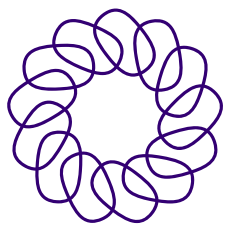


**MOVIESCHAIN
BY TVZAVR**

**GLOBAL PLATFORM
FOR DECENTRALIZED
FILM DISTRIBUTION BASED
ON BLOCKCHAIN TECHNOLOGY**



Movieschain
by **tvzavr**

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INTRODUCTION

OVERVIEW

The proliferation of portable cameras and video editing software today has created new opportunities for both aspiring and established filmmakers. It is now possible to film an entire movie using only GoPro or an iPhone. However, this ease of production for filming, as well as reduction in costs, does not address the continuing need for a direct connection between independent filmmakers and their audiences.

Currently, most of a film's budget and revenues go to distribution and marketing third-parties instead of directly to filmmakers. While many filmmakers today turn to crowdfunding to secure funding, and in spite of the availability of crowdfunding platforms, thousands of small companies that produce independent films are still not able to monetize their creativity. This lack of funding leads to many talented filmmakers and screenwriters turning to exhibition venues, such as YouTube and other video blog platforms, for revenue.

Tvzavr has extensively studied these and many other problems faced by global independent film producers. Our new platform, MoviesChain by TVzavr, will bring radical changes to existing technological and marketing systems for film distribution.

With our secure, tamper-proof, and failure-resistant system, based on blockchain technology, clients are able to gain access to a vast amount of unique cinematographic content that is not available from global chains, such as Netflix, youtube.com, or other similar services. Our aim is to occupy a multibillion dollar niche, using the wealth of our existing client base, our unparalleled connections in the independent movie industry, and our unique bespoke front-end platform that is available on Android, iOS, SmartTV, desktop, and set-top-box worldwide.

MoviesChain by TVzavr is a game changer because it is the first film distribution platform based on blockchain technology. TVzavr's MoviesChain disintermediates the usual independent film distribution industry, applying decentralization principles to an industry that is currently reliant on non-transparent, predatory practices. At its core, TVzavr MoviesChain's embedded, immutable, and transparent accounting practices and attractive pricing will restore trust and confidence to creators of original content, thereby securing a path for freedom of artistic expression. Our ultimate goal is the creation and prosperous growth of a fully decentralized, independent film industry.

The mission of MoviesChain by TVzavr is to provide independent filmmakers with a transparent system to distribute content on very attractive financial conditions globally, while providing our customers with affordable, quality independent films. MoviesChain by TVzavr will also effectively connect audiences with both independent filmmakers and the major studios.

A team of over 70 employees at tvzavr.ru works to give the MoviesChain by TVzavr platform a solid foundation and the infrastructure development the project requires. Since 2009, tvzavr (the developer of the MoviesChain) has been providing video-on-demand (VoD) services. Our company currently broadcasts video entertainment to millions of people, both directly as well as through affiliated platforms that belong to the company. In 2017, tvzavr had 30 million unique users per month, with paid content views exceeding 365 million, and a revenue of \$10 million for tvzavr. Telecom Daily reports that users recognize tvzavr as the best provider of entertainment content in the Commonwealth of Independent States (CIS).

Tvzavr's clients consist of the following Fortune 500 companies:



As tvzavr develops MoviesChain, the next-generation system based on blockchain technology, our company enters the global market as an industry leader. By using its extensive client base, well-established connections in independent film production, and a unique user platform MovieChain by TVzavr will secure an important position in this multi-billion-dollar niche market.

PROBLEMS IN FILM SECTOR

Every year, thousands of films are released, ranging from thrillers, to animated films for children. However, quantity is not always equal to quality. Even famous directors, actors, or popular studios do not necessarily make films that become masterpieces. And while new films are constantly being released, it is obvious that cinema is in a state of crisis. There are several reasons for the crisis in the film industry:

Monotony: There are not many new ideas readily available, or that are being used, for new films. Instead, the Hollywood film industry mostly takes advantage of franchises, releasing remake after remake, as well as sequels and prequels. While it appears easier to attract theatergoers with a film that has already been successful, what usually happens instead is that each new installation in a series ends up being worse than the previous one, and eventually viewers lose interest. Nevertheless, many viewers continue to follow the franchise out of curiosity to see what will happen to their favorite characters in slightly different plots.

Profit versus Art: Many films are being made only to earn money, and not for the sake of art.

Meaningless, Formulaic plots: Major Hollywood studios, in particular, focus on releasing blockbuster entertainment that attracts audiences but lacks substance.

Same Actors: Since an actor's star persona mostly remains static throughout their career, and audiences expect to see the same actor in the same franchise, as well as similar plots, Hollywood directors often cast the same actors over and over again to attract the same audiences.

Piracy and Copyright Infringement: The ease with which films can be reproduced and distributed outside of a franchise agreement makes piracy and copyright infringement a constant worry and cost.

Aside from the problems in the mainstream film industry, independent film producers and filmmakers also have to deal with the added problems of working outside of a large studio or franchise, such as:

- a. Limited target audiences: Independent producers do not have as much access to the international film market, which, according to Stephen Follows Film Data and Education (stephenfollows.com), has been a source of higher profits for studio blockbusters for many years.
- b. The home entertainment market for independent film producers in the U.S., in particular, which previously accounted for a significant portion of revenue from independent films, continues to decline.
- c. The income distribution model in the film industry is skewed in favor of third-party distributors as opposed to independent film producers.

- d. It is difficult to find private investors or soft money from endowments and the government to fund independent films.
- e. Assembling a professional team and the infrastructure required to produce a film is far more challenging.
- f. A lack of platforms available for monetization of content. Existing crowdfunding platforms face multiple challenges such as copyrights and relative lack of interest from potential investors.
- g. The lack of one integrated social platform where all participants in the independent film industry can interact.

SOLUTIONS FROM MOVIESCHAIN BY TVZAVR

MoviesChain by TVzavr presents revolutionary technology that will help to solve all of the above-mentioned problems and more in order to reinvigorate the independent film industry. In particular, MoviesChain by TVzavr, with its use of blockchain technology, will focus on eliminating intermediary distributors between viewers and independent producers of quality films. Currently, third-parties end up with about half of the revenues, or about \$10 billion every year. MoviesChain by TVzavr's technology will eliminate this market inefficiency, as it revolutionizes the rental of independent films, thereby significantly reducing costs.

MoviesChain by TVzavr's innovative model of content distribution will not only encourage independent filmmakers and producers to produce more quality films, but will also challenge the monopoly that is currently being held by major movie studios. This will make it easier for both new and established independent filmmakers to enter the market directly by drastically reducing the amount of money required to start production.

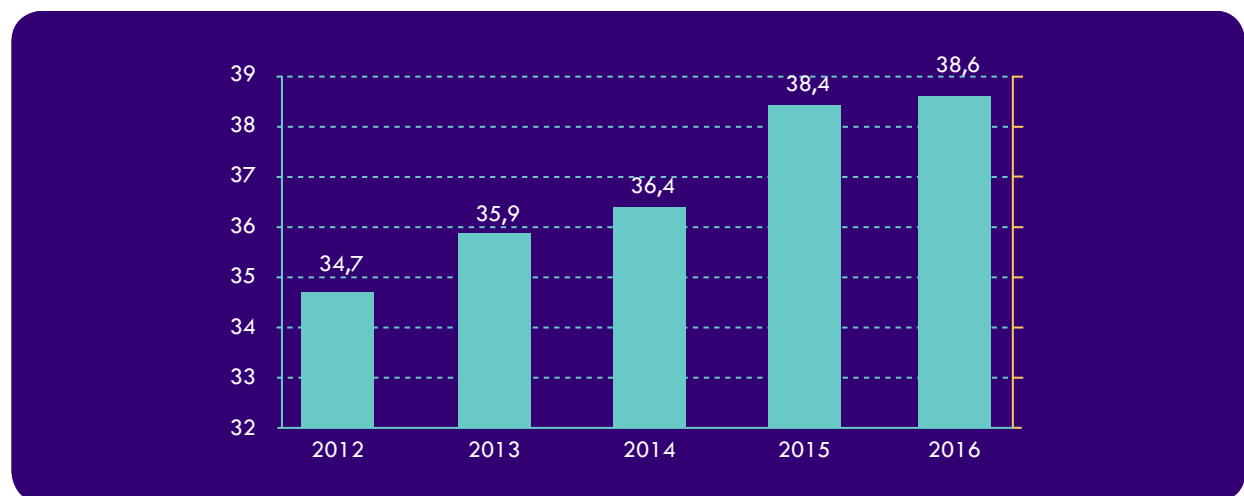
On MoviesChain by TVzavr's platform, filmmakers will start earning revenues as soon as they complete work on their films. In contrast, the current financing of independent filmmaking is accomplished mostly through crowdfunding platforms, such as Kickstarter and Indiegogo, sites where there can be a considerable time to see a return on investment. However, the platform that MoviesChain by TVzavr has developed will optimize the process of financing independent films, and thus produce higher profits more rapidly, while also providing more accurate cash flow prediction models.

OVERVIEW OF THE FILM INDUSTRY AND DISTRIBUTION CHANNELS

FORECAST GROWTH FOR THE ONLINE FILM INDUSTRY

Currently, global box office growth rates are gradually slowing down. The Motion Picture Association of America (MPAA) reveals that over the past five years, the volume of global box office revenues is growing at an average rate of only 1.5% per year, with 60-70% coming from international distribution (Figure 1). This decrease in film revenues can be explained by several factors, such as growing economic problems in particular regions, the informatization of society through more widespread Internet use, the growth in sales of mobile devices, and the global spread of Internet piracy, as well as changes in media consumption habits due to generational shifts in both developed and developing countries.

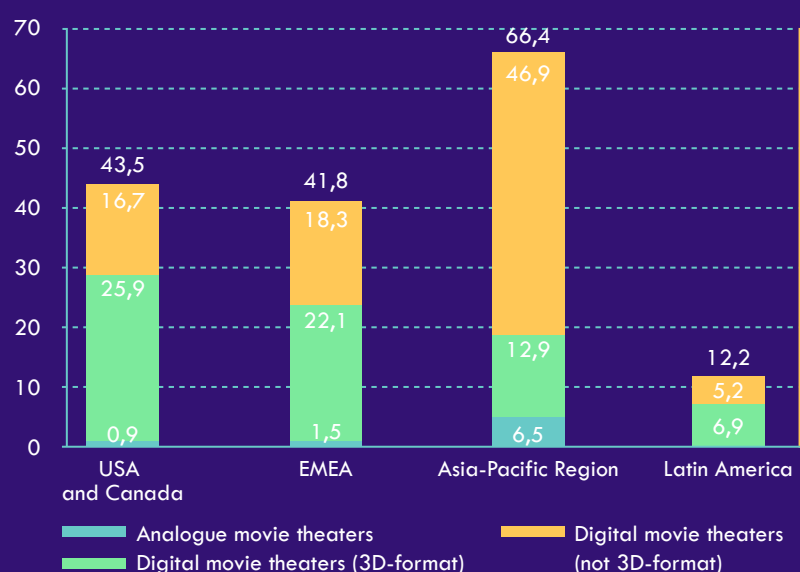
FIGURE 1. GLOBAL BOX OFFICE RETURNS, IN USD BILLIONS



According to IHS Markit, around 164,000 movie theaters are in operation in the world, an increase of 8% from 2015. More than 90% of these theaters are digital. The leader in terms of growth in number of theater screens is in the Asia-Pacific region, which has increased 18% since 2015 (Figure 2).

FIGURE 2. NUMBER OF MOVIE THEATERS IN THE WORLD IN 2016 (DIVIDED BY REGION)

Source:
IHS Markit



IHS Markit data further shows that, in 2016, the number of premium format cinemas also increased by 11%. This growth in the number of premium format movie theaters demonstrates that viewers want to watch films in comfort, as well as watch films chosen by the individual viewer. And nothing can compare to the comfort of home, the ease of purchase, and the selection of films that online movies offer. All of these factors combined indicate a strong future for online movies.

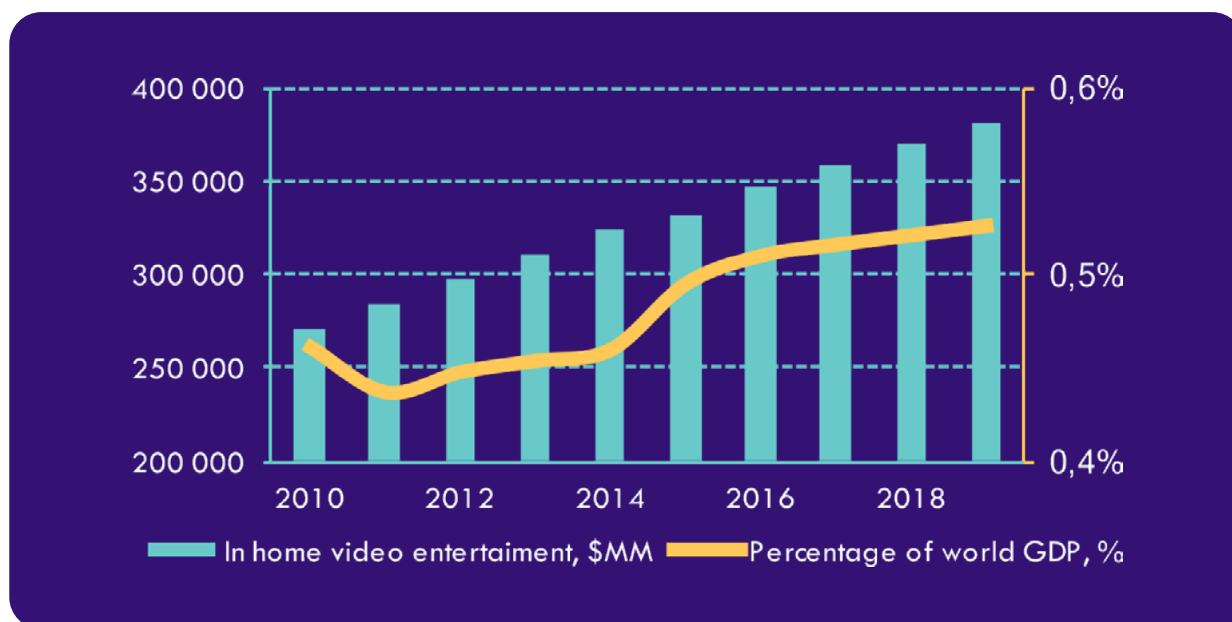
TABLE 1. DISTRIBUTION OF PREMIUM FORMAT MOVIE THEATERS IN THE WORLD, 2016

Source:
Markit, 2017

Region	2014	2015	2016	2016 % of total number of screens
USA and Canada	763	889	945	2%
EMEA	191	248	295	1%
Asia-Pacific Region	558	763	859	1%
Latin America	154	205	231	2%
TOTAL	1 666	2 105	2 330	1%

As audiences decline at traditional movie theaters, the Bureau of Economic Analysis indicates that the online video entertainment industry is one of the leaders of economic growth (Figure 3). Online video streaming platforms, such as Netflix, Amazon, Hulu and Fandor are fundamentally changing the film industry. MoviesChain by TVzavr's project for online independent films distribution is therefore directly targeting one of the fastest-growing markets for further growth based on long-term trends in the global economy.

FIGURE 3. GROWTH OF THE HOME VIDEO ENTERTAINMENT INDUSTRY



Source:
Bureau
of Economic
Analysis, 2017

OVERVIEW OF THE FILM INDUSTRY MARKET

The countries with major film production can be sorted into four key groups, according to the number of films that are annually produced:

1. Group A (500 films a year): This category is composed of the global leaders in the film industry — the United States (U.S.), China, India, and Japan. Note that the largest faction represented is composed of Asian countries. However, the U.S. film industry is the largest in the world, both in terms of the number of films produced and the volume of box office returns. The Bureau of Economic Analysis reports that the share of the U.S. film industry, including television, accounts for 3.2% of the country's GDP. In comparison, the share of engineering and agriculture industries are only 1.2 and 1.3%, respectively. Moreover, U.S. films, both Hollywood and independent, have significantly influenced the subject matter and technology used in most films, as well as economic and other aspects of the filmmaking process on a global scale.

The main advantages the U.S. has in film production lie in its long history in creating films, a highly-developed film production and distribution infrastructure (even as the growth of movie theater chains has slowed), and its world famous movie stars. Significantly, for the past 20 years, all of the highest-grossing films in the world have been produced by U.S. companies.

TABLE 2. TOP GROSSING MOVIES IN THE WORLD

Rank	Title of Film	Year	Country	Budget	Global Box Office	Movie Studio
1	Avatar	2009	UK, USA	\$237 million	\$2.8 billion	20th Century Fox
2	Titanic	1997	USA	\$200 million	\$2.1 billion	20th Century Fox, Paramount Pictures
3	Star Wars: The Force Awakens	2015	USA	\$245 million	\$2.1 billion	Lucasfilm, Bad Robot Productions
4	Jurassic World	2015	USA	\$150 million	\$1.7 billion	Legendary Pictures
5	The Avengers	2012	USA	\$220 million	\$1.5 billion	Marvel Studios, Walt Disney Studios Motion Pictures
6	Furious 7	2015	USA	\$190 million	\$1.5 billion	Universal Pictures, Original Film, One Race Films, China Film Co., Media Rights Capital
7	The Avengers: Age of Ultron	2015	USA	\$250 million	\$1.4 billion	Marvel Studios, Walt Disney Studios Motion Pictures
8	Harry Potter and the Deathly Hallows: Part 2	2011	USA	\$125 million	\$1.3 billion	Warner Bros. Pictures, Heyday Films
9	Frozen (animated)	2013	USA	\$150 million	\$1.3 billion	Walt Disney Animation Studios, Walt Disney Pictures
10	Furious 8	2017	USA	\$250 million	\$1.2 billion	Universal Pictures, Original Film, One Race Films

The world's biggest motion picture companies are also all located in the U.S.: Warner Bros., 20th Century Fox, Paramount Pictures, Sony Pictures, Walt Disney Company, Columbia Pictures, and Universal Pictures. These major studios actively invest in film industries in other countries, with the goal of increasing revenue and overall strengthening their international positions. It is worth noting that U.S. filmmakers are increasingly choosing to make films in Scandinavian and Asian countries as well as Canada. The main reasons for this are tax breaks, compensation payments, and grants from local support funds.

In China, the film industry has been rapidly developing over the past few years, with an increase in production as much as 30-40% a year, according to experts. Currently, the Chinese film industry is the second largest in the world. Forecasts suggest that in the near future, China's film production may outpace the U.S., as a result of more active growth in movie theater chains. Agencies report that, while there are only 93 theater chains in the U.S., there are more than 400 in China. Although Hollywood films continue to dominate the global market, filmmakers will benefit from the Chinese film distribution market, which is made possible through a quota system in China for both local and foreign films.

In addition to the U.S. and China, India's Bollywood is also one of the world's largest film producers, producing an average of 1,000 films a year. According to statistics from state organizations and analytical companies, the results from 2010 demonstrate that India managed to outrank the U.S., in terms of the number of films produced. However, there are many other factors that make it difficult for India to compete with the U.S. film industry. One of the reasons for Bollywood's success is India's support and funding for national cinema.

In contrast to the U.S. and China, Japan maintains a leading position in film production because of its emphasis on popular genres, such as thrillers, horror, and animation (Anime).

2. Group B (200-500 films a year): This group is primarily composed of Western European countries, notably France, which is the leader of film production in Europe, Great Britain, Germany, and Spain. These countries are home to the largest production studios in Western Europe: Bavaria Film, EuropaCorp, Gaumont, EON Productions, BRB International, and others. Data from the European Audiovisual Observatory shows that the current share of national movie rentals in European countries is more than 40%, with the remaining 60% held by U.S. films. In addition, screen time for European films is gradually increasing. This is the result of protectionist policies implemented by European countries.

3. Group C (100-200 films a year): Latin American countries, such as Brazil, Argentina, and others make up the majority of this group.

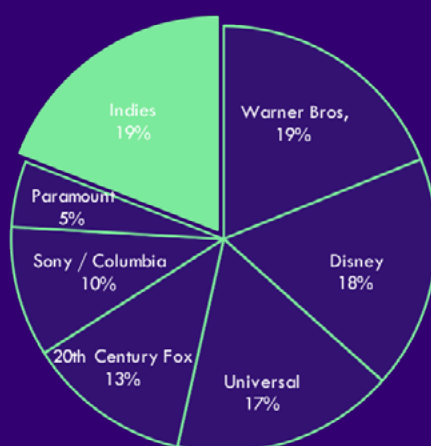
4. Group D (100 films a year): According to industry analysts, in countries such as Nigeria (Nollywood) and Pakistan (Lollywood) locally-produced movies are more popular than those from Hollywood.

SIZE OF THE INDEPENDENT FILM MARKET

PricewaterhouseCoopers (PwC) estimates that, in 2018 the global revenue of the film screening market will exceed \$110 billion. The Motion Picture Association of America (MPAA) reports that the six major movie studios (Warner Bros., Disney, Universal, 20th Century Fox, Sony / Columbia, and Paramount Pictures) account for 80% of the U.S. film industry's total revenue. In contrast, the U.S. film industry market share held by independent filmmakers in 2016 was 20% (Figure 4).

FIGURE 4. SHARES OF THE MAJOR PLAYERS IN THE U.S. FILM MARKET

Source:
Motion Picture
Association
of America, 2017

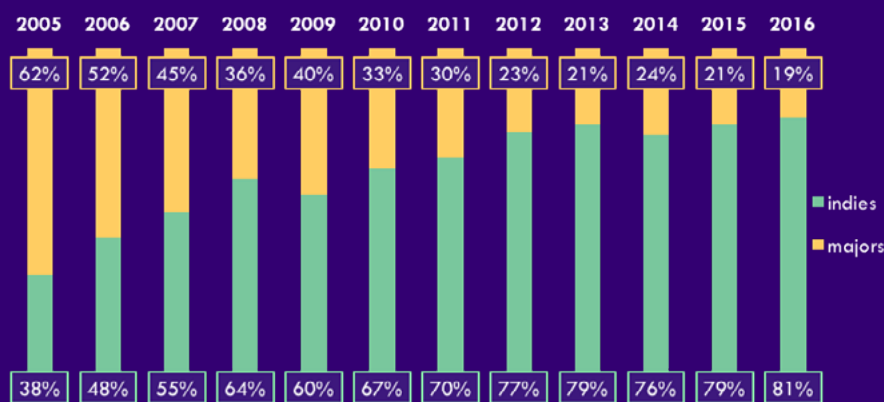


By extending the above ratio of the U.S. market share of independent filmmakers to the global market (while taking into consideration that the market share of the major U.S. studios is lower outside the U.S.) it can be estimated that the global market share of independent filmmakers is at least \$20 billion a year. It should also be noted that, in quantitative terms, the market share of independent producers is increasing: since 2005, independent filmmakers have increased their share from 1/3, to 3/4 of all films produced (Figure 5).

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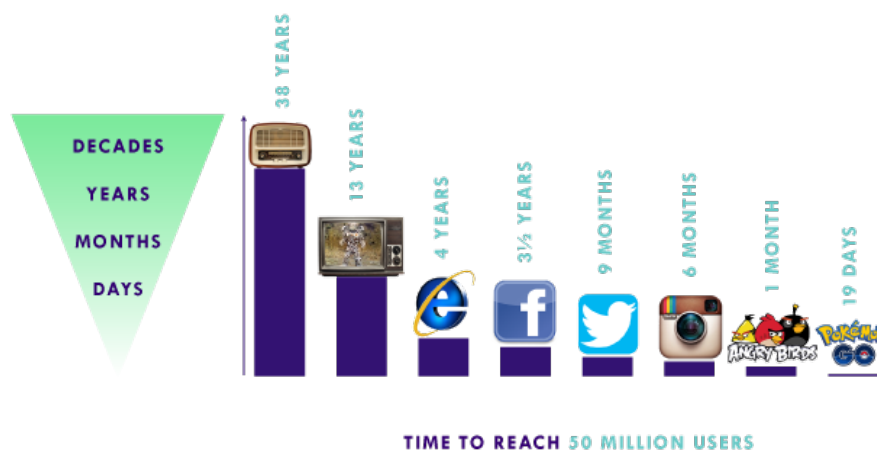
**FIGURE 5. GROWTH FOR INDEPENDENT FILM PRODUCERS' MARKET SHARE
(IN TERMS OF NUMBER OF THE FILMS PRODUCED)**

Source:
Motion Picture
Association
of America, 2017



This provides confidence that the market share of independent film producers will continue to grow. MoviesChain by TVZavr will ignite a positive feedback loop that will lead to an even larger increase in production and the market share. Our platform will further facilitate an exponential growth of the client base, therefore affirming the secular trends observed in the rapid proliferation of new technologies, platforms, and applications (Figure 6).

FIGURE 6: TIME TO REACH 50 MILLION USERS



It took 38 years for the radio client base to grow to 50 million users. In contrast, it only took 19 days for the Pokemon application to gain the same amount. MoviesChain by TVZavr will capitalize on that trend.

Key factors facilitating active development of the market are: the emergence of new production technology, especially digital, the proliferation of methods of exhibiting and selling audiovisual content, including on the Internet, and further globalization of the film industry.

GEOGRAPHICAL DISTRIBUTION OF INDEPENDENT FILM COMPANIES

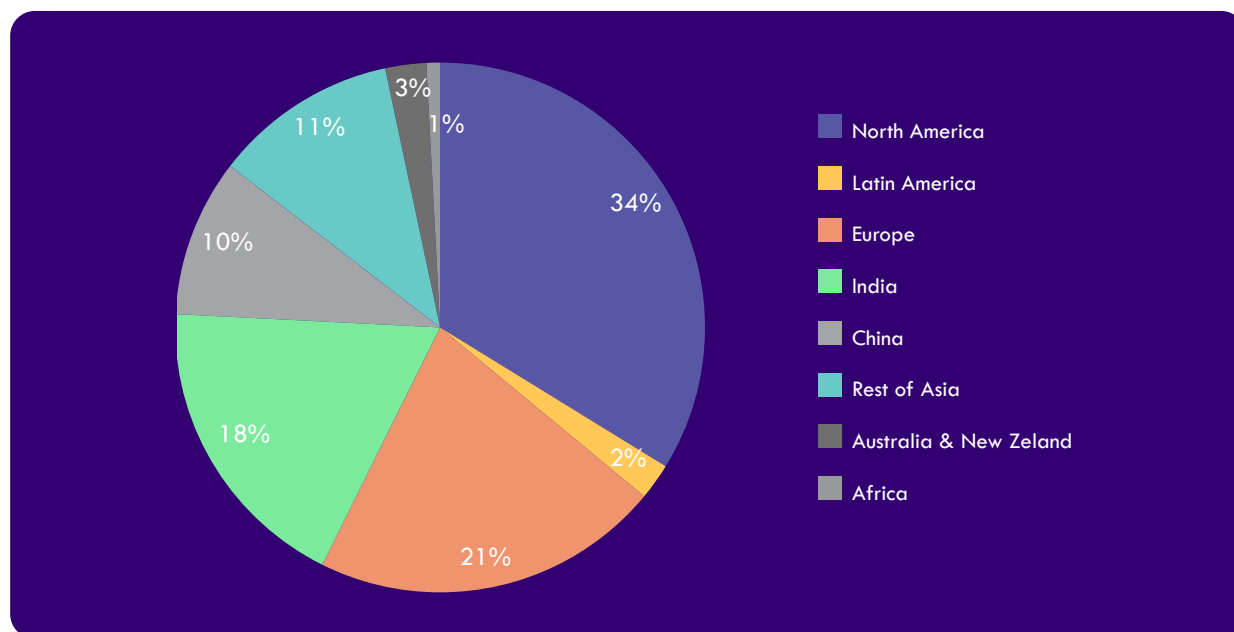
As outlined above in Table 3 and Figure 7, the majority of independent filmmakers are located in North America and Europe. The Asian market share is also significant.

TABLE 3. NUMBER OF INDEPENDENT FILM PRODUCERS ON THE GLOBAL MARKET BY COUNTRY

Region	Number of Independent Film Producers
North America	111
Latin America	7
Europe	69
India	60
China	32
Rest of Asia	37
Australia & New Zealand	8
Africa	3

Source:
Expert Analysis
by Elephant
Marketing, 2018)

FIGURE 7. GEOGRAPHICAL DISTRIBUTION OF INDEPENDENT FILM PRODUCERS BY PERCENTAGE



Since the independent film industry is so well-distributed geographically, this allows MoviesChain by TVZavr to enter into all the major global film markets. The potential growth outlined earlier in emerging independent film markets additionally creates unparalleled opportunities for the growth of MoviesChain by TVZavr.

INDEPENDENT FILM DISTRIBUTION SYSTEM

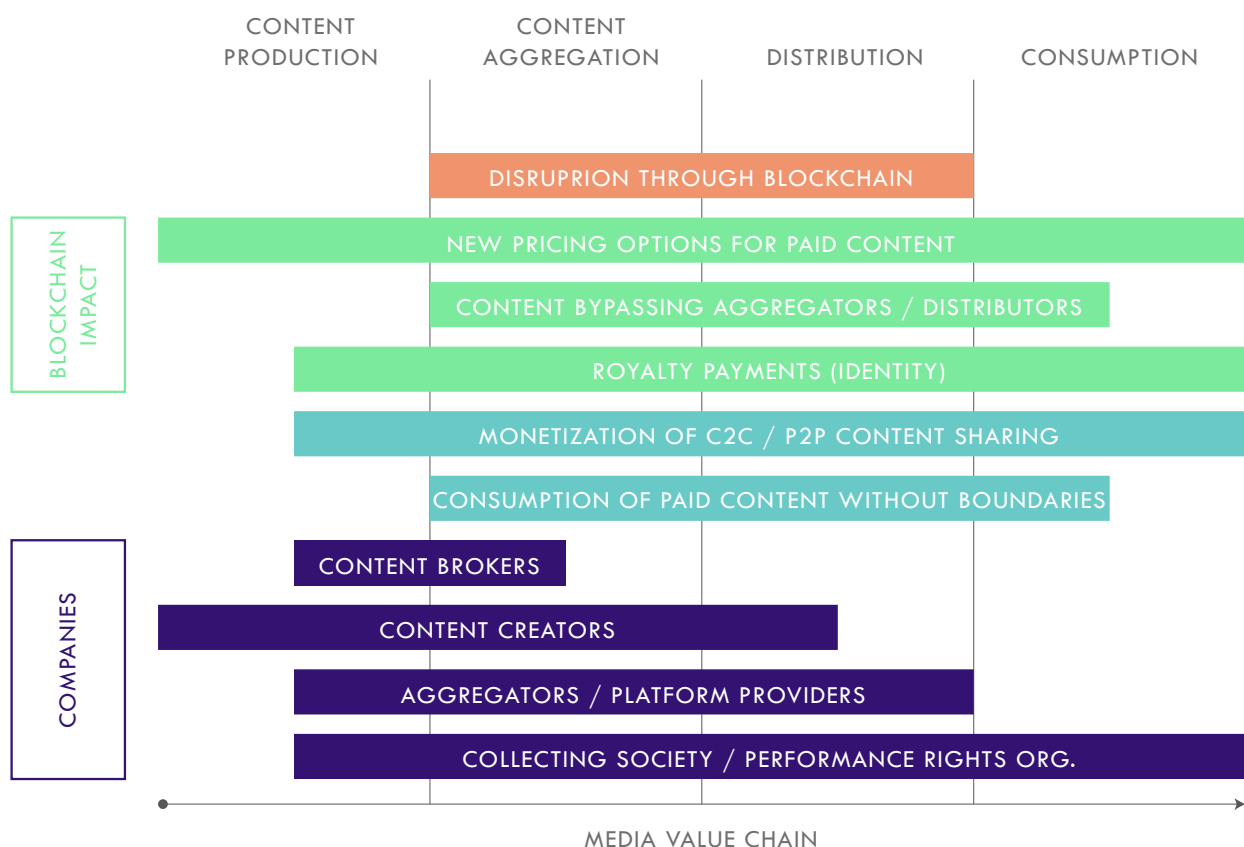
Independent film producers also often experience great difficulty when distributing content, including through on-demand video viewing platforms. In order to facilitate content distribution, the Indie film industry is active at several major film events and exhibitions, including the March du film, European Film Market (EFM), American Film Market Conferences, the Hong Kong International Film Festival, MIPCOM, and several other film festivals around the world, including Toronto and Sundance.

Independent film studios must be especially careful when planning their annual budgets. They are not always able to afford participation in more than one or two festivals a year. In addition to meeting buyers and distributors at film festivals, independent film producers use social networks as well as traditional marketing tools to draw attention to their films.

In remedy to these film distribution concerns, MoviesChain by TVZavr's blockchain technology is now ready to address the needs and interests of the independent film industry. By eliminating third-party in the distribution of content, such as platform providers and royalty collection services, blockchain technology importantly offers up the markets directly to independent film producers and copyright owners.

Therefore, traditional media distribution is already endangered by new block-chain-based payment and smart contract options (Figure 8). The technological advances of blockchain can more effectively and securely reset pricing, direct advertising, handle revenue sharing and royalty payment processes. With the decentralized platform of blockchain technology, payments and advertising revenues will no longer be collected by a centralized authority, such as a traditional brick-and-mortar bank, thus payment transactions will be less costly. The distribution of revenues will now instead be automated with pre-defined smart contracts.

FIGURE 8. BLOCKCHAIN TECHNOLOGY AS A REVOLUTION IN FILM DISTRIBUTION



OVERVIEW OF MOVIESCHAIN BY TVZAVR V. 1.0

In order to solve the distribution and funding problems mentioned above, as well as several others, MoviesChain by TVzavr has developed an Ethereum-based platform, which directly links viewers with both major and independent film producers. Four main benefits of MoviesChain by TVzavr v. 1.0 are:

1. A user-friendly navigation interface
2. State of the art recommendation system
3. Attractive pricing for viewers
4. The ZVR crypto-token

MoviesChain by TVzavr works by having ZVR tokens transfer value from an independent film rights owner directly to a customer over the MoviesChain by TVzavr network. Independent film rights owners can customize conditions of access to the video content under the terms of Ricardian smart contracts. This will allow independent films rights owners both to dictate and enforce the terms of access to the video content. Both customers and independent films rights owners, or independent film producers, will also be able sell ZVR tokens on the secondary market.

To enhance customer experience, the platform will be equipped with a recommendation system that is based on the selected country of the user, the user's activity, as well as their search history.

All content placed by rights holders or independent movie producers will be cryptographically protected, using MoviesChain by TVzavr's own Digital Rights Management (DRM) system based on the Advanced Encryption Standard (AES-128), and distributed to clients via Content Distribution Network (CDN).

MoviesChain by TVzavr will be one of the first blockchain platforms using Ricardian smart contracts, which are now legal in several U.S. states. Terms of use for ZVR tokens are written in the Turing-complete programming language, known as Solidity. Independent film rights owners will be able to design the terms of their ZVR's, using a user-friendly Application Programming Interface ("API"). Specialized technical knowledge will not be required, which is the case with other smart contract programming languages.

A Ricardian contract is both readable by humans as well as can be compiled by a computerized machine in ways that both machine and human agree on how to

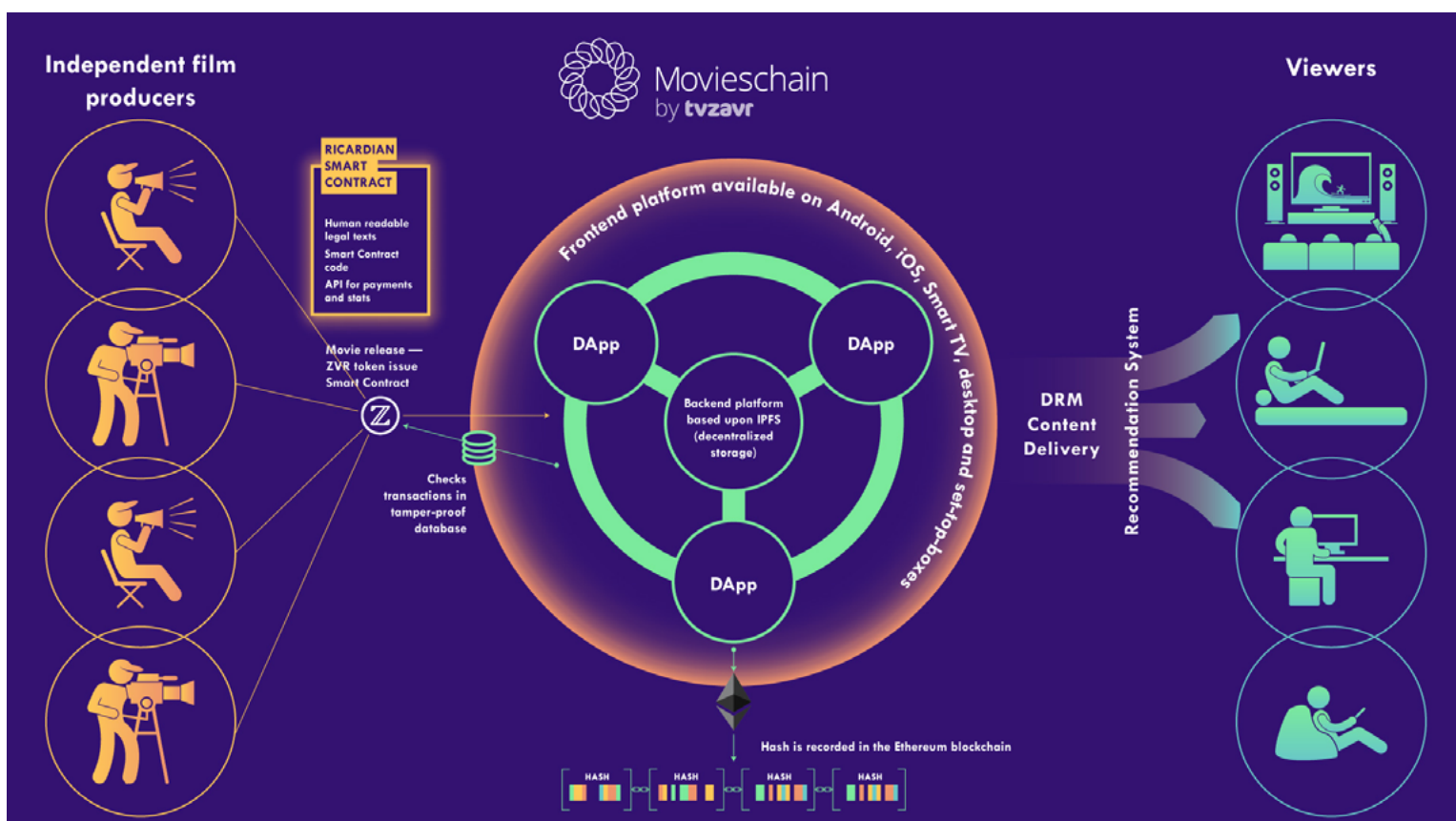
execute the contract. On an executive level, Ricardian contracts are traditionally legal documents that have several components, such as a cryptographic hash, that can be read by a machine. These legal documents are linked through a hash to an equivalent smart contract.

By definition, smart contract refers to any contract capable of automatically enforcing itself, without a third-party between the individual participants. Smart contracts are written as computer programs, rather than in legal language on a printed document.

Smart contracts are modular, repeatable, and autonomous scripts, usually running on a blockchain, which represent unilateral promises to provide a determinate computation. These scripts are stored in the blockchain at a particular address, which is determined when the contracts are deployed to the blockchain. When an event prescribed in the contract happens, a transaction is sent to that address, and the distributed virtual machine executes the script's operation codes (or clauses), using the data sent with the transaction.

Directly after the completion of the registration process on the platform, MoviesChain by TVZavr's customers will automatically have a ZVR wallet created for them. This will be done for both content rights holders and independent film producers (Figure 9). Before the content becomes available for the viewers, MoviesChain by TVZavr will verify if the content belongs to a content rights holder, or to an independent film producer.

FIGURE 9. MOVIESCHAIN BY TVZAVR



Once verification is completed, content is immediately made available to our customers on our personalized platform, which has been widely used since 2010. This system is available on the Internet (tvzavr.ru and ruskino.net), iOS, and Android (Figure 10), as well as devices that support Smart TV (Samsung, LG, Philips, Sony, Panasonic, Toshiba, etc. (Figure 11). In order to provide the best service for MoviesChain by TVzavr's customers, the CDN network from Akamai is used.

Content rights holders and independent film producers will have the opportunity to choose their preferred method of royalty payment in either ZVR tokens, or in fiat currency, by using existing platform settings. They will also be able to select the frequency of conversions between fiat currency and ZVR tokens. MoviesChain by TVzavr platform automatically performs all conversions that take place between ZVR tokens and fiat currencies at the market exchange rate. In order to carry out transactions using fiat currencies, customers have options to pay via VISA, MasterCard, or PayPal. Directly after the transaction, the registry database is automatically updated as the platform generates all supporting documents.

Transaction data is entered into the database using the following algorithm:

- N% goes to the account of the rightsholder, or producers of independent films.
- (100-N%) goes to MoviesChain by TVzavr's account.
- 10% of MoviesChain by TVzavr's share is allocated to the bonus pool.

If required, content rights holders and independent film producers can check all transactions in the ledger database, along with database hashes, that are securely protected in the Ethereum blockchain.

The project will be accessible on the Internet, mobile platforms (iOS and Android), Smart TV, and set-top boxes (all major brands). It will also be possible to start and continue watching the same movie on different devices (multiscreen).

FIGURE 10.
IPHONE INTERFACE

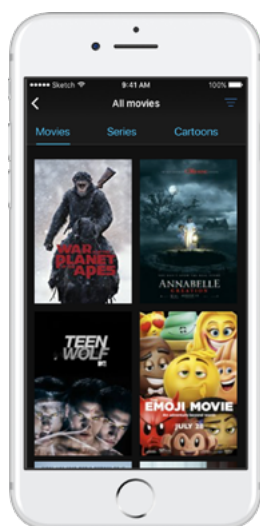
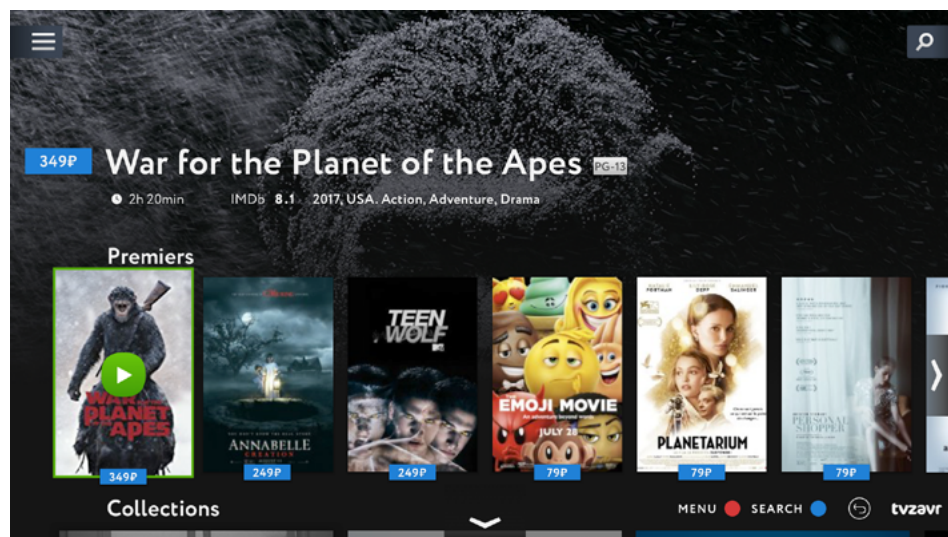


FIGURE 11.
SMART TV INTERFACE



Because of customers' enhanced film access and viewing experiences, the MoviesChain by TVzavr platform will rapidly become the best entertainment video service of its kind. It will also be enhanced by a special Customer Rewards Program: The MoviesChain by TVzavr platform will allocate 10% (less rights holders' shares) of weekly revenue to a bonus pool. This system of revenue collection will be 100% transparent, and all customers will have the ability to check the collected funds in real time. Once a week, at midnight on Sunday (12:00 AM GMT), there will be a special contest, using the following smart contract algorithm based on the following conditions:

1. The key component of the reward program is the final hash code generated on the Ethereum network by midnight on Sunday. This hash code will be used as a seed in a random number generator embedded in the smart contract. Six winners will be determined from the output of the MoviesChain by TVzavr random number generator.
2. The algorithm used for generating random numbers can only influence existing wallet balances. The more funds owners have in their accounts, the greater their chances of winning. Having a large balance does not guarantee a win; however, it does increase the chance of winning.
3. Six wallets are selected by the smart contract, and the bonus is awarded, according to the following formula: 30% to the winner, 40% to two second places (20% each), and 30% to three third places (10% each).
4. Every MoviesChain by TVzavr customer that has made at least one purchase during the current week is able to participate in the Customer Rewards.
5. Within 48 hours of their being announced, ZVR tokens will be transferred to the wallets of winners. This Customer Reward program will further incentivize TVzavr MoviesChain's customers to spread the word about the platform, thereby increasing the growth of our customer base.

DEVELOPMENT PLAN FOR MOVIESCHAIN BY TVZAVR V. 2.0

GENERAL DEVELOPMENT PLAN

After the launch of MoviesChain by TVzavr v. 1.0 platform, our plan is to further expand the product model in order to create a global social ecosystem that will fully support independent film producers. MoviesChain by TVzavr v. 2.0 will thus give every potential filmmaker everything they need to start a successful career.

The social ecosystem of MoviesChain by TVzavr v. 2.0 will include:

- **MoviesChain University**, a built-in education-enhanced experience
- **MoviesChain Screen**, a built-in social network that will provide communication with specialists to enhance the formation and development of project teams
- **MoviesChain Investment** platform, for quick and easy funding via crowdfunding to create new films
- **MoviesChain Awards** platform, which will allow talent to participate in local, national, and international film festivals in order to boost popularity of their films
- **MoviesChain Target**, an advertising platform that will bring together independent filmmakers from around the world and enable them to promote their projects to specific target audiences
- **MoviesChain Promotion**, a platform that provides strategic interactive marketing communications

When MoviesChain by TVzavr v. 2.0 is implemented, an integrated social system, geared towards developing a marketing vision for independent filmmakers will be created. It will offer research pertaining to viewer interests, both on the platform and off. Advanced marketing solutions, the education platform, crowdfunding, and the social network will all allow independent filmmakers the opportunity to create high-quality content, advertise their films to audiences, and gain opportunities to fund their film projects.

PLATFORM COMPONENTS

MoviesChain Target

This is an advertising component in the platform that brings together independent filmmakers from around the world and allows them to promote their projects to specific target audiences. The partner program, MoviesChain Target, will give filmmakers an opportunity to monetize their video entertainment content by advertising on the platform.

An auction-pricing model and powerful targeting tools will ensure maximum efficiency when it comes to advertising campaigns. Film producers will get the opportunity to monetize their video entertainment content through a base of millions of users that will promote these products on MoviesChain Target.

Advertisers will be able to choose target audiences based on interests, demographics, behavior, and other parameters. The MoviesChain Target advertising network will provide a wide range of advertising formats: banners, full-screen, floating, and native blocks.

The main advantage of MoviesChain Target is the ability to share an advertising message to audiences that will find it interesting. This can be, for example, someone who loves fantasy films, or someone who loves romantic comedies. This direct targeting makes advertising more effective, which is important when paying on cost-per-view ("CPV"). It also reduces the negative impact of advertising to the wrong audience.

MoviesChain Target also reduces advertising costs, without a decrease in targeted traffic. This works with almost all payment models, including CPV. The right kind of targeting will also improve the quality of page hits from search engines.

Targeted advertising is easier to track and manage. By understanding the target audience, it is easier to modify advertising campaigns, and ultimately, optimize the budget.

MoviesChain University

This is an online university that offers a wide-range of Film Education, Film History, Film Theory and Film Aesthetics courses that have been developed to meet film industry standards. At MoviesChain University, one can study Acting for Film, Photography, Documentary Filmmaking, Producing, Screenwriting, 3D Animation and Visual Effects, Cinematography, Broadcast Journalism, Computer Game Design, Editing, Musical Theater, and Graphic Design. Students will be given visual, acting, and technical tasks throughout the program that will prepare them for the real filmmaking process. In addition to writing scripts, working with actors, producing, directing, and editing their own films, students will also learn related specialties that will help them in their projects.

Students will further be taught to be decision makers, and to obtain the communication skills needed to be part of successful creative teams. Each student will write, film, edit, and produce his or her own projects. Students will also be involved in the projects of fellow students, an invaluable experience in teamwork and networking. Students will also get an opportunity to pursue an internship.

At MoviesChain University, professors are members of the film and television industry who are prepared to share their experience and skills.

MoviesChain University will thus offer a world-class film education that is available to everyone, everywhere. Unlike traditional online learning (e.g., the Independent Film School, UCLA, International Career Institute), or online learning platforms (Udemy, Khanacademy, Skillshare, Coursera), the MoviesChain University online platform will provide classes for free, or at least partially free. In contrast, the cost of studying Film Production at UCLA is \$10,500 a year.

At MoviesChain University, the educational program will cover the responsibilities that filmmakers have, such as developing scenes, positioning cameras, lighting, directing actors, writing dialogue, checking scripts, storyboarding, and correcting problems. Students will also analyze all the responsibilities that directors have both in production and postproduction. The entire production process is explained so that filmmaking is more efficient, scenes can be understood, and films can be completed properly. The program will further instruct students on how to optimize budgets in order to produce quality films that audiences want to watch.

MoviesChain Screen

This is a social network that allows independent film producers, and users interested in independent films, to introduce themselves, communicate with each other, establish social ties, and to create their own teams for producing movies. The content is created by users (UGC, user-generated content).

The social network, MoviesChain Screen, brings together not only people interested in film, but many others, from all different nationalities, religions, professions, social groups, ages, genders, etc. MoviesChain Screen will be used by filmmakers and other individuals alike. All users will be able to communicate with each other directly, without having to use other tools, such as email or instant messengers. Users will also be able to comment on posts. MoviesChain Screen additionally has the tools required to create interest communities, where communication can also take place in smaller groups.

What makes MoviesChain Screen convenient is that all the contacts are kept in one place, where one can learn about all friends and share information quickly and efficiently. Managing a page will create a certain presence that is required for releasing a film with popular support. If a page is not properly maintained, it will be possible to lose standing with your potential audience. MoviesChain Screen is thus not only a way

to find out about friends, but also a way to get news. News spreads very quickly over social media, and social media can often influence public opinion more than traditional media does.

MoviesChain Screen will also provide a lot of entertainment, as well. Music, movies, meeting new people, and networking are all possible on this platform. Some services will be free, while others are available for a fee.

MoviesChain Investment

This platform makes raising money easier by creating a model that is better than traditional forms of investment. Anyone who wants to get funding just has to register and post a project description on MoviesChain by TVzavr. The platform will integrate a system of criteria that will include crowdfunding projects.

Project owners will need to set the time period and minimum amount of funds to be raised. If the project fails to collect the necessary amount by a certain date, the funds will be returned to investors. MoviesChain Investment does not charge commission on the funds raised. Unlike many other fundraising platforms, MoviesChain Investment also importantly does not claim ownership of the projects that are accepted for publication on the platform.

MoviesChain Investment will be the best platform for discovering great projects and raise funding for creative ideas to become a reality. In contributing to independent film production, users become both investors and insiders as they support projects, all of which will facilitate further growth.

Millions of people all over the world visit crowdfunding platforms each day in search of new ideas. In giving filmmakers a platform to launch their projects, MoviesChain Investment will be helping to create innovation in cinema, while also supporting upcoming talent in achieving their dreams.

MoviesChain Awards

This is an online platform that gives talented independent filmmakers the opportunity to participate in annual local, national, and international film festivals in order to advertise and create awareness of their work. In addition, an exclusive rating system will be used on the platform to select the best work from MoviesChain University students.

MoviesChain Awards will be a source of inspiration for cinema. By supporting participation in film programs, seminars, group discussions, and joint projects with other social and cultural figures, MoviesChain Awards will also be promoting creativity.

MoviesChain Awards will regularly organize special presentations that show new perspectives, provide insight into key topics, create new networking opportunities, and explore the ways that film intersects other creative disciplines.

The MoviesChain Awards program will further offer independent film producers grants to study at prestigious universities around the world. Working closely with individually-selected mentors and experts allows new directors to learn how to take the steps necessary to successfully launch their projects.

The close relationship between MoviesChain Awards and independent filmmakers will be unique, allowing for exceptional synergy between them.

All of these projects come together to form a single social global ecosystem that supports independent filmmakers and provides them with what they need to get started on successful careers.

MoviesChain Promotion

MoviesChain Promotion's integrated communications strategy is aimed at increasing viewers interested in independent cinema through creating loyalty and sales promotion programs that will enable user involvement to grow quickly. This program is set to develop cost-effective marketing solutions to support the MoviesChain online platform.

MoviesChain Promotion is comprised of five levels of effective communication:

1) defining the target audience, 2) setting communication goals, 3) working with messages, 4) choosing communication channels, and 5) determining the size of the budget.

The marketing communications function of MoviesChain Promotion also includes five basic tools:

- 1. International Public Relations:** MoviesChain Promotion is a well-designed product that is coordinated with other promotional tools and serves as an international public relations program. International PR in the MoviesChain Promotion includes participation of independent filmmakers in film festivals and coverage in PR communication tools, such as articles and press releases.
- 2. Advertising:** For the need to get information out to a large audience, the most effective and least expensive advertising forms will be chosen.
- 3. Sales Promotion:** A key element of a marketing campaign in the MoviesChain Viewer is that customer interest can be gained through preview viewings, coupons, and monetary compensation (price discounts).
- 4. Sponsorship:** MoviesChain Promotion will assist in financing events and programs designed to create contact with the brand, such as organizing festivals and charitable events.
- 5. Direct Marketing:** This includes mailing lists, telemarketing, Internet marketing, etc. MoviesChain Promotion will primarily use Internet marketing, the most cost-effective form of direct marketing, through the use of resources related to potential audiences, such as online film sites, banner ads in forums, social networks, and mobile apps, etc.

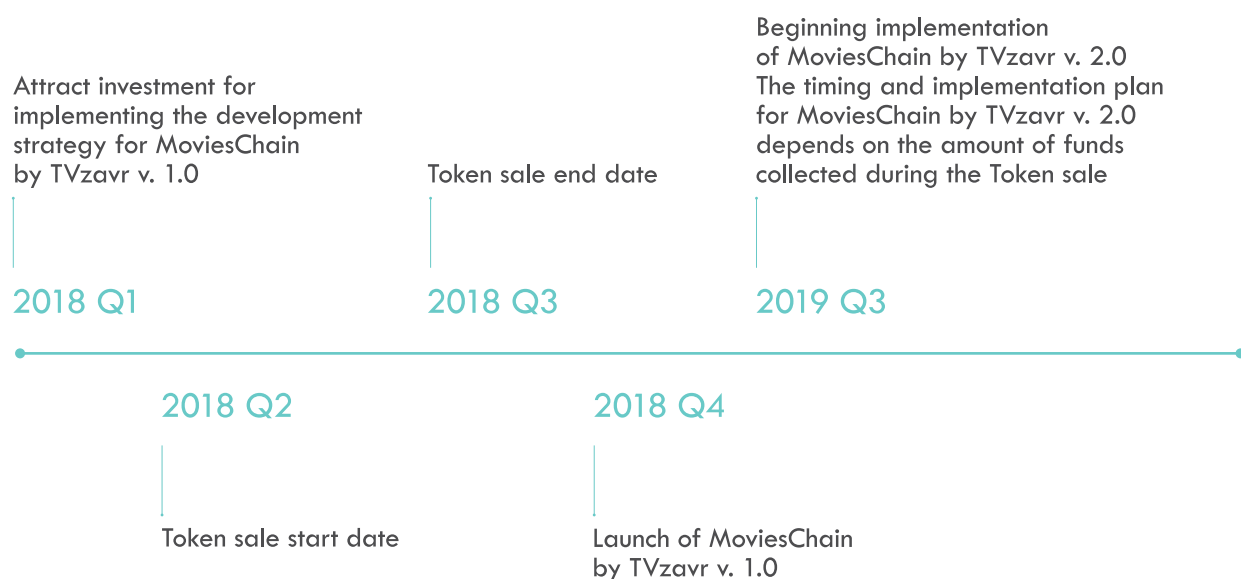
MoviesChain Promotion's marketing strategy will also involve a target audience that prefers major movie releases. According to the estimates of Elephant Marketing, the main targets for independent cinema audiences are white-collar, college educated males and females, ages 25-44. Price is not a major factor when it comes to choosing and buying Indie movies online. The most important things for consumers are quality and unique content. Content and advertising messages in MoviesChain Promotion will thus be based on target audience preferences.

Advertising	Sales Promotion	Sponsorship	International PR	Internet Marketing
Magazines	Coupons	Festivals	Articles	Banners
Notices in the Media	Preview Viewings	Charity Events	Press Releases	Forums
In Movies	Monetary Incentive		Presentations (Webinars)	E-mail Mailing Lists

Source:
Expert Analysis
by Elephant
Marketing, 2018

MoviesChain Promotion and MoviesChain Target will work to provide cheap access to the market to catch the attention of potential audiences. This will cut out third-parties in advertising as well as use communication channels both effectively and economically.

PROJECT TIMELINE



TOKEN OPERATIONS

TOKEN SALE PHASES

The Token sale will take place in 5 stages.

During the first stage, only whitelist members will be able to acquire tokens. It is possible to sign up for the whitelist by submitting personal data on the site.

- The first third of whitelist members will receive a 25% bonus.
The remaining whitelist members receive a 20% bonus.
- The second stage has a bonus of 15% of free tokens.
- The third stage has a bonus of 10% of free tokens.
- The fourth stage has a bonus of 5% of free tokens
- The fifth stage has a bonus of 3% of free tokens.
A bonus of up to 10% will be given for the number of tokens purchased:
 - 10,000 — 50,000 ZVR — +3% of free tokens
 - 50,000 — 150,000 ZVR — +5% of free tokens
 - 150,000 — 350,000 ZVR — +7% of free tokens
 - over 350,000 ZVR — +10% of free tokens

Terms and conditions of the Token sale will be clarified closer to the launch of the Token sale.

TOKEN SALE

ZVR will be launched on the Ethereum blockchain as ERC tokens.

After a certain number of tokens have been sold, the cost of tokens will gradually increase over time. The ZVR Token sale will take place from 2018 Q2 to 2018 Q3. The exact date of token sale to be announced. The softcap will be \$5 million, and the hardcap will be \$30 million. Acceptable cryptocurrencies that can be used during the process of Token sale are: ETH and BTC. The price for tokens will be determined when the Token sale launches. All unsold tokens will be burned. In the case that the revenue from the Token sale is less than \$5 million, then all collected funds will be returned to the original owners.

Since part of the payments will be made in fiat currencies, MoviesChain by TVzavr will buy a part of a token free float from exchanges at the prevailing market rate. That is necessary because 10% of all the revenues of the platform irrespectively of the method of payment is allocated to the Customer Rewards Program.

We acknowledge that this may create substantial buying pressure on ZVR tokens on the secondary market. This happens if a large amount of transactions is made in fiat currency, and in the event this occurs MoviesChain by TVzavr will be forced to sell fiat currencies, and buy ZVR tokens in order to have enough tokens available for the bonus scheme described above (Overview of MoviesChain by TVzavr V. 1.0). In the case of a significant price appreciation, we may consider launching another token generating event to restore the market equilibrium. Given the fact that revenues of tvzavr alone were \$10 million in 2017, we estimate that yearly revenues of MoviesChain by TVzavr will be around \$50-\$100 million which will create a significant buying pressure but will not destabilize the market completely. Therefore, in our base scenario an additional token generating event will not be needed. In Table 5 below our projections of the amount of the tokens to be bought on the secondary market in one year for distribution via the bonus scheme, as a function of yearly revenue and percentage of transactions in fiat currencies, are listed.

**TABLE 5. FORECAST OF TOKENS TO BE PURCHASED ON THE SECONDARY MARKET
IN A YEAR FOR BONUS POOL DISTRIBUTION**

(Note: The amounts above deal with revenue received by the platform after allocating payment to rights holders.)

Annual Revenue (USD thousands) / % of transactions	10%	20%	30%	40%	50%	60%	70%	80%	90%	100%
5 000	50	100	150	200	250	300	350	400	450	500
10 000	100	200	300	400	500	600	700	800	900	1 000
15 000	150	300	450	600	750	900	1 050	1 200	1 350	1 500
20 000	200	400	600	800	1 000	1 200	1 400	1 600	1 800	2 000
25 000	250	500	750	1 000	1 250	1 500	1 750	2 000	2 250	2 500
30 000	300	600	900	1 200	1 500	1 800	2 100	2 400	2 700	3 000
35 000	350	700	1 050	1 400	1 750	2 100	2 450	2 800	3 150	3 500
40 000	400	800	1 200	1 600	2 000	2 400	2 800	3 200	3 600	4 000
45 000	450	900	1 350	1 800	2 250	2 700	3 150	3 600	4 050	4 500
50 000	500	1 000	1 500	2 000	2 500	3 000	3 500	4 000	4 500	5 000
55 000	550	1 100	1 650	2 200	2 750	3 300	3 850	4 400	4 950	5 500
60 000	600	1 200	1 800	2 400	3 000	3 600	4 200	4 800	5 400	6 000
65 000	650	1 300	1 950	2 600	3 250	3 900	4 550	5 200	5 850	6 500
70 000	700	1 400	2 100	2 800	3 500	4 200	4 900	5 600	6 300	7 000
75 000	750	1 500	2 250	3 000	3 750	4 500	5 250	6 000	6 750	7 500
80 000	800	1 600	2 400	3 200	4 000	4 800	5 600	6 400	7 200	8 000
85 000	850	1 700	2 550	3 400	4 250	5 100	5 950	6 800	7 650	8 500
90 000	900	1 800	2 700	3 600	4 500	5 400	6 300	7 200	8 100	9 000
95 000	950	1 900	2 850	3 800	4 750	5 700	6 650	7 600	8 550	9 500
100 000	1 000	2 000	3 000	4 000	5 000	6 000	7 000	8 000	9 000	10 000

TOKEN DISTRIBUTION

100 million tokens will be issued:

- 70% will be distributed during the initial sale
- 5% will remain in the reserve fund in the case it is not possible to purchase tokens on the secondary market for the reward program
- 2% will be set aside for the bounty campaign
- 23% will be transferred to the initial investment team

All allocations will be changed proportionally, keeping the same percentage of allocation for initial sale, reserve fund, bounty campaign and allocation to the team, if less than 70 million tokens are sold during the initial sale.

Distribution of funds received from the original token release:

- Marketing-50%
- IT Development-20%
- Operating Expenses-20%
- Legal Support-5%
- Board of Directors and Advisory Board-5%

TOKEN ISSUE

ZVR tokens will be issued by MoviesChain by TVzavr. The company was created with the purpose of issuing tokens and is registered in the British Virgin Islands.

DILUTION POLICY

MoviesChain by TVzavr will not dilute the value of ZVR tokens by generating additional ZVR tokens for MoviesChain by TVzavr v. 1.0. Additional tokens may be issued, only in the case of significant price appreciation of ZVR token and MoviesChain by TVzavr's inability to buy tokens from the secondary for the bonus scheme described in the Token sale Phases.

ZVR TOKEN UTILITY

ZVR token owners have the right to use them to watch independent films as well as other movies on tvzavr.ru and ruskino.net on all devices. There are more than 40,000 films on tvzavr.ru and ruskino.net platforms. They will also be able to participate in the Customer Reward scheme described in Overview of MoviesChain by TVzavr v. 1.0.

Another important aspect of owning tokens will be the ability to give them to other users who have left reviews or recommendations for a film. This motivates users not only to consume content, but also to create a quality ratings and feedback system. Token holders will not be able to gain revenues from passive investment.

DISTRIBUTION

After the Token sale, the tokens will be cross-listed on cryptocurrency exchanges, potentially Bittrex, Poloniex, Kraken, and others.

OUR TEAM

The MoviesChain by TVzavr team is comprised of more than 70 people. The following is information about our management and developers below:

MANAGEMENT

ALEXANDER PAVLOV, CEO



Alexander came to tvzavr in 2015 as its Technical Director. He has experience working at a number of leading IT companies, notably Cloud Mechanics. He has nearly 30 years of experience in information technology, including big data analysis, payment applications, advisory services, and blockchain technology. He earned a Bachelor's degree (1983), Master's degree (1985), and Doctoral degree (1989) in Electrical Engineering at the St. Petersburg State University of Communications. He manages tvzavr Development and is [a participant in the Skolkovo Technopark](#).

OLESYA TEPLOVA, PUBLIC RELATIONS DIRECTOR

Olesya Teplova is an experienced specialist in International Digital PR. She has 13 years' experience working on large-scale international PR campaigns. Olesya graduated from Moscow's State University of Lomonosov with a degree in Journalism. She also holds a mini-MBA from the International Business Academy. Since 2015, Olesya has been working as PR Director for tvzavr. Since 2017, she has been in charge of the MoviesChain by TVzavr project PR and corporate communications in Russia. Olesya has won a number of international PR awards: Russian Media Manager, Silver Archer USA, Best Corporate Communications & Corporate Relations Directors, and TOP-COMM 2016 and 2017.



ELENA KHEBNIKOVA, CONTENT DIRECTOR



Elena Khlebnikova came to tvzavr in 2015 as its Content Director. She has worked in this area since 2009. Before coming to tvzavr, Elena worked at Megalabs (Megafon), Lepolis Production, and Cinema without Frontiers. She holds a degree in Economic Analysis from State Management University. She is on the Expert Council of Ministries for Culture and Cinematography.

ANGELIKA KRISTEVA, HEAD OF INTERNATIONAL COMMUNICATIONS

Angelika graduated with honors from the People Friendship's University of Russia, with a degree in International Relationships. Angelika started her career with the Olympic Committee Sochi 2014, where she was in charge of the Transport Department PR and GR. After the 2014 Winter Sochi Olympics and Paralympics were held, she won a grant and earned her Master's degree in Business Marketing and Communications at University of Valencia, Spain. Experienced in international communications, Angelika has worked at the International Company EMS on a number of successful PR-cases, including digital start-up campaigns. She was one of founders of the Association of Congress Center of Valencia, and in 2015 was given an award in Business Development in Valencia, Spain. During the last two years, Angelika has worked as Marketing & Communications Head at the Swiss Company, Breitling, in Russia. Since the fall of 2017, she has been part of the international VoD tvzavr team and is in charge of the project at the international level.



VARVARA DAVYDOVA, HEAD OF BUSINESS DEVELOPMENT



Varvara joined tvzavr in 2015 as the Director of Business Development. In 2016, she was promoted to her current role. She has been working in advertising since 2007. Before joining tvzavr, she worked for leading Russian internet projects, such as Rambler and Afisha. She holds a Bachelor and Master's degrees in Journalism and Advertising from the Russian Humanitarian University.

DEVELOPMENT

SERGEY KLIMENTOV, IT DEVELOPER



Sergey is a seasoned IT professional, with 12 years' experience in the industry. He is well versed in C++ (Qt, MFC libraries) as well as in Blockchain networks. He holds Bachelor and Master's degrees in Physics from Moscow State University.

EUGENE RYBAKOV, LEAD SOFTWARE DEVELOPER

Eugene joined tvzavr in 2015 as Lead Software Developer. He has nine years of industry experience. He is proficient in multiple computer languages, such as JSvanilla, PHP, C++, and Assembler. He graduated from Moscow Institute of Radio Electronics and Automatics with a Master's degree in Computational Mathematics.



MIKHAIL MIKHALEVICH, HEAD OF HARDWARE DEPARTMENT



Mikhail joined tvzavr in 2009 as a Head of the Hardware Division. He holds a Master's degree in Physics from Moscow Institute of Physics and Technology.

ARTEM MKHITARYAN, SENIOR SOFTWARE ENGINEER

Artem joined TVzavr in 2017 as a Software Developer. He has three years of work experience. He has extensive experience in the development of web-based, iOS-based, and Android-based applications. He is proficient in JavaScript, NodeJS, PHP, Python, HTML, CSS, Jade, SASS/LESS, Swift, Java, C#, C/C++ and Shell, Bash. He is a graduate of the Moscow University of Finance and Industry, where he received a Master's degree in Corporate Information Systems.



KONSTANTIN KORITICH, SOFTWARE DEVELOPER



Konstantin joined tvzavr in 2010 as a Software Developer. He is a seasoned professional with 16 years of industry experience. He is proficient in actionScript, JavaScript, Flash, and HTML5 technologies.

DMITRIJ ZIMOGLIADOV, LEAD WEB DEVELOPER

Dmitrij joined tvzavr in 2014 as a Web Developer. He is a seasoned professional, with 25 years of industry experience. Dmitrij is fully proficient in Python, JavaScript, Django, PostgreSQL, and others. He graduated from the Moscow Aviation Institute. S. Ordzhonikidze (1992) with a degree in Systems Engineering.



SERGEY KOZHEVNIKOV, LEAD WEB DEVELOPER



Sergey joined tvzavr in 2010 as a Lead Software Developer. He has 16 years of industry experience and is fully proficient in Erlang. He graduated from the Moscow Engineering Physics Institute as a Mathematical Engineer.

ADVISORY TEAM

DR. ALEXEY YEREMENKO, FINANCIAL ADVISOR

Alexey is a seasoned investment professional who assists MoviesChain by TVzavr in structuring solutions. Over the course of his illustrious international professional career, Yeremenko has worked as a portfolio manager and structure and quantitative analyst in global financial institutions, such as Merrill Lynch, in New York, Nordea, in Copenhagen, London Bridge Partners, in London, Polaris Capital Management, in Lausanne, and EWUB, in Luxembourg. He holds Bachelor and Master's degrees in Applied Mathematics from the Moscow Institute of Physics and Technology and an ABD degree in Finance from the University of Wisconsin, Madison.



DR. JESSICA HOPE JORDAN



Jessica Hope Jordan is a Visiting Lecturer in Nineteenth-Century American Literature in the English and the Film Studies Departments at the University of California, Davis, where she has taught English Literature and Film Studies for eighteen years. She has also been an Assistant Professor in English at University of the Pacific. She holds a Doctoral Degree in English Literature and Film Studies and a Master's degree in Shakespeare from the University of California, Davis. She earned her Bachelor's degrees in English and Film Studies from the University of the Pacific. She is creator and co-chair of the UC Davis Film Symposium. An award-winning writer, Jessica published a book on the history of Hollywood: "The Sex Goddess in American Film, 1930–1965: Jean Harlow, Mae West, Lana Turner, and Jayne Mansfield" (Cambria Press, 2009). She has also published scholarly articles on both literature and film theory, and filmmakers Quentin Tarantino and Martin Scorsese.

MARIANNE BOURG

Marianne is an award-winning Hollywood actress with strong connections to the independent film industry. Marianne has roots in France and Luxembourg. She has degrees in Finance and Economics from the Sorbonne and Oxford and earned an MFA in Acting for Film in Los Angeles. She has traveled extensively all around the world and speaks five different languages fluently. Marianne finds time and passion for other activities as well. She is a UNESCO ambassador in Cambodia and holds black belts in Taekwondo and Kung Fu.



ANDREY NEKRASOV



Andrey is an award-winning director. He is well known for a number of high profile documentary films such as: The Magnitsky Act — Behind the Scenes, Farewell Comrades!, Age of Delirium: The Decline and Fall of the Soviet Union, Rebellion: the Litvinenko Case and many others. His films won a number of awards for his films. These includes: Adolf Grimme Awards, Amanda Awards, Brothers Manaki International Film Festival, CPH:DOX and Mannheim-Heidelberg International Filmfestival. Andrei holds Master's Degrees in Comparative Literature and Philosophy from University of Paris and Master's Degree in Film from Bristol University Film School.

SABINE ROSSBACH

Born in Ludwigsstadt, Germany, Sabine started her professional career as a foreign correspondent. Later, she decided to make her passion for acting a profession and trained as a film and stage actress at the Giles Foreman Centre for Acting and the Conservatory of Luxembourg's drama section. Since then, Sabine has been working both on camera and onstage in European and international productions. She performs in English, German, French, and Luxembourgish. Occasionally, she does voice work, such as dubbing, voice acting, voiceovers, and radio commercials, and also works as a model. Her [detailed track record can be found on IMDB](#).



SUSANNE DÄHN-LEACH



Susanne is well known Danish singer & songwriter, who has performed all over the world - from Tromsø to Tokyo, From Los Angeles to Mozambique. She lives in beautiful Copenhagen City Centre. Susanne was adopted to Denmark as a baby, her exotic looks come from her German/American heritage. As an actress Susanne has performed at some of the most renowned theatres in in Copenhagen, she also had a smaller role in a Tv series, and does commercials, both as model and as a singer of commercial songs. She has performed on all major national TV channels in Denmark. Currently she is working on her own songs in the studio, while performing with her duo for exclusive and intimate private and corporate events. Susanne is a lover of fine dining, dogs and nature. Susanne has a positive, energetic and outgoing personality, and as part of the pulsating life in the creative class in Copenhagen, she has strong connections in the entertainment industry in general, and independent film industry in particular. Susanne lived and worked in Paris for a big part of her career.

NESSA VAREZ

Nessa Varez is an actress, social media guru, and entrepreneur. She's known for funny comedy skits on social media that often go viral and get millions of views. She's originally from Spain, but grew up in Switzerland, where she graduated from a business school with a major in General Management and Marketing. Five years ago, she moved to Los Angeles to explore her artistic side and focus on her acting career. Nessa's quirky and humorous personality is very likable and coupled with her international accent it makes her unique in the entertainment industry. She speaks five different languages fluently, which attracts a truly international audience.



COMPANY HISTORY



The company was founded in 2009 by graduates of leading Moscow universities that created a state-of-the-art video broadcasting platform based on Active Video streaming technology. Initial investment in the project was \$15 million. That gave us an opportunity to build a strong 70 specialists team. Over the past eight years, tvzavr has put together a huge library, containing more than 40,000 films, most of which are available in Full HD. It has also built a VoD platform that is available around the world from different devices, including Smart TV, mobile devices, and web browsers. In order to enhance content quality, tvzavr has customized and launched its own CDN network on 200 servers, mostly in Russia and the CIS. Cooperation with Akamai Tech has allowed the company to broadcast content all over the world. This has enabled tvzavr to expand and become one of the leading players in the VoD market.

AWARDS

We continue to earn high ratings as a VoD provider and have won several awards in the industry:



2015
Runet Award. Nominated
for State and Society
for our Opportunities
for Equal Access project.



2015
AdIndex Award for
Breakthrough of the Year.



2016
Digital Award in the Digital
Projects and Strategies category.



2017
Special Big Digit Award
for outstanding contribution
to developing legal Russian
cinema in the world.



2017
Silver Archer USA Award
for developing
the [Russian Cinema project](#)



2017
Runet Award. Nominated
for State of Society
for our project with
the Tretyakov Gallery.

In 2017 tvzavr began development on a global blockchain platform to distribute independent films with the goal of becoming the world's leading platform dedicated to this purpose.

OUR PARTNERS



RISK FACTORS

- The following are the risk factors in relation to MoviesChain by TVzavr business in general and the Token sale event in particular:
- MoviesChain by TVzavr may not reach the target sale amount and thus may not have the sufficient funds to execute its business plan.
- ZVR token may be significantly influenced by digital currency market trends, and ZVR value may be severely depreciated due to non-ZVR related events in the digital currency markets.
- MoviesChain by TVzavr relies upon the infrastructure and talent of tvzavr.ru, hence any detrimental scenario that may occur in tvzavr.ru is likely to impact significantly on ZVR.
- Competition from other decentralization engines may put pressure on MoviesChain by TVzavr's market share and therefore negatively influence MoviesChain by TVzavr's financial results.
- Digital currencies are extremely volatile and ZVR token may suffer from that volatility.
- International laws and regulations may render the ZVR trade impossible.
- The ownership of ZVR tokens may fall under new and unpredicted taxation laws that will erode ZVR benefits.

LEGAL DISCLAIMER

This is a pre-final version of the document and is made available to the public for informational purposes only. Nothing in this document shall be construed as an offer to enter into any transaction with any of the companies or individuals mentioned herein. Nothing in this document is to be considered as advice, consultation, or recommendation, and shall not be relied upon as such by any person.

Any action taken by any person in reliance on this document is made by them at their own risk and based on their own assessment, and MoviesChain by TVzavr and their affiliated parties shall not bear any liability for the consequences of such actions. Comprehensive terms and conditions of acquisition of ZVR will be made available in the final version of the present document.