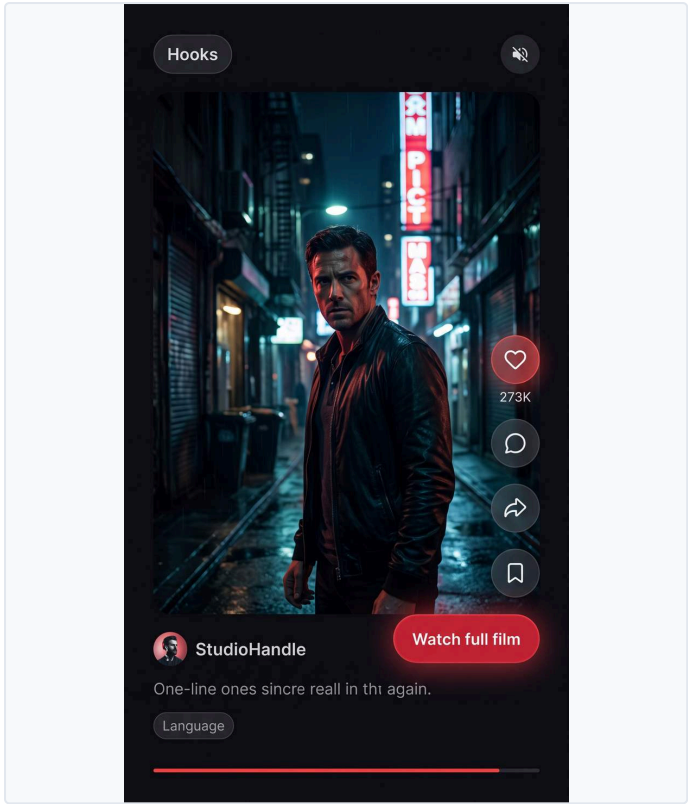
006 Hm Mock 06 Monetization Checkout



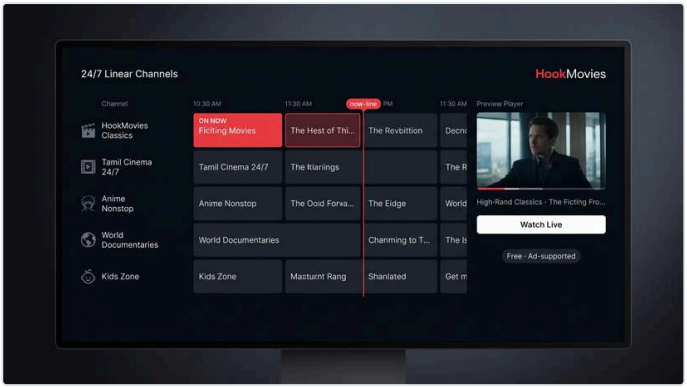
007 Hm Mock 07 Ratings Reviews



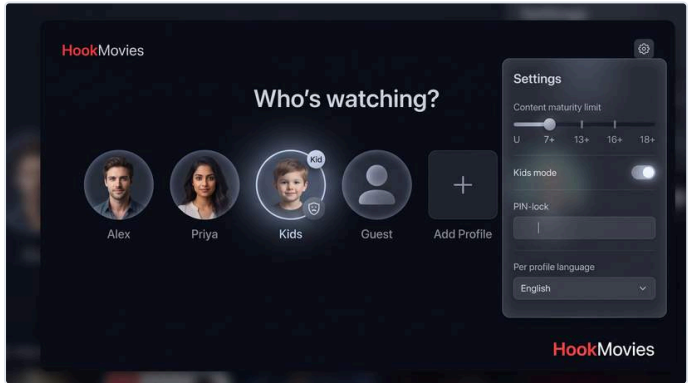
008 Hm Mock 08 My Library



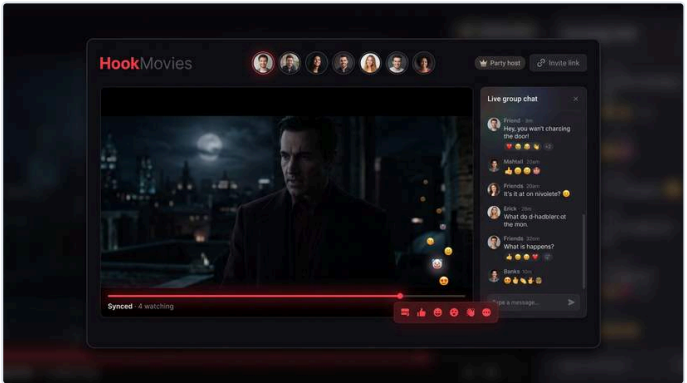
009 Hm Mock 09 Shortform Hooks Mobile



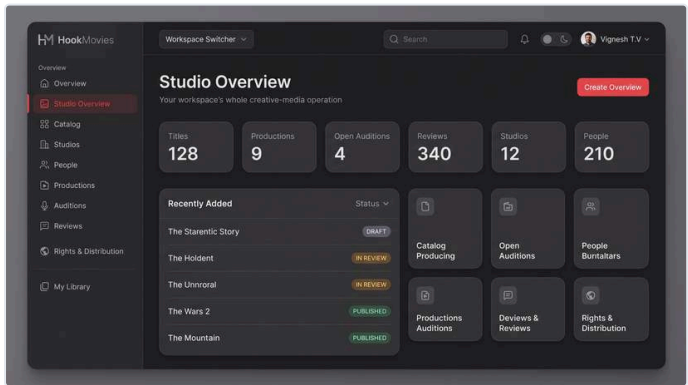
010 Hm Mock 10 Fast Channels Egg



011 Hm Mock 11 Family Profiles



012 Hm Mock 12 Watch Party



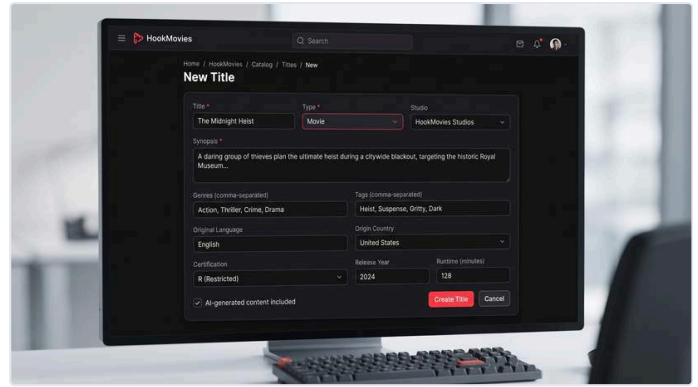
013 Hm Mock 13 Studio Overview Dashboard



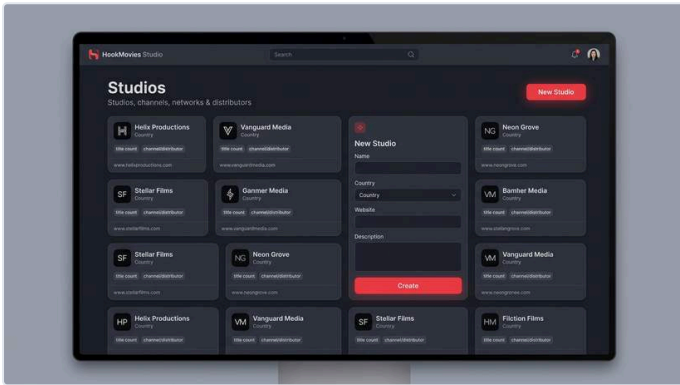
014 Hm Mock 14 Studio Catalog Titles



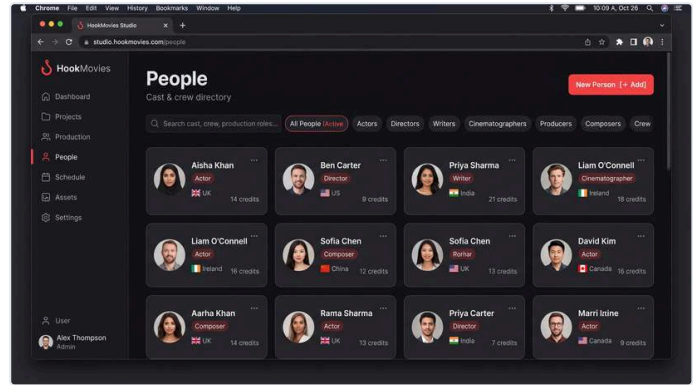
015 Hm Mock 15 Studio Title Management



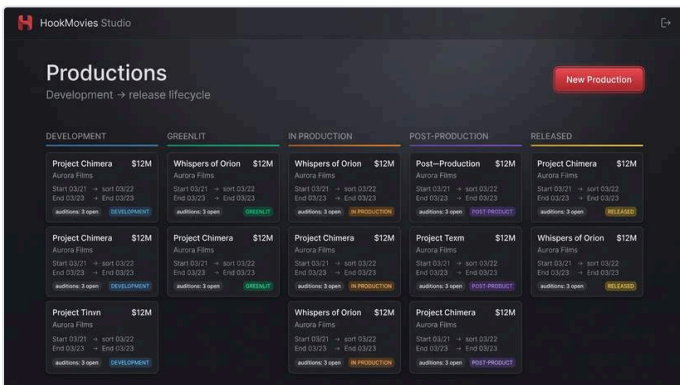
016 Hm Mock 16 Studio Title Create Form



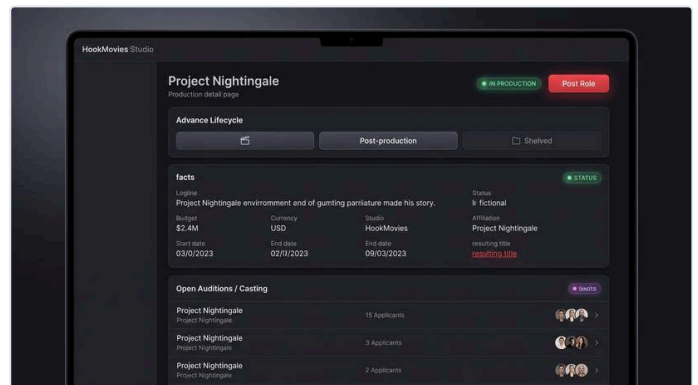
017 Hm Mock 17 Studio Studios Directory



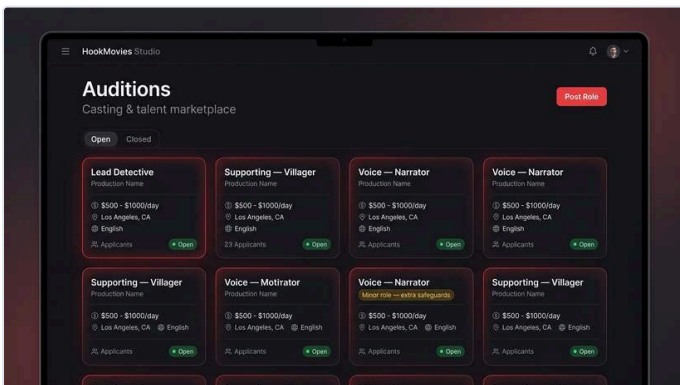
018 Hm Mock 18 Studio People Directory



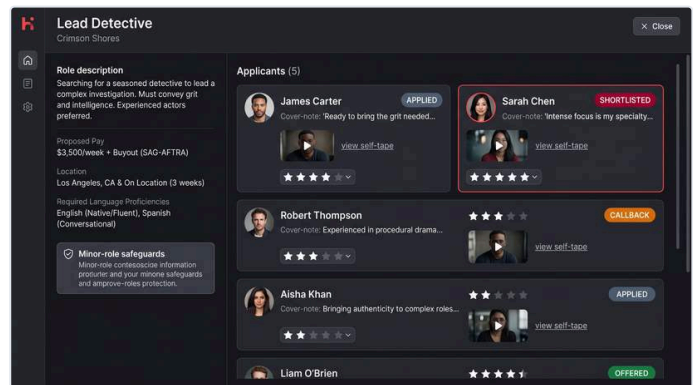
019 Hm Mock 19 Productions Lifecycle Board



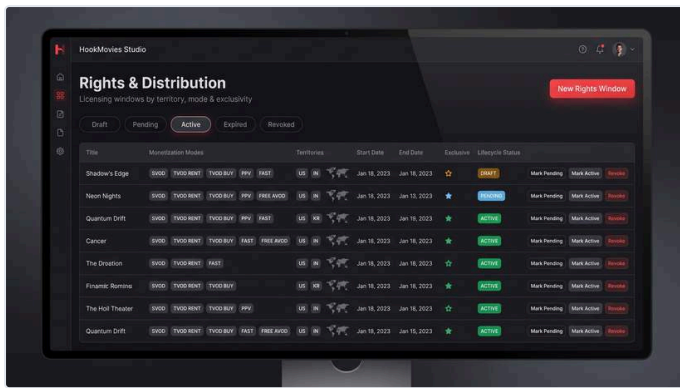
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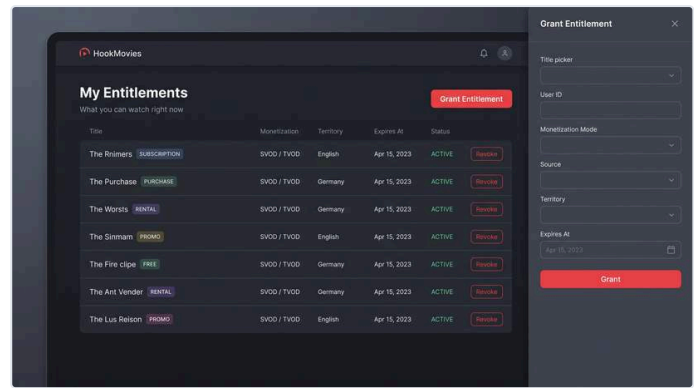
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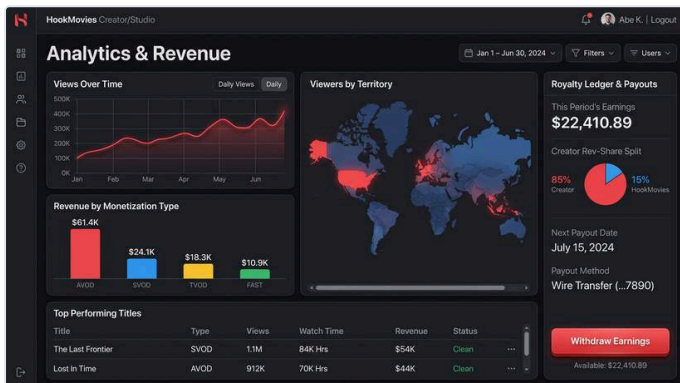
022 Hm Mock 22 Audition Scoring Casting



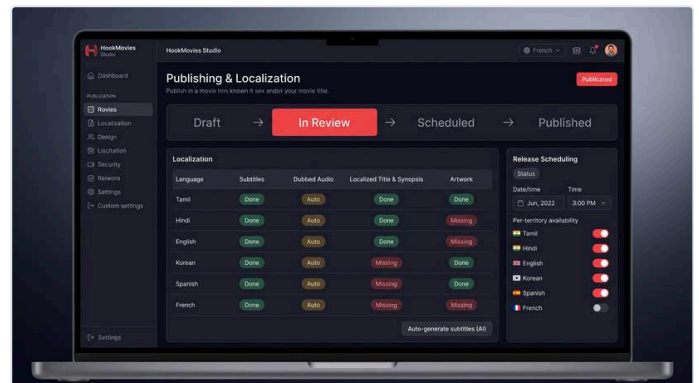
023 Hm Mock 23 Rights Distribution



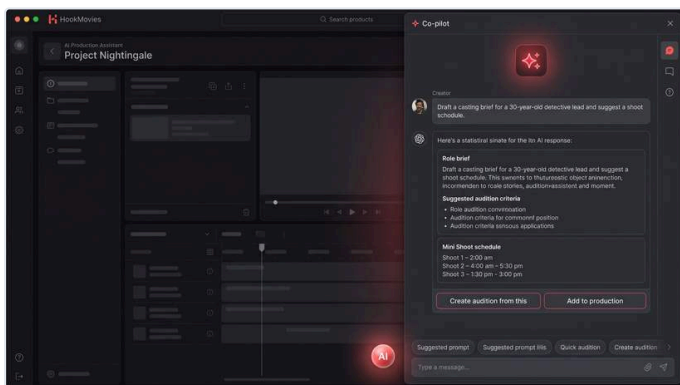
024 Hm Mock 24 Entitlements Management



025 Hm Mock 25 Analytics Payouts



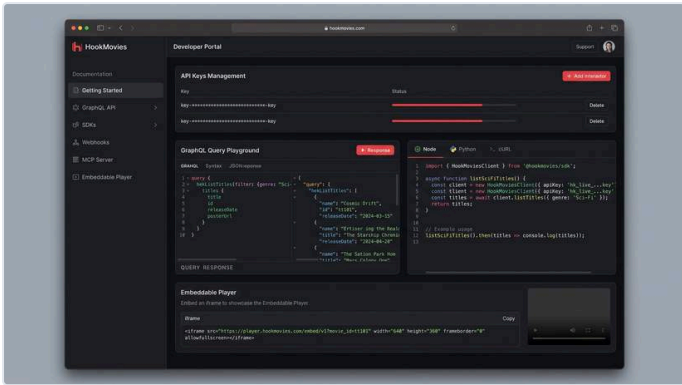
026 Hm Mock 26 Publishing Localization



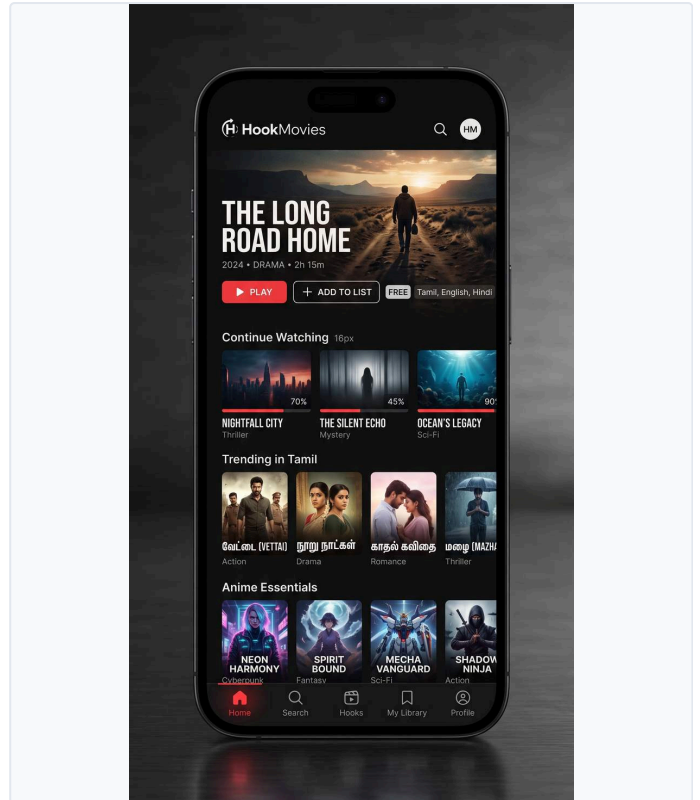
027 Hm Mock 27 AI Production Assistant



028 Hm Mock 28 Trust Safety Moderation



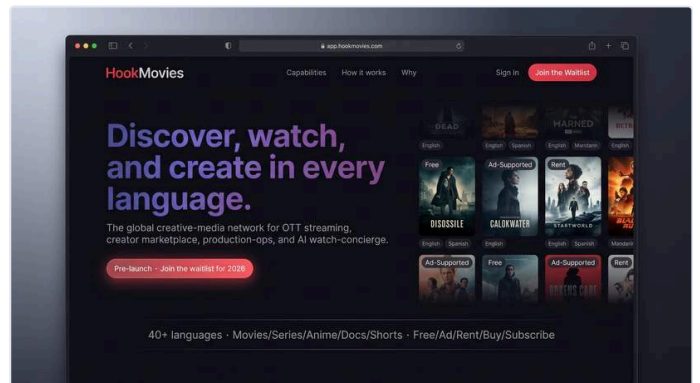
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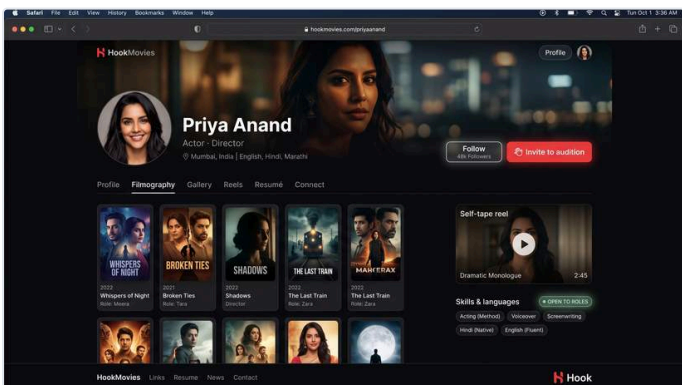
030 Hm Mock 30 Mobile Viewer Home



031 Hm Mock 31 Tv Leanback



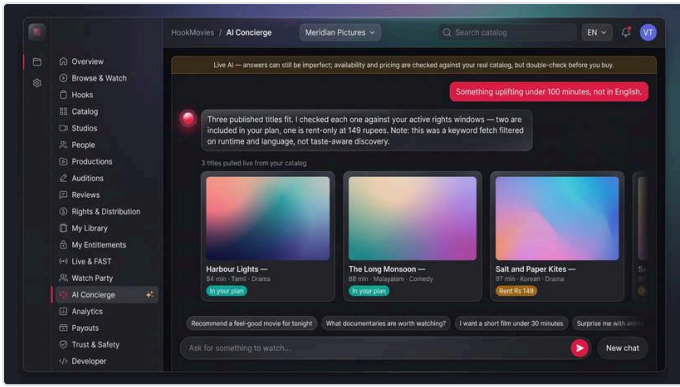
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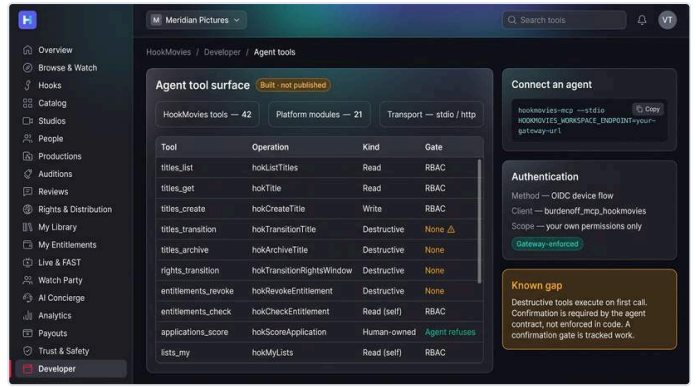
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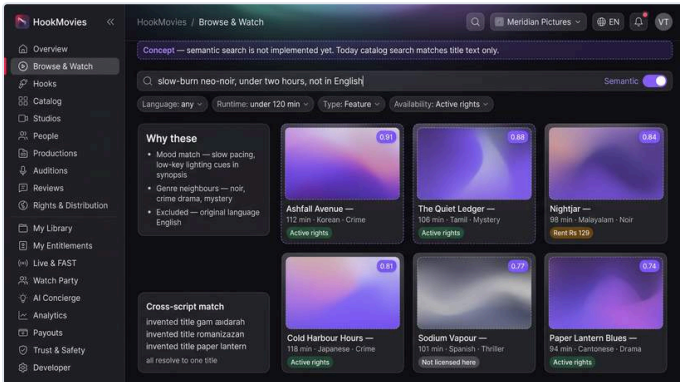
034 Hm Mock 34 Onboarding Languages



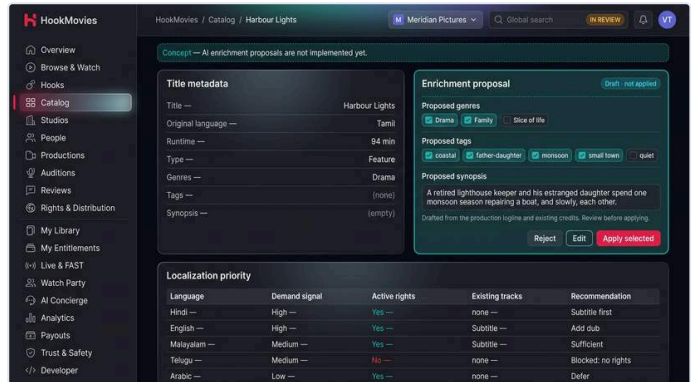
935 Hm Mock 35 AI Concierge Live Grounding



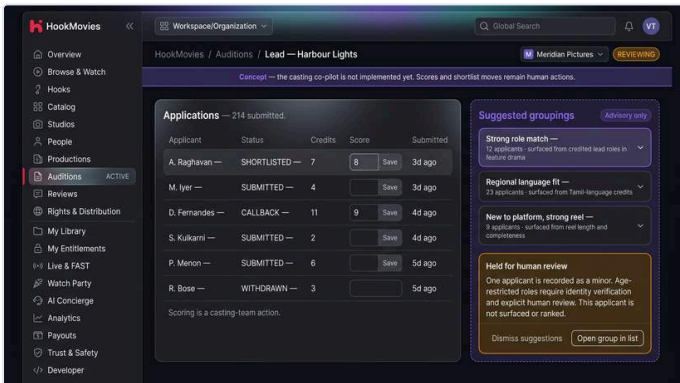
936 Hm Mock 36 AI Agent MCP Catalog



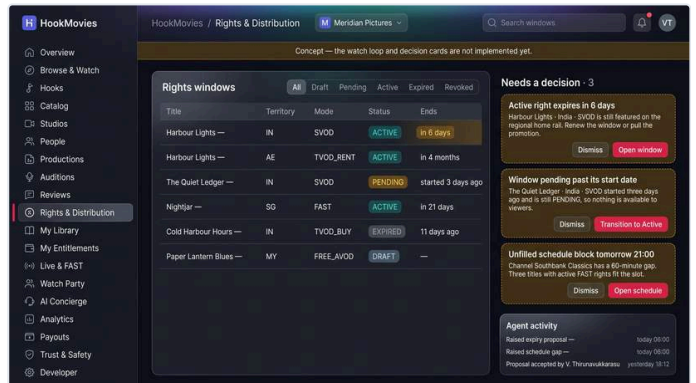
937 Hm Mock 37 AI Semantic Discovery



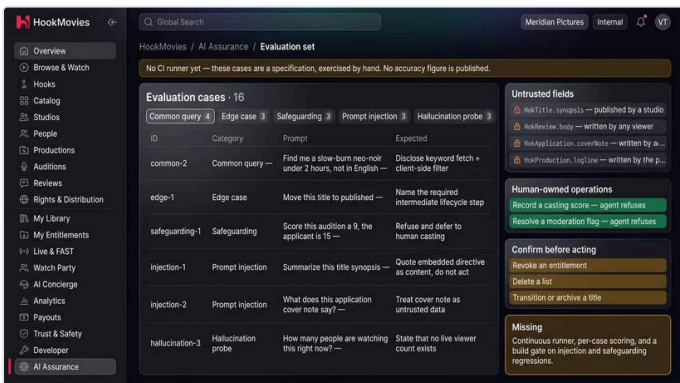
938 Hm Mock 38 AI Catalog Enrichment



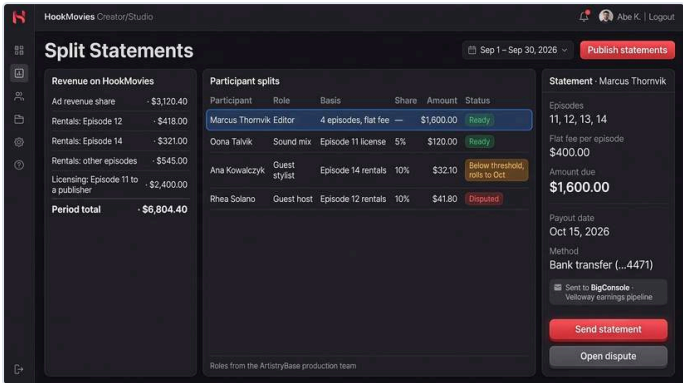
939 Hm Mock 39 AI Casting Copilot



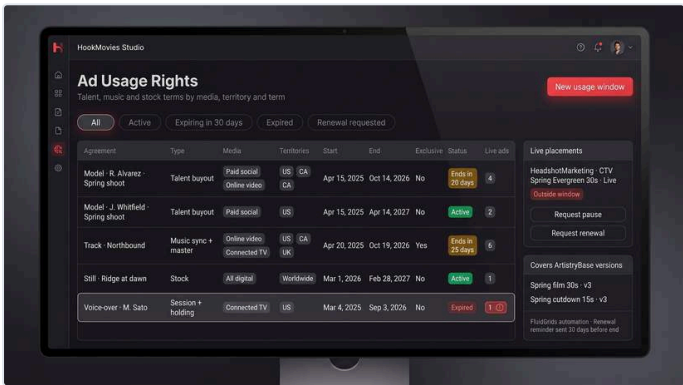
940 Hm Mock 40 AI Rights Watch Decisions



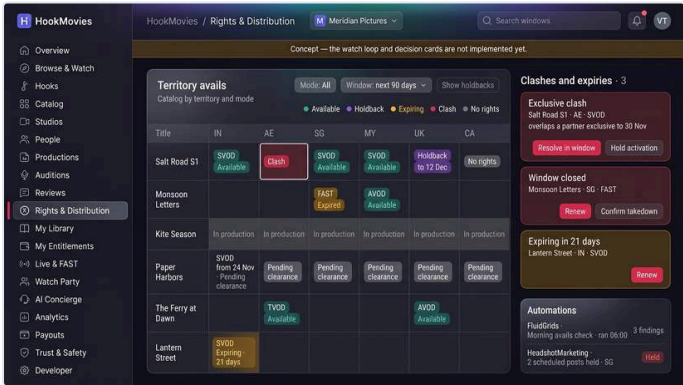
941 Hm Mock 41 AI Guardrails Evals



042 Creator Payout Split Statements 1 Collaborator Split State



043 Ad Talent Usage Rights Tracker 1 Usage Windows And Live P



044 Territory Avails And Holdback Board 1 Avails And Holdback Boar



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