

STREAMING TYCOON

A chair at the table



After hours, the studio is still open for business. Mara has brought the folder.

THE PLAYER HANDBOOK

Build a streaming service. Make its programmes. Manage the people who make them. Keep the company solvent long enough to take the credit.

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The board welcomes initiative. Please have it approved first.

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Your own streaming service

You are the manager of a streaming company. Viewers pay for a service they want to keep watching. Your job is to give them that reason, at a cost the company can sustain.

Licences put finished programmes on screen quickly. Original productions take time, money and people, but create material you own. An agency develops talent for your projects and, under suitable contracts, for outside work. Studios, staff, marketing and infrastructure support the service; none supplies an audience by itself.



Revenue pays for the next cycle. Commitments continue between releases.

Read a little, then play

Start with **The first hour**. Return to a department chapter when a decision becomes relevant. You do not need to memorise contracts, skill ladders or the entire awards calendar before making your first film.

Prices, available people, rivals and events depend on your career. A worked example is not a guaranteed offer. Talent estimates intentionally remain uncertain.

Mara is your executive secretary and guide. Her contextual help explains the current screen. **Lord Salt** chairs the board. He is particularly interested in the continued existence of the company.

The first hour

Start with something you can finish

- 1. Create your manager.** Choose a name, portrait and three starting skills, or a starter build. Name your company. Choose its opening subscription price and read the CEO salary offer before signing.
- 2. Let Mara guide the opening.** In Guided mode, follow the highlighted action. The lessons use the actual production, casting, agency and licence systems. Open optional details when needed; there is no separate simplified economy behind the lesson.
- 3. Make an affordable first film.** Choose its size, screenplay and production plan. Complete the named roles and ensemble, then start cameras. The project must be funded; owning a script is not the same as having paid for a shoot.
- 4. Keep the service running.** While the film is in production, inspect the programme, acquire a suitable finished title and place it on air. Check capacity and weekly costs before expanding.
- 5. Release and review.** Finish the production, arrange its premiere and inspect audience results. A release can fulfil one phase requirement without satisfying every other requirement.
- 6. Save your career.** Use **More** to create a named save. Export a copy before trying an expensive alternative strategy.

Mara: "One complete film is more useful than three exceptionally promising folders."

Meet the chairman



Lord Salt is prepared to listen. Mara is prepared for what follows.

Before he was Lord Salt, **Alan Michael Salt** was a man with a small van and a remarkably large opinion of what its contents were worth. He bought things. He sold them for more. After he became a millionaire, people began describing this as a vision.

His business career eventually earned him a British peerage: a title of nobility and a seat in the **House of Lords**, the upper chamber of Parliament. This is where his “Lord” comes from; becoming wealthy does not automatically make someone a member.

Shortly afterwards, he left England for the United States. Back home, this was considered ungrateful. Salt felt that the country might also have made some effort with the weather.

He now prefers Florida. His seat in the House of Lords is frequently empty. His chair in Florida is not.

A note from Mara

The Salt-Lake question

Mara points out that his full name may, strictly speaking, be **Lord Salt-Lake**. There was apparently a wedding in Utah. The bride's lawyers were better than his.

Lady Salt-Lake often speaks of her British lawyer, a **barrister**. Lord Salt-Lake heard **barista** and waited three weeks for his coffee. He has since retained a solicitor. The word feels safer.

The marriage lasted four months. The name stayed. The stationery had already been printed.

Salt remains fond of the dignity of public service, particularly at a distance where it does not require him to attend anything. He is much less relaxed about your attendance. As chairman, he expects you to arrive prepared, explain the figures and take your responsibilities seriously.

He has a title. You have a contract. He considers this an adequate explanation.

The small van is a long way behind him, but its governing principle survives: buy something, make it worth more, and be quite certain who gets the difference. He will listen patiently to your artistic ambitions. Then he will ask about the subscribers.

Mara: "Lady Salt-Lake reads the small print. This has been widely described as an unfair advantage."

The week at your desk

Office connects the week's decisions, calendar, statistics, audience and rivals. The room changes as the company progresses; the phase display and requirements tell you what has actually been achieved.

The top strip shows the date, company cash and weekly result, subscribers and market share, phase, reputation, board confidence and dismissal risk, your manager's level and XP, and subscription price. Company cash and your personal money are different accounts.

Time moves when you advance it

Next event advances up to four weeks and stops for a required decision. To advance exactly one week, use **More** → **Advance 1 week**. During the tutorial the main action follows the current lesson.

Reading a screen, moving a programme or opening help does not advance time. A weekly advance runs salaries, contracts, audience changes, filming, campaigns and other scheduled business. A deadline is therefore a commitment to act before later advances pass it.

The decision desk separates urgent matters from upcoming items and matters to watch. Open an item to read the available responses. Closing the desk is not an answer to an unresolved compulsory decision.

The bottom news strip links to the relevant project, person, deal or case. **Calendar** helps distinguish a shooting reservation from a release appointment. The company log records what happened; it does not repeat the original action.

Your manager's skills

Choose three starting skills yourself or select a starter build. Highlighted cards show what you actually selected. Your choices shape a strategy; they do not lock you permanently out of every other discipline.

Seven disciplines

- **Negotiation:** helps with pressure, counteroffers and contract bargaining.
- **Business Sense:** supports business decisions, production finance and commercial judgment.
- **Charisma:** supports relationships and resistance to poaching, and lets you approach more famous stars for supporting roles.
- **Network:** develops industry information and contacts, including rival release information at the relevant ranks.
- **Creative Instinct:** narrows estimates of material, ability, potential and production quality.
- **Marketing & Audience Instinct:** strengthens immediate title promotion and unlocks audience tools.
- **Leadership:** supports the organisation and its production capacity.

Open the manager panel to inspect XP, available points and the next rank's **actual effect**. Invest a point only after reading that effect and its prerequisites. New fields and further ranks can be learned later.

Better information is valuable precisely because public estimates can be broad. It does not make a potential range a promise or a production forecast a final review score. Scheduled campaigns and brand campaigns do not automatically receive every bonus that applies to immediate title promotion.

Your executive signature

A signature is a defining ability, separate from an ordinary skill rank. The manager panel shows available choices when a signature opportunity is earned. Select one to review, then choose **Adopt signature**. This is a permanent choice, not a temporary display filter.

Five different advantages

Fee Waiver temporarily waives the exclusive fee of a contracted star under the ability's timing rules. It is not a waiver of every production expense.

Personal Favour helps a qualifying next exclusive agreement with the selected person. Its next-deal benefit is not a permanent discount on every future client.

Inner Circle protects one exclusive talent against poaching for a year. It is not immunity for every employee in the company.

Whisper in the Boardroom reduces dismissal risk under its cooldown. It does not create a majority shareholding.

Open Door lets a qualifying supporting-role offer reach beyond the usual charisma threshold. You still have to complete a real casting agreement.

Read the ability's current duration, target, prerequisites and cooldown before activation. Owning an ability and using it in a valid situation are separate. A once-a-year action is not refreshed by closing and reopening the profile.

Choose an ability that supports your actual strategy. It is most useful when you know which person, contract or board problem you expect it to solve.

Two accounts, one company

Company cash

The company pays for rights, production, project fees, staff, agency retainers, marketing, legal protection, infrastructure, studio purchases and upkeep. It also pays the CEO's agreed salary to you.

Its income comes from subscriptions and, when arranged, advertising, partnerships, outgoing licences, outside talent commission and studio tenants.

Profit is income minus costs, not a second payment added to subscriber revenue.

Your personal account

Your salary builds personal wealth. Personal share purchases, private board relations and other personal transactions use this account. Company profits and the estimated value of owned productions do not become money you can personally withdraw.

The cash balance is money available now. The last weekly result is a booked result. A forecast estimates future operations; it cannot know every crisis or optional commitment you will choose next.

Total plan is the anticipated cost of an entire production. **Paid** is the amount already charged. **Remaining plan** is the part still expected. Keep these separate when judging whether the next action is affordable.

Headroom above cash floor measures distance to the insolvency floor; it is not a loan button or cash grant. Successive weeks below the applicable floor can cause insolvency. Compulsory losses can exceed normal headroom. A four-week reserve is a planning cushion, not protection against every loss.

The balance sheet has many figures. Only some can pay the electrician.

Your CEO contract

A salary request is a proposal. The company does not transfer the requested sum because you typed it or moved a slider. You must accept and sign an offer; weekly salary is then paid as time advances.

Choose the negotiation approach offered by the screen and compare your request with the standing offer. Negotiation, business judgment and charisma can help in different ways, but cannot make an insolvent company wealthy.

Read **Board response** before submitting. Excessive requests can cost confidence. You have three requests, but exhaustion still lets you take the standing offer or propose unpaid service. Unlike casting, this is not an automatic departure by your counterpart. Skills improve disclosure of the acceptable range.

Salary, shares and bonuses

An equity option exchanges 20% of salary for conditional shares over two years. Each full year's award requires continued employment, solvency, the agreed audience condition and acceptable pressure. Leaving or missing conditions cancels unearned shares; earned shares remain yours. Signing is not immediate vesting.

Performance bonuses have an objective, amount and deadline. They are conditional payments, not guaranteed weekly salary. Read whether an early departure ends an unearned bonus.

The standard signed term lasts **104 weeks**. Your next review depends on timing and qualifying career events; repeatedly visiting the desk does not produce a raise. Open **Company** → **Manager salary** to inspect the current terms.

Before moving to another company, compare salary with control, financial health and your ability to fulfil its expectations.

Your money and your shares

Company → **Personal wealth** opens **Manager finances**. **Manage shares**, or **Your stake** · **Manage** on the company desk, opens the share market. Choose a company and inspect its price, ownership and order ticket.

Share purchases use **personal money**. Select buy or sell, choose the quantity, and read the final cost and resulting stake before confirming. Founder or investor shares may carry a premium; the displayed price is not necessarily the total order cost.

Each company has **1,000 shares**. One share represents **0.1%** of its votes. Owning **501** shares gives a strict majority. A 50% holding is not a strict majority.

Prices change with the company's situation and market activity. A chart needs price history to show a history; an initial quotation is not a missing guaranteed profit curve.

Your holding can have value without being freely available cash. Buying control spends your personal funds and does not refill the company's bank account. A valuable but failing company can still have bills due next week.

Shares remain yours after dismissal. Salary and employment do not. Existing shares therefore let a managerial career and an investment strategy continue on different tracks.

For board confidence, dismissal votes and hostile approaches, see **Control and the board**. For changing employer or starting again, see **A career beyond one chair**.

A service worth watching



The programme editor has several pictures to choose from. The audience has rather more.

Open **Programme** → **On-air programme**. **View your service** presents the streaming front page; the library/curation view is where you change the programme.

Only titles in the **Series**, **Exclusives** and **Films** rows are on air and contribute to the audience simulation. Owning rights in the media bay is not enough. Your own completed shows belong with your original **Exclusives**, rather than requiring a Prime position to exist on the service.

Prime Spotlight adds promotion to an already live title. Position 1 is the strongest spotlight. Prime is a showcase, not a fourth store of otherwise unpublished programmes. Removing a Prime pin leaves the title in its live row.

Compare quality, audience fit and wear. A familiar title can still serve viewers, but promoting the same exhausted programme indefinitely is not a substitute for fresh material.

Curate, rest, repeat

Available rights are held but not on air. **Live rows** are on air. **Archive** is a deliberate rest outside the programme. These are different places, not three names for the same collection.

Use a scheduling button or drag a title into its appropriate row. The button names the row and position it will change. If it replaces a live title, the replaced title returns to available rights; its licence is not cancelled.

Wear and the archive

Wear weakens attraction. Archiving takes a title off air and lets it recover **two wear points per week**, down to **25%** wear. Licence fees continue until the contract ends, even while it is resting.

Open **Archive** to see its contents. Restore a title to available rights before scheduling it again. Close the archive when you are done; it is not meant to remain an extra live row.

Auto-programme

Choose the goal you want the service to optimise. Auto-programme rebuilds live rows and Prime for that goal and may archive worn titles. It does **not** retrieve archived titles by itself. Check the resulting selection rather than assuming that every title you own will be used.

Scheduling, moving and pinning titles cost no money. Acquisition contracts and catalogue operations are separate. For the source of new finished programmes, turn to **The rights dealer**.

The rights dealer



Compare a finished title with material for production.

The **Licence dealer** sells two fundamentally different things. A finished film, series or event is something your subscribers can watch now. A screenplay or show format is material you must still produce.

Current market is a small changing offer of finished programmes. **Full catalogue** is a larger library of older titles. Their different sizes reflect their different purposes; they are both sources of viewing licences.

Screenplays and **Show formats** provide material for original productions. Buying either does not pay for filming or cast. **Sell own rights** concerns your originals licensed to other platforms; it is not a way to buy programmes or resell every acquired viewing licence.

Open the title or its rights sheet before committing. Check duration, price, total payments, any payment due now and exactly which rights are included.

A licence is a commitment

Before you accept

Read the **weekly fee**, duration and total cost. A cash reserve requirement is not necessarily deducted on signature: an ordinary current-market deal checks four weekly fees, while the full catalogue checks eight. Read **Payment details** for that specific offer.

Viewing rights let you stream a finished programme for the agreed window. They do not normally give you its copyright or a right to produce a remake. Production rights for a format are a separate agreement.

You can accept the current dealer price or negotiate where the screen offers talks. Read the standing price and risk; a discount request is not a guaranteed discount. A rejected proposal can end the available conversation. Do not confuse accepting a current price with submitting a lower bid.

When the licence is yours

Go to the programme editor and schedule the title. Inspect its expiry in the rights portfolio. Keeping it in the media bay or archive does not stop weekly fees or extend the rights window.

Your originals can earn outgoing licensing income. Choose the programme, asking price and rights window, then list an offer. An open listing is not yet a tenant or buyer. Only an accepted agreement creates its obligations and payments.

An exclusive outgoing sale removes the title from your programme when accepted. A non-exclusive sale lets you keep streaming it. Contested offers use an auction; they are not guaranteed-price purchases. Incoming licences cannot simply be offered for resale as if you had produced them.

Stories before cameras

A **screenplay** supplies a story for a film or a series. A **show format** licenses an established structure. An in-house writer can deliver material under a commission, including show packages. None is a finished streaming title.

In **Production** → **Screenplays**, inspect owned material, quality estimates, genre, suitability, delivery and rights. A quality bar is a report about the material, not a guarantee for the resulting film.

Buy or commission

Buy available material through the dealer, or open the writer's assignment and choose a brief. Check the permitted production type, budget, writer, delivery time and expected result before confirming. A writer who is still working has not delivered a selectable finished package.

Material can be **single-use** or **reusable**. Read the rights statement. Creating a project can consume a single-use screenplay. A repeatable show package does not become single-use merely because it has been used once, but filming again still needs a new funded production and suitable availability.

Borrowed concepts and adaptations deserve care. Permission, rights and originality matter; copying a concept can create a plagiarism dispute later. A compelling pitch does not cancel another party's ownership.

For a further season of an existing fiction series, use **Series renewals**, which is a different workflow from commissioning an unrelated new screenplay.

Choose your production

Three routes, one real budget

Film creates a standalone original. **Series** creates a season with continuing roles and later renewal possibilities. **Show** creates your version of a licensed format or delivered show package. Choose the route on the production screen before choosing its size and source material.

Low, **Middle** and **Ambitious** are playable scales. Locked choices show their requirements. **Monumental is a roadmap preview, not a playable size.** Series and shows begin at Middle; their unavailable Low choice is not a missing casting button.

Follow the displayed stages: **size** → **material** → **production plan**. For a show, select active production rights or a delivered own package at the material stage. Hosts are cast from the available talent pool later; owning a format does not automatically employ its famous presenter.

Before creating the project

Read the studio, dates, rights payment, remaining production estimate and total plan. Request board approval when required, then create the project. Approval alone is not a completed cast or the start of photography.

Use **Details & changes** for advanced planning when you need it. A country, genre, timing, risk or financing change can change the plan. Review the revised figures and any renewed approval requirement before confirming.

The production value of a size is not an all-in ceiling on rights, location and every fee. A project can exceed its initial estimate as decisions become binding.

Where will you shoot?

Select the studio entry in the production plan to compare rented studios and eligible studios the company owns. Read **available dates**, suitability, quality benefit and the estimated rental credit.

A studio must be free for the reservation. Other shoots, tenants and construction can occupy it. A smaller owned stage can sometimes support part of a larger production; read the reduced coverage and credit rather than assuming full benefit or no benefit.

Renting is a valid plan

If you own no suitable studio, the selection still offers rental choices. Small rentals are available for an opening project; larger bookings can require a later start. Check the proposed dates, not just the studio's name.

Ownership has two kinds of benefit

Completed equipment can improve production quality. Own use can also give a **rental budget credit**. These are different benefits. Buying an empty studio does not immediately deliver every equipment bonus.

The estimated credit can reduce production cash costs, but already agreed cast fees can limit the saving. Recheck the actual remaining amount after a change. The studio's purchase price and weekly maintenance are separate costs, not erased by the rental credit.

See **Own a studio** for buying, the equipment ladder, tenant offers, statistics and the calendar. The production plan selects the room for this project; Real estate manages the property business.

The greenlight folder

Pay on order is the amount becoming payable when the project is made, including applicable rights. **Estimated production budget** covers later production work, with cast fees within that framework. **Total plan** combines the commitments.

The cash comparison shows the company balance against financing the plan. It is not a forecast including every future salary, outside expense or income. A project that fits today's balance can still leave the company unable to operate while it is filming.

Ask, approve, fund

Larger projects require a budget mandate. **Request approval** starts that decision. The board may judge your case or require a revised proposal. A controlling majority can change the approval conditions, but the formal mandate still matters where shown.

Approval applies to the proposed plan. Changing its important terms can invalidate that approval and require another request. Do not assume the board approved all future versions because it once liked this one.

After approval, **create the project** and complete casting. If fees raise the cost, resolve financing. An **Ambitious** shoot also needs the remaining plan and **13 weeks of running costs** covered from real company cash; valuable assets do not replace that reserve.

Optional help is still a contract

Funding, incentives and commercial partners can improve the plan while adding obligations or risk. Read each offered agreement. A grant estimate is not necessarily cash already received; an investor may want more than a thank-you in the credits.

A cast that fits the story



The casting conversation. Nobody has yet asked where the company put the script.

The casting overview lists required roles and their filled positions. Choose a role, then compare its candidates. **Lead**, **Supporting**, **Director**, **Showrunner** and **Ensemble** are not interchangeable vacancies. The project determines which it needs.

Use the candidate filters and sorting deliberately. A good role fit, estimated genre ability, overall suitability, fame and fee answer different questions. **Overall suitability is a project assessment**, not a concealed exact genre statistic.

Open the portrait for the person's card, availability, contract and career. Talent can be busy, withdrawn or committed elsewhere. A shortlist is not a reservation.

Agree the offered fee or enter talks. After a hire, return to the overview to choose the next unfilled role. Only a complete required package, with valid funding and dates, can proceed to cameras.

Negotiate the project fee

The fee conversation distinguishes the **original demand**, the other party's **current price**, your binding offer and the risk of ending talks. The total saving from the original demand is more useful than treating each later counteroffer as a fresh starting price.

Move your offer within the available range, read the resulting risk and choose whether to submit or accept the standing price. A submission can be accepted immediately: do not use it merely to inspect a hypothetical result.

Talks are limited. Named-talent and ensemble fee bargaining use at most **three binding rounds**; a counteroffer or the remaining-round display tells you where the conversation stands. It is not a ten-step staircase to a free actor.

Price is not the only cost

Negotiation can preserve budget, but pressure can cost a relationship or the candidate. Skill improves the conversation; it does not make rejection impossible. A smaller fee is not a win if you lose the only available person who can fulfil the role.

After an agreement, inspect the package total. Accepting a cheaper project fee does not reduce an unrelated agency retainer, erase a signing payment or cancel backend participation already agreed.

If a person leaves the talks, use the available return, replacement or later action shown by the game. Do not assume their last quoted price remains an unconditional offer forever.

Ensemble and contract surprises

Ensemble is the supporting group beyond the named cast. It is a required package where listed, not a collection of extra lead roles to fill one by one. Open its package, inspect the number of performers and fee, and agree or negotiate it.

A failed ensemble negotiation does not mean the production story has vanished. Read the current package actions: a remaining standing or revised offer can provide a way forward. Its cost and conditions are the ones now displayed, not a guaranteed return to the first bargain.

Some terms become important later

Contracts can include participation, accounting and personal demands. A **backend share** concerns later receipts under its terms, not an ordinary weekly salary. It can outlive the early review period of the title.

Contract clause discovered → **Noted** acknowledges a disclosed clause, not a second debit. Legal contract review can disclose or remove hidden terms. Use the reviewed offer action when available before signing rather than assuming every ordinary offer has been reviewed.

Backend is conditional on an active hit and the agreed participation window, normally through 104 weeks after release; the 26-week hit-assessment period is different. Exit clauses can create a deadline. The current lead-dropout default delays/contests while keeping the lead; replacement requires its explicit action.

Keep enough working cash after hiring. Filming is where an orderly cast sheet encounters actual people.

Once cameras roll

Starting cameras commits the completed package and its dates. Casting closes for a running shoot; a new candidate selection is not an ordinary way to rewrite a locked call sheet.

Return to the office while work proceeds. The project card and ticker show progress, the current stage, remaining time and decisions. Queued, shooting, post-production and ready to release describe different states.

Read the report before responding

Production interruptions can concern costs, people, creative disagreements, delays, safety or contract terms. Some notices are information. Others ask for a decision before a deadline. The relevant actions show whether you are paying, accepting a delay, replacing someone or taking a risk.

A funded overrun increases costs; the original total was an estimate. Refusing extra work can have a different consequence from simply postponing payment. Read the actual options rather than applying one automatic response to every crisis.

Production bays, shooting studios and cast availability are separate constraints. A free company production bay does not free a booked studio, and an empty studio does not bring a performer back from an outside job.

Use **Production** → **Projects** to reopen a project. Use the calendar to coordinate future work. The weekly advance books ongoing company costs as well as progress on the film.

Mara: "The production is on schedule. The schedule has been revised."

Put the finished work on screen

Completing production and publishing it are separate events. A finished title may wait for its planned release. The project tells you when it is ready and which release actions are available.

Calendar → **Release calendar** lets you choose a future week when the programme will be ready, within the booking limit. Setting a release date neither starts filming nor speeds it up. Removing a planned date restores the automatic release behaviour for the finished title.

Compare seasonal demand and the genre's release window. The calendar can display dates beyond the current booking horizon; browsing them does not mean every visible week can be booked.

Premiere, then programme

Read the premiere report, review score and early audience reaction. A show is assessed as a show; a film's review is not a season-renewal commitment.

Open your own title through the office poster, project or owned-title list. Inspect the released production and use the programme editor to put it where it belongs. An original show can sit in **Exclusives** without a Prime pin. Promote a title already on air if you want the extra spotlight.

A completed production creates an owned programme and a career record; it does not automatically prove every growth target, pay back its total cost or win a prize. Review the coming weeks as well as premiere night.

Quality, appeal and a hit

Quality describes the finished programme. **Hype** describes attention. **Audience fit** asks whether the programme suits the people you are trying to serve. **Wear** describes how tired the audience is of it. These values matter together.

A quality score does not directly name an award winner. Nor does it automatically label a production a hit. Audience results, exposure and the relevant comparison matter, and a new release needs time to establish its track record.

Viewers first, income second

An attractive programme helps acquisition and retention. Subscribers generate revenue at the chosen price and plan. Salaries, licences, production, service operations and other costs determine how much is left.

That is why a title can add subscribers while the company loses money, or why an expensive original can be strategically useful before it has recovered its investment.

Audience response separates segments, joining and leaving, market share, programme attraction and available trends. **Statistics & results** helps explain the week. Compare causes before spending on a remedy: weak freshness, a high price and inadequate streaming capacity are different problems.

Later growth requires more than repeating the cheapest opening production. Small projects can maintain a service without supplying the same acquisition strength they gave an opening company. Invest in the next scale when the phase requirements and finances justify it.

Another season

Use **Production → Series renewals** for an eligible released own fiction or adaptation series. Licensed finished series are not your renewal projects.

Review the renewal

Inspect its audience evidence and eligibility. Choose **Meet the Board → Request continuation decision → Plan the next season**. Continuation approval and the new production-budget mandate are separate decisions.

The story continues: **no new screenplay purchase is needed**. Confirm the new plan and cast commitments. **Create season ... · no payment now** does not mean the season is free; funding and shooting commitments follow.

The lead and first supporting actor must return; other roles can offer review or replacement. A busy required returner can delay the project. Check the studio reservation and production bay as carefully as in season one.

A season is a fresh financial decision

Pay the new commitments, complete the package, start cameras and release the finished season. Repeat the renewal review for a later season; do not treat a second-season approval as blanket permission for every future season.

Shows use their format or delivered show-package route for further productions. Do not treat a repeatable show format as a fiction-season renewal. Reusable material and a funded new show project are different from the Series renewals workflow.

Build a talent agency

The **Agency** holds long-term talent. Its **Acting roster** and **Directing roster** separate the people you employ; directors and showrunners share the latter. A free slot is not an already hired performer.

Choose **Production** → **Agency** → **Find people**, then a portrait/personnel file. **Open long-term contract meeting** previews a package; **Submit safe package** or **Propose package** submits it. Search, filters and rankings help you shortlist candidates.

Capacity and budget

The roster's capacity and annual salary allowance constrain recruitment. A person who is affordable per week may still exceed the agency allowance. Read the specific reason given when an action is unavailable.

Budget & outside work contains agency budget and outside-income information. It is useful for checking the business, but does not replace the individual contract.

A promising estimated potential range is not the same as present ability. Young talent can take time and suitable work to develop. Experienced talent can offer immediate quality or fame at a different cost.

Choose a purpose: an economical recurring cast, specialist performers for your genres, or a roster that also earns through outside commissions. A full roster is not automatically a productive roster.

A photograph costs little to keep on a desk. Keeping its subject under contract is a different arrangement.

A talent contract that works

Agency contract

Agency deal pays a recurring base retainer. Your own productions **also pay project fees**. Eligible outside work can earn commission. Exclusive agency representation does not itself forbid rival jobs.

All-in package

All-in retainer costs more on its recurring basis but includes applicable own-project fees. It **excludes rival bookings**. It can suit frequent own use, but is not the same outside-income business as an Agency deal.

Read the package as a whole

Shorter and longer terms affect recurring commitments, development time and possible transfer value. Better commission, discounts, priority, workload and exit terms can make a package harder to agree. Changing an option previews a package; it is not yet a signed contract.

Review acceptance chance and the actual offer before submitting. Safe starting terms are useful for a first agreement. Advanced options remain optional; a highly elaborate contract is not inherently a better one.

The card distinguishes **weekly retainer**, future base fees, market-value estimate, outside commission received and unsettled booked work. A market-value estimate is not a deposit. Already received commission is not necessarily the same as the count of completed outside releases.

Contract timing continues while the person waits between projects. Remember renewal windows and expiry, especially when they are central to your next cast.

A career, not just a portrait

Choose **Open full career file** on the person's card for development, skills, contract, work, honours and relationships. History belongs to the person; an award there is not necessarily a prize for your latest production.

Estimates and development

Current genre ability and estimated potential are separate ranges. Potential concerns a possible future ceiling, not a ready-made skill you can use tomorrow. Genre work, role use and successful productions contribute to development and recognition.

Fame, morale, loyalty and reliability describe different parts of a professional relationship. A famous performer can be expensive or busy; high loyalty does not automatically make someone suitable for every role.

Use development charts and the career chronicle to see what changed. Evaluate actual work and availability, not just a headline market value. A person's genre ability should not be inferred as an exact hidden number from a project suitability score.

Transfer value

Remaining contract time, actual terms, development and time at your agency affect the estimate. New signings can carry a resale discount. An expired contract provides no remaining transfer entitlement merely because the person once worked for you.

Selling a valuable roster member can improve cash while weakening your next production. Compare the offer with their remaining cost, expected use and the price of a realistic replacement.

Outside work and incoming offers

Under an eligible agency contract, another platform can request your talent. Read the role, dates, fee or commission, current availability and conflict with your own plans before accepting.

Bookings occupy time

An outside job can make the person unavailable for your next shoot or returning-season role. It does not itself prevent renewal of your existing agency contract within its renewal window. Confirmed house productions take priority. Recall requires a clause, before outside shooting starts, with costs.

Outside offers & transfer interest opens requests. The booking instalment arrives on acceptance; the balance follows the actual shooting start. Your company receives its house share; the client receives the rest. A booking is not a completed release.

All-in arrangements exclude rival bookings. That is a contract trade-off, not a promise of free rival work. If outside commission is central to your strategy, check the model before you sign.

Renewal, departure and poaching

Talent can attract rival interest, demand new terms or invoke a clause. Read the deadline and available responses: countering, releasing, transferring and refusing a request have different meanings.

An outside offer is not the same as an offer to buy the contract. Nor is an employee poaching notice the same system as a talent project booking. Open the relevant card or inbox to see the agreement behind the headline.

Keep a replacement plan for essential roles. A profitable agency and a reliably available cast need not be the same roster.

The people behind the service

Company → Staff recruits and manages employees. These people support the organisation; the talent agency manages performers and directors. Hiring an employee does not fill a lead role in casting.

Choose a vacancy or compare replacements. Read the person's role, salary, recruitment cost, ability report and availability. Their personnel card explains the actual contribution; a departmental name alone does not describe its magnitude.

Hire for a reason

Creative departments support writing, production and technical quality. Corporate specialists support business functions such as finance, marketing, legal protection, talent assessment and negotiation. Some benefits are informational: a clearer estimate is useful without adding an immediate lump sum to cash.

Writers take assignments. Read the brief, cost and delivery timing, then wait for completed work before selecting it as production material. A signed writer is not an instant collection of finished scripts.

Keep the team employed

Salaries continue every week. Staff can attract poaching offers. Compare the rival terms, deadline, your counteroffer and term. **Send counter-offer** or **Do not counter** records your response; the employee decides at the deadline. Departure can leave a vacancy and generate a contractual transfer payment.

You cannot simply veto every rival approach. Check the eventual decision and payroll rather than assuming a submitted counteroffer has already retained the person. A larger headcount is not an achievement by itself.

The department directory

Creative staff: assign them to the project

Writer: creates commissioned material and can contribute to a project's script.

Producer: can improve expected quality and remaining costs; this is not a guaranteed shorter schedule.

Director of photography, Production designer and Composer: contribute to quality when assigned. **VFX:** has stronger genre-matched contributions for action and science fiction. **Editor:** supports post-production quality, not an automatic reduction in its length.

Corporate staff: support the service

Casting Director: narrows talent-ability estimates. **Talent scout:** narrows potential estimates. Neither simply creates more candidates. **Head of Content:** improves script and project-quality information, rather than delivering free scripts.

Marketing Director: improves direct title promotion, not every scheduled or brand campaign. **CFO:** can improve credit headroom when sufficiently skilled, not guarantee board loyalty. **General Counsel:** reviews talent contracts and hidden clauses; a court firm is a separate engagement.

Head of Production: can reduce ordinary delay and overrun risks, not every dropout or scripted crisis. **Chief People Officer:** supports wider staff recruitment, acceptance and poaching negotiations.

Assign creative staff through **project** → **Production crew** → **Crew role** → **Person** → **Assign crew member**. Retained staff do not add a freelancer fee; freelancers can. Writers polish before cameras; only editor/composer assignments remain possible in post-production. Corporate staff instead support reports and company functions.

Ability, morale and relationships affect the contribution. Weak information specialists can bias a report. Read the personnel card before assuming a benefit.

Attention needs something to find

Marketing can promote a **title** or the **platform**. Title hype and platform brand are related but distinct. Promoting an unreleased film prepares attention; it does not make the film finished or put it on air.

Choose target, channel, budget, duration and any audience focus offered. Read total and weekly spend. Booking checks its cash requirement but neither charges nor reserves all future spend immediately. The campaign is billed weekly; keep cash for its remaining weeks.

Match the channel to the company

Some channels require a hired **Advertising agency** at a suitable tier. “Requires Nordlicht Media” names the required agency, not a brand sponsorship. Check its weekly retainer and four-week cash reserve requirement. That reserve is not itself an advance payment.

For immediate promotion, open a programme's details: **Immediate title promotion → Spend (M) → Promote title ... now**. This charges cash now; audience targeting requires the relevant Marketing rank. Scheduled and brand campaigns have different effects. More spending can have diminishing returns.

Measure the result

Inspect active campaigns, attention and audience response over time. A campaign cannot repair severe wear, wrong audience fit, a missing on-air title or insufficient streaming capacity by itself.

Use marketing to support an arrival the service can deliver. Buying attention weeks before an unready release can spend the money while the audience is still waiting for something to watch.

Prices, ads and partners

Subscription plans

The subscription price and plan affect income and viewer behaviour. A higher price earns more per paying viewer but can reduce the number willing to stay. Check the current audience and value of the programme rather than assuming one price is optimal for every company.

The standard subscription stays ad-free. Only an ad-supported plan supplies interruptive advertising inventory. Compare its conditions and audience effects. Advertising revenue is not automatically extra profit after all operating costs.

Advertisers

Review briefs against your audience and available inventory. Accepting a contract creates delivery obligations. Read its duration, payment and shortfall consequences. A service without the promised reach cannot fulfil the agreement merely by leaving a slot empty.

Industry and brand partners

Corporate partnerships provide company income under their conditions. Title sponsorship links an agreement to a suitable production. Neither replaces the hired advertising agency that unlocks campaign channels. Check the promises, payment timing and applicable title.

Available partner slots are limited; the screen shows the current allowance. A recommended tutorial agreement is a suggested opening route, not a compulsory contract in every career.

Keep offers separate from signed income. A prospective sponsor, an advertised asking price and a confirmed contract are three different levels of certainty.

Own a studio



The accountant is evaluating the space. The lighting department has already evaluated the accountant.

Open **Company** → **Real estate** to buy studios and equipment. An empty purchase already adds its production-slot capacity. Six equipment stages cost money and time; equipment quality benefits wait for completion. Finishing a size's ladder unlocks the next; there is no blanket Phase-3 purchase restriction.

Your shoots, construction and accepted tenants reserve studio dates. Use its calendar before committing. An offer to rent your property pays only when it becomes a real tenant contract under its terms.

Statistics separates rent received, maintenance, rental return and own-production savings. Rent is income; maintenance is a continuing cost even when the studio is empty. Own-use savings are a benefit of your productions, not outside rental receipts.

Compare total investment with actual utilisation. The advertised return limits are limits, not promised annual income. Expanding faster than you can use or let the rooms can leave a prestigious property business paying to remain dark.

The stream has to reach them

Company → **Streaming infrastructure** manages the service's technical capacity. A successful release can attract people faster than the platform is ready to serve them.

Read the current capacity, utilisation and warnings. Order an upgrade when the service needs one, allowing for its purchase price, construction time and ongoing operating cost. A planned expansion is not completed capacity on the same week.

Follow the bottleneck

Programme quality answers what viewers want to watch. Streaming capacity answers whether the platform can deliver it. Spending on a new film does not necessarily cure a capacity problem; expanding servers does not cure an exhausted catalogue.

Production bays answer how much filming you can run. Owned shooting studios answer where and when those projects can shoot. Infrastructure is the platform's delivery capability. These three capacities must not be treated as one number.

Read available upgrade requirements and manager effects. A later phase or skill can unlock an action without making its ongoing cost affordable. Keep a liquid operating reserve after expanding.

Review **Audience response**, weekly finances and the infrastructure screen together after a major premiere. If subscribers leave, check the recorded causes before assuming the film was a failure.

Mara: "The viewers arrived. The servers would like advance notice next time."

Protection before the dispute

Company → **Legal office** manages protection, monitoring and cases. An empty case list means there is no current dispute to answer, not that the department has no purpose.

Three separate choices

Protection level funds the department's capability. **Monitoring** spends on earlier discovery. **Outside law firm** supplies court strength for its weekly retainer. HR's **General Counsel** instead supports talent-contract review. These are different functions.

Select the level or budget and read setup costs, weekly costs and the confirmation action. A highlighted preview is not always the active level until you confirm it. A stronger department cannot guarantee that no infringement or lawsuit will ever occur.

Detected violations and incoming claims appear through notices and the legal case desk. Follow the event or ticker link to the actual case. The court archive holds completed proceedings.

How plagiarism becomes relevant

Producing material based on borrowed concepts, adaptations or disputed rights can create a claim. Copyright ownership, permissions and the decisions you made matter. A high review score is not a defence to unauthorised use.

Legal staff, evidence, protection and counsel can affect the case, but there remains a possibility of loss. Read the specific evidence and demanded amount. Treat a live dispute as its own decision, not as another ordinary weekly licence purchase.

When your work is copied

Incoming lawsuits concern claims **against** the company. A rights infringement concerns someone misusing **your** work. Open the identified case in **Company** → **Legal office** and read its evidence, type and potential damage.

Choose the right response

Depending on the case and your department, options can include **Take no action**, **Hire a lawyer for this case**, **Cease and desist**, **Offer a settlement**, **Audit**, **Takedown** or **File claim**. Not every infringement offers every remedy.

A one-off lawyer action can stop a leak without awarding damages. It is different from the continuing **Outside law firm** retainer. Monitoring helps discover violations earlier, but the budget is not a prepaid right to win a court case.

Sue deliberately

Use **Review claim & filing cost**, inspect the demand and evidence, then **File claim · pay ...** if you want to proceed. Your company pays the stated filing cost. Requested compensation is not guaranteed income.

Warnings and settlements can resolve a problem without a judgment. Court proceedings can fail even when a claim looks attractive. Compare the likely harm, evidence, filing expense and the company's ability to withstand the outcome.

In **Judgments & settlements**, **Claim value** can show the original demand rather than the amount paid in a settlement. The record is history, not another invoice. Read the outcome and booked payment together.

The case on the desk

Select a case and read its claimant, title, demand, evidence, response deadline and available options. A warning, a filed lawsuit and a completed judgment are different stages.

Settlement

A settlement buys the stated resolution under its terms. Compare its immediate cost and continuing rights consequences with the exposure you would take by fighting. Settling is not the same as being found innocent by a court.

Defence

Fight it does not itself charge an upfront filing fee. A retained law firm still costs its weekly retainer. Evidence and lawyers influence the result; a defence is **not guaranteed to win**. Filing your own claim is a separate paid action.

A losing judgment can charge the full claim and harm reputation. In a plagiarism case, the result can also remove the affected title or rights. Paying a legal bill does not automatically restore material the judgment takes away.

Delay and deadlines

Where offered, delay changes timing and costs; it does not close the case. An unanswered incoming lawsuit defaults to **Fight it**, with its uncertainty. A winning defence avoids the claim; a losing one pays the full demand and damages reputation.

Read the outcome in the case and company log. Completed judgments remain in the court archive after saving and loading. A large financial consequence can threaten liquidity even if the company looked healthy before the case.

A moment worth keeping



Mara is applauding the performer. Lord Salt is considering where the photograph should hang.

Eligible productions are entered automatically. A **nomination** gives recognition; a **win** adds the relevant winner's benefit. Read the gala, year, category, production and person, rather than interpreting every award card as a prize for the studio.

Production prizes and personal categories are judged separately. A performer can win for a film that loses the production category. An appealing quality-62 film can compete successfully in a particular field; an award is not a universal quality ranking.

Several nominations or personal decisions at one gala can share a week. They are not necessarily several different ceremonies occurring simultaneously. The calendar identifies the actual event.

Open the gala moment again from the record if you want to revisit it. Personal honours remain in career history; production honours remain associated with their title. Their existence survives a save and reload.

From survival to an empire

The **company phase** and your **manager level** are separate. XP improves the manager. Company phases recognise business progress and unlock the next scale of opportunity.

The five company phases

1 • Survival. Keep a service running, make a first original and preserve the money to operate.

2 • First Original. The initial release is proven alongside the audience and financial requirements. Releasing a film does not automatically satisfy the whole gate.

3 • Production Strategy. A released Middle-or-larger original and the required audience and money demonstrate a more capable producer. Small work is no longer a complete growth strategy.

4 • Growth. An Ambitious original, a larger audience and sufficient eligible production capital with a liquid cash floor support the expansion.

5 • Media Empire. Complete a displayed route. Every current route requires an **audience-proven exclusive Q80+ flagship series**; a profitable film-only catalogue does not fulfil this requirement.

Routes are **Scale empire**, **Market challenger**, **Financial power**, **Studio legacy**, **Talent powerhouse** and **Megaseries breakthrough**. Their other requirements differ. The panel shows what is missing; the routes are alternatives, not cumulative checklists.

Later capital can include eligible own IP and paid work in progress, alongside a cash floor. Bought viewing licences do not count as own production capital. Progress is checked at week end; a ceremony does not override an unmet requirement.

Control and the board

Board confidence and reputation are different. Confidence concerns support for you as manager; reputation concerns the wider studio. Both can matter while the company still has money in the bank.

Open the **Board room** to inspect ownership, directors, loyalty, influence and dismissal risk. Relationships can help a vote, but a friendly dinner is neither a share purchase nor a permanent guarantee of office.

Board dinner uses personal money. Read its price and loyalty effect before paying. A qualifying loyal director can owe a favour in a dismissal vote; conditions apply, and other shareholders still exist.

Buying control

A strict majority changes your position, but does not erase formal production approvals, existing contracts or operating bills. Compare the share order with the money the company itself needs.

Rivals can make strategic approaches, including acquisition or hostile pressure where the conditions are met. Read the buyer, payment source, proposed stake and offer. Refusing a serious approach is not the same as repairing weak finances.

Defensive corporate or court actions can cost company funds, affect time windows and restrict further attempts. Inspect the actual notice and outcome; do not assume personal wealth pays a company bill, or that a legal success transfers shares you did not buy.

Lord Salt regards loyalty as essential. He is prepared to discuss who should pay for it.

Shares held by a company

Personal investment and corporate acquisition have different owners and different payment accounts. Your company buying a rival is not the same transaction as you buying shares personally.

Corporate tenders

From Phase 5, inspect **Office** → **Rivals**, select an eligible solvent rival and choose **Review corporate tender**. Choose the available tranche and read its price, sellers, resulting votes and control premium before buying with company cash.

Tranches are limited to **100 votes**, in ten-vote steps, with a four-week interval. Crossing the majority threshold costs the quoted premium. The acquired platform continues operating; its whole catalogue and bank account are not instantly merged into your personal possessions.

Quarterly distributions

In a company you control, the share file offers **Quarterly distribution**. Choose retained profits or an available payout percentage. Distributions depend on eligible profit history, sufficient cash and a thirteen-week operating reserve.

The policy is not a percentage of the entire cash balance paid immediately. Personally held shares pay your personal account. Shares held by a parent company pay that company. Selling away control can end the authority to set a distribution policy.

Become CEO → **Confirm appointment** at a controlled company is another separate decision. It changes your job and salary post; the companies retain their own property, people, debt and productions.

What will be your legacy?

Phase 5 opens three corporate legacy goals. Select a focus and review its progress. Choosing one does not freeze the others; the first qualifying achievement records the legacy, and you can continue playing.

Own your company: personally own at least **501 votes** in your employer. Earn or buy them through personal money and valid equity awards.

Take over a rival: your company holds at least **501 votes** in a rival through corporate tenders. This spends company money and creates corporate ownership.

Defeat the raider: repel a serious hostile bid through the relevant ballot, repurchase or injunction. Not every small stake purchase is the serious attack required by this goal.

Prepare before the approach

Repurchase uses personal funds. **Seek injunction** uses company funds and suitable legal capacity or counsel. A successful injunction buys a standstill; it does not confiscate the bidder's shares or promise permanent safety.

A dismissal ballot can be lost. Confidence, ownership and director relationships matter alongside liquidity. Choosing Defender focus does not guarantee a funded hostile bid immediately or after a fixed number of weeks: a rival must be able to afford its attack.

The optional legacy progression beyond Media Empire is an achievement, not an unlock for the roadmap's Monumental production scale. A company can keep operating after it has recorded the goal.

A career beyond one chair

You are the manager, not the company itself. A dismissal or job move changes employment without rewriting everything you own or achieved personally.

Your personal money, shares, skills and career honours can remain with you. The former company's cash, catalogue, productions, agency and property belong to that company. Moving to a new employer does not pack its studio into your car.

Consider the next contract

Review job offers as packages: company health, salary, duration, objectives, ownership and deadline. A larger title is not necessarily a more secure or controllable job.

If your career is interrupted, inspect the comeback options offered by the game. Eligibility and available employers determine whether you can take another role or use an available founding route. Not every recovery is offered at every moment, and a special comeback route is not endlessly repeatable free capital.

Choose your own achievement

Prestige production, a productive agency, commercial partnerships, property investment and personal control suggest different long-term strategies. The phase-five panel identifies which specialist paths count in your current career.

A high cash balance alone does not make a sustainable business. The real question is whether the company can carry its commitments through weak weeks, legal setbacks, renewals and the next production. Success is more convincing when it survives the following year.

Starting again

Dismissal does not erase personal savings and skills. At **Dismissed, not ruined**, read the options that are actually offered. Time pauses for your career decision; it is not necessary to abandon the saved world immediately.

Join another service can place you with an eligible smaller employer. A real employer offer has its own terms; a direct comeback job is not automatically the same generous signing package.

Basement Stream is a once-per-career lifeline where available. Its working cash belongs to that small company, not to you, and you begin without personal ownership. Inherited licences still cost money.

Found a new service lets you contribute personally while Horizon Venture funds the remainder. Investor funding buys ownership. Full self-funding follows the displayed founding terms, including a 70% personal stake and 30% free float; paying does not mean 100% ownership.

A failed former company

An insolvent former employer can offer **Review administrator's offer → Buy assets & become CEO**. This acquires a new legal company with the brand, eligible owned titles and working capital. Old debt, shares, staff, property and purchased licences are not all revived.

Read the personal contribution, investor ownership and remaining audience before accepting. The new appointment ends your current employment. A familiar name above the door does not make it the old company with its mistakes erased for free.

Keep more than one future

Use **More** to save or load. The game supports named manual saves; you do not need to overwrite your only career whenever you want to try another decision.

Create a named checkpoint

Choose **More** → **Save** → **Save name** → **Create save**. A player or strategy name with the year and week helps: **Morgan_Prestige_Y2_W17**, for example.

Overwrite intentionally replaces an existing row. A duplicate new name is rejected rather than silently overwriting.

To return, select the intended slot and use its load action. Check the manager, company, date and balances after loading. Importing a file into the archive and actually loading its slot are distinct steps.

Export before transferring

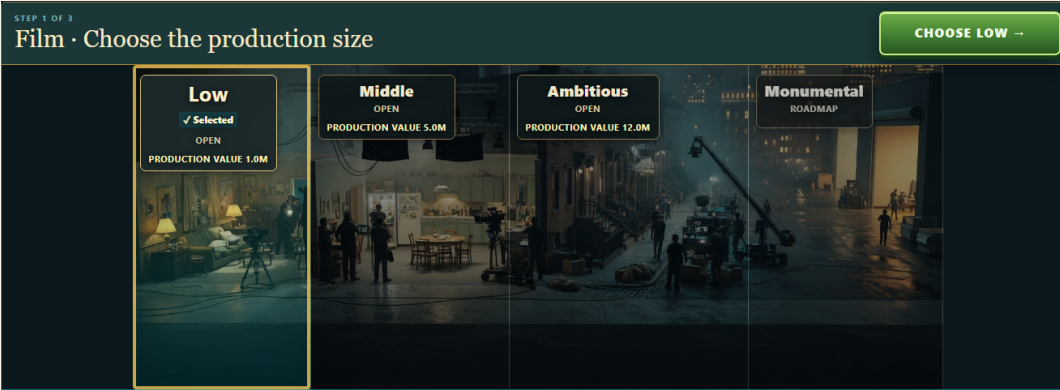
Save the latest state, then choose **Export** on its row for a backup or transfer. Export downloads that saved snapshot, not later unsaved actions. On another installation use **Import saved game...**, then **Load** its row. Copying the executable alone does not transfer your career.

Autosave provides a recent state, but named checkpoints are better for comparing strategies or protecting a particular moment. Keep an exported copy outside the game folder before replacing an installation or sharing it.

Changing language changes the presentation, not the ownership or finances of the saved world.

Production controls

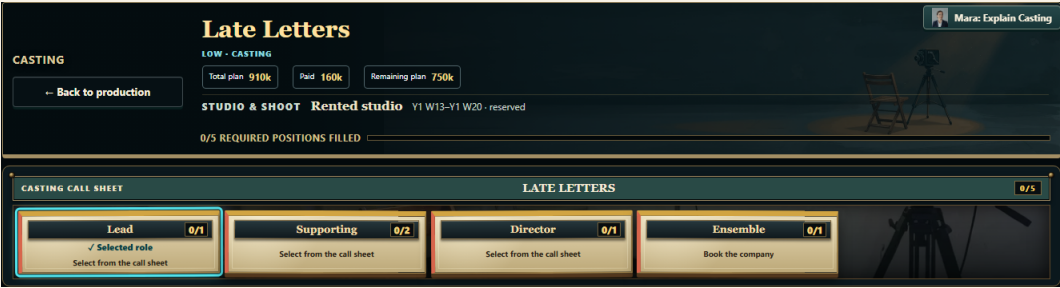
Route and size



Low selected; Middle and Ambitious open, Monumental is a roadmap.

Select **Film**, **Series** or **Show** first. Clicking an open size takes you to material selection; the green **Choose** action also continues with the selected size. A locked card shows its prerequisite. Choosing a size does not buy a studio.

The call sheet



Five required positions shown on the casting call sheet.

Choose an unfilled role, compare candidates and agree a hire. Return for the next position. Ensemble is its own booking. Complete the package, funding and dates before cameras.

Read the contract, keep the save

Agency deal or all-in

CURRENT CONTRACT	
Cost model	Agency deal
Term	to Y6 W09
Weekly retainer	3k/wk
Own productions	100% of market fee per own production
Optional clauses	
Outside-work commission	30% to house
Priority	House priority · release right
Recall	No

Current contract terms, fees and optional clauses.

Agency deal leaves own-project fees additional and permits eligible outside commission. **All-in retainer** includes applicable project fees and excludes rival bookings. Confirm the complete package; selecting its model is a preview.

Export a saved snapshot

CAREER ARCHIVE

Close

Save game

Save name

Kim_Voss_Nachtlicht_Y1_W13

Create save

Suggested from manager, company and current game week. Unsafe filename characters are replaced automatically.

Import saved game... Choose a Streaming Tycoon JSON file. It is validated before being added to this archive.

Kim_Voss_Nachtlicht_Y1_W13_alt

Kim Voss · Nachtlicht

Y1 W13 - unknown date - old single save

Overwrite

Export

Delete

Save archive row actions: overwrite, export or delete.

Create or overwrite the checkpoint **before** exporting if you want your latest actions included. Export downloads the saved row. On the receiving installation, import the JSON file, then load its row.

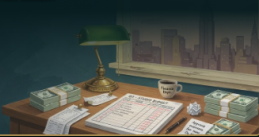
For the full procedure, see [Keep more than one future](#).

Finance and rival comparison

STREAMING TYCOON

FINANCE

Cash, control and your next decision



THIS WEEK

Financial position

Company cash

\$17,811,257

Last week -85k

Personal wealth

\$1,289,400

Your private account

Manager salary

\$50,000/week

Your stake

33 %

Manage --

MOST IMPORTANT ACTION

OPERATING RESULT

Last week closed -85k

Review now --

!

Company departments

Money now

Open --

Legal office

No open matters

Open --

Board room

Pressure 18/100

Open --

Reports

18 monthly reports

Open --

Real estate

Open --

Company finances at a glance.

Whole market

3 studios

Goliath+

5.3M

Lumen Select

2.9M

COMPANY COMPARISON

Whole market

Share of live subscribers 8.8M

This is the comparison board. Open a dossier for catalogue, legal action and corporate tenders. Insolvent and controlled states are labels, not ranks.

WIL inc. · you

Player

SUBSCRIBERS

0.7M

LIVE SHARE

7.6 %

of 8.8M live

PRICE

7.81

CASH

17.8M

Goliath+

Blockbuster service

SUBSCRIBERS

5.3M

LIVE SHARE

59.5 %

of 8.8M live

PRICE

11.99

CASH

117.0M

Reputation, titles and segments

Compare subscribers, market share, price and cash.

Finance and rival comparison

52

Calendar and manager skills

THE CALENDAR

Calendar

Awards

Release dates

My productions

Seasons

Production route

Y2 W27 – Y2 W38

Window 12 weeks

Previous

Today - Y2 W27

Next 12 weeks

All 12 weeks - browse the board

Earlier weeks

Later weeks

One production bay

Week	Y2 W27	Y2 W28	Y2 W29	Y2 W30	Y2 W31	Y2 W32	Y2 W33	Y2 W34	Y2 W35	Y2 W36	Y2 W37	Y2 W38
Bay 1												
Livia Gallero	Lumen Select „The Rest of Us“ Y2 W19-Y2 W42 - Loaned out											
Danica Tkanik	Goliath											

FIXED INSPECTOR

NY Legal

Ready to book

Book Y2 W28

Open production dossier

START

Y2 W28

READY

Y3 W05

BAY

Stage 1

BOOKING

163k

Plan the coming weeks.

Skills & profile

Manager rankings

Job offers

CAREER

3 points available

Peter Wonney

LEVEL 3 51 / 120 XP

69 XP to the next skill point

CAREER MARKET VALUE

Level 3 · 0 awards · 0 nominations · Reputation 50

19 / 100

What shapes your value and career prospects?

Negotiation

1/10

Up to +6 percentage points on rights price-push odds; stronger counters

Effect & next rank

Spend 1 · 1-2

Business Sense

1/10

+6M project financing allowance; larger personnel budget. Insolvency limit unchanged.

Effect & next rank

Spend 1 · 1-2

Review the manager profile and skill effects.

Calendar and manager skills

53

When something is waiting

“The project will not start.”

Check its required cast and ensemble, financing, board mandate, production bay, studio dates and talent availability. A screenplay, an approval and a complete funded package are different achievements.

“My title is owned, but not attracting anyone.”

Check that it is actually in a live service row. Available rights and the archive are off air. Prime promotes a live title; it does not replace publication or scheduling.

“The company is losing money with more subscribers.”

Compare subscription income with licences, salaries, production spend, legal bills, campaigns and operations. More viewers do not make every commitment profitable. Use booked reports to distinguish a one-off payment from an ongoing weekly loss.

“The sequel cannot proceed.”

Check renewal approval, required returners, dates and the new package. Do not assume an earlier cast is available or prepaid for every season. Shows use their own format or package route.

“Where did this person or award come from?”

Open the full person card or award record. Read the person, category, production, employer and date. Their complete career can include work outside your studio.

“I need the rule while playing.”

Use Mara's contextual help or **Read handbook**. Opening help does not advance time. Inspect the actual action's cost and deadline before confirming it.

The working vocabulary

k / M: thousand / million. Subscription price is monthly; salary and licence fees are normally quoted weekly. **Y / W** identify the game year and week, not your company phase.

Agency retainer: recurring pay under the talent's long-term deal; project fees may be additional.

Available rights: owned or licensed material not currently in a live service row.

Backend: agreed participation in later receipts, according to the contract; not a second guaranteed salary.

Board mandate: approval of a specified production plan, separate from cast, finance and cameras.

Cash: money available in the named account. An estimate of asset value is not cash.

Exclusives: the programme row for original material, including your produced shows.

Hype: attention around a title. **Brand:** the platform's recognition.

Original: a finished programme your company produced; a bought viewing licence is different.

Potential: an estimate of possible future talent ability, not current skill.

Prime: extra promotion for an on-air programme.

Production bay: the company's capacity to run a shoot; distinct from the studio reservation.

Total plan: estimated whole production commitment. **Remaining plan:** expected part not yet paid.

Wear: the audience's exhaustion with a title; resting it in the archive can reduce wear.

The action index

Start a first project → The first hour, Choose your production.

Find something to stream now → The rights dealer, A licence is a commitment.

Put a release on the service / remove Prime / rest a title → A service worth watching, Curate, rest, repeat.

Buy a screenplay / commission a show / continue a series → Stories before cameras, Another season.

Select an owned studio / request a budget mandate → Where will you shoot?, The greenlight folder.

Cast or negotiate / finish the ensemble → A cast that fits the story, Negotiate the project fee, Ensemble and contract surprises.

Develop or sell talent / accept outside work → Build a talent agency, A career, not just a portrait, Outside work and incoming offers.

Hire staff / promote a title / manage partners → The people behind the service, Attention needs something to find, Prices, ads and partners.

Handle a claim / judge a prize / check progress → The case on the desk, A moment worth keeping, From survival to an empire.

Save, transfer or restore a career → Keep more than one future.

Help while you play

Mara helps where you are

Open Mara's help on the screen where you are working. She explains the next decision. Reading help does not advance the game week.

Find the rule you need

The contents and chapter bookmarks lead straight to the relevant department. **The action index** lists common tasks; **When something is waiting** helps with blocked steps.

You do not need to learn every rule before your first production. Look up a contract, renewal or legal case when it becomes relevant to your career.

Before confirming

Check each offer's cost, duration, deadline and payment account. The terms in the open agreement apply to your actual decision. A successful example does not promise the same outcome in another career.

Keep a named **save** before trying an expensive alternative. You can then compare which strategy suits your company.

Mara: "Please keep the handbook. The chairman is still using his copy to level the table."

The next week's work



Evening at the office. The folders are finite. The possibilities are less so.

Give viewers a reason to come. Give them a reason to stay.

Before advancing, read waiting decisions. Check the next commitment. Put your best available work on screen. Keep enough money to make the work that follows.

The film can be inspired. The contract should be legible.

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