

## Market Positioning

*The Deceit and Desire* is positioned as a **prestige, adult-skewing historical drama** aimed at audiences drawn to socially conscious, character-driven storytelling in the vein of **Philomena** and **The Magdalene Sisters**. The target audience includes arthouse and specialty cinema-goers aged **35+**, faith-adjacent audiences, and viewers engaged with historical justice narratives, with strong crossover appeal to festival, awards, and public broadcaster platforms. The film is well-suited to a **modest-to-mid-range budget** in the region of **£4–7 million**, achievable through UK–Ireland–Canada co-production structures, regional funding, and tax incentives. Comparable titles in this space have demonstrated solid theatrical performance relative to budget, strong longevity through international sales, and sustained value via streaming, broadcast, and educational markets. With its transatlantic setting, awards-calibre roles, and contemporary framing device, *The Deceit and Desire* offers clear upside in prestige positioning, festival play, and long-tail commercial performance rather than reliance on opening-weekend box office.

## Comparable Titles – Sales & Market Performance

Title	Budget (Approx.)	Worldwide Gross / Reach	Market Notes
<b>Philomena</b>	~\$12M	~\$100M worldwide	Strong awards traction (4 Academy Award nominations), broad adult audience appeal, exceptional ROI driven by word-of-mouth and prestige positioning.
<b>The Magdalene Sisters</b>	~\$5M	~\$15M worldwide	Modest theatrical but strong international sales, enduring relevance, and long-tail value through broadcast, home entertainment, and educational licensing.
<b>Rabbit-Proof Fence</b>	~\$6M	~\$16M worldwide	Social-justice historical drama with strong festival launch, solid international returns, and continued cultural resonance.
<b>Angela's Ashes</b>	~\$25M	~\$43M worldwide	Prestige literary adaptation; moderate theatrical returns offset by broadcast, catalogue longevity, and library value.
<b>The Wind That Shakes the Barley</b>	~\$6.5M	~\$27M worldwide	Cannes Palme d'Or winner; strong example of political-historical drama achieving both critical acclaim and commercial viability.

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## Positioning Summary

*The Deceit and Desire* sits firmly within this proven prestige space: **mid-budget, socially conscious drama** with realistic theatrical expectations, strong festival and awards potential, and reliable downstream value through international sales, streaming platforms, public broadcasters, and educational markets. Its transatlantic narrative and contemporary framing broaden accessibility

while preserving historical authenticity, making it well positioned for long-tail returns rather than front-loaded box office performance.

### Territory-by-Territory Sales Expectations

Territory	Sales Outlook	Rationale
UK & Ireland	Strong	Core territory. Subject matter is culturally and historically resonant, with strong appeal to prestige cinema audiences, broadcasters (BBC, Channel 4), and UK streamers. High likelihood of pre-sales or early broadcaster involvement.
Canada	Strong	Integral setting and historical relevance. Strong potential for Telefilm support, Canadian theatrical interest, and public broadcaster sales (CBC). Educational and library value enhances long-tail returns.
United States	Moderate to Strong	Arthouse theatrical via specialty distributor; strongest performance through awards, festivals, and prestige streaming platforms. Subject aligns well with US audiences familiar with <i>Philomena</i> -style narratives.
France	Moderate	Consistent appetite for socially conscious historical dramas. Likely performance through theatrical + TV package sales, particularly if supported by festival exposure.
Germany / Austria / Switzerland (DACH)	Moderate	Strong television and VOD market for serious historical drama. Sales likely driven by broadcaster packages rather than theatrical scale.
Australia & New Zealand	Moderate	Historical child-migration narratives resonate strongly; reliable sales through theatrical limited release and public broadcaster platforms.
Benelux (Belgium / Netherlands / Luxembourg)	Moderate	Solid festival-driven sales territory; performs well as part of regional packages.
Scandinavia	Moderate	Strong public broadcaster interest in human rights-focused historical drama; limited theatrical but dependable TV/VOD performance.
Southern Europe (Italy / Spain)	Selective	Interest dependent on festival exposure and cast. Likely television-led sales with limited theatrical rollout.
Eastern Europe	Limited	Niche appeal; typically sold as part of broader European packages at modest MGs.

Territory	Sales Outlook	Rationale
Latin America	Limited to Selective	Strong thematic relevance but limited theatrical upside; streaming and educational licensing more likely.
Asia (Japan, South Korea)	Selective	Japan offers some arthouse potential; sales more likely post-festival with strong critical reception.
Middle East / Africa	Minimal	Limited theatrical prospects; possible TV or package sales only.

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### Sales Strategy Summary

*The Deceit and Desire* is best positioned as a **festival-led, prestige sales title**, with value driven by:

- Early traction in **UK, Ireland, and Canada**
- Festival visibility to anchor **US specialty and European sales**
- Strong **long-tail performance** via broadcasters, streamers, and educational markets

The project is not reliant on breakout box office but is structured for **risk-managed recoupment through diversified territory sales**, making it attractive to independent financiers and public funding partners.

### FINANCE & RECOUPMENT WATERFALL (ILLUSTRATIVE)

*The Deceit and Desire*

#### Indicative Production Budget

**£5.5 million** (mid-range prestige historical drama)

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### Sources of Finance (Top Sheet)

Source	%	Notes
UK / Ireland Public Funds & Soft Money	30%	BFI, Screen Scotland, Irish funding bodies
Canadian Public Funds & Tax Credits	20%	Telefilm, provincial tax incentives
Pre-Sales (UK / Canada / Select Intl.)	20%	Broadcaster + key territory MGs
Equity Investment	20%	Private / gap equity
Tax Credits (UK & Canada)	10%	Rebate applied post-production
<b>Total</b>	<b>100%</b>	<b>£5.5m</b>

## DECEIT AND DESIRE — One-Slide Finance Waterfall (FEATURE FILM)

### Total Production Budget

**£8.0 million**

Prestige historical drama feature

Contained locations • Minimal VFX • Performance-led • Festival-oriented

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### SOURCES OF FINANCE

Source	Amount	% of Budget
Domestic Distributor MG (UK)	£1.6M	20%
International Presales (EU / ANZ / NA)	£2.4M	30%
UK Film Tax Relief (25%)	£2.0M	25%
Equity Investment	£1.6M	20%
Gap / Soft Money	£0.4M	5%
<b>TOTAL FINANCE</b>	<b>£8.0M</b>	<b>100%</b>

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### RECOUPMENT WATERFALL (FEATURE STANDARD)

- Sales Agent Fees & Expenses**  
(10–15% of gross receipts)
  - Senior Lenders / Gap Finance**  
100% recoupment + agreed premium
  - Equity Investors**  
100% recoupment + negotiated uplift (typically 20–30%)
  - Producer Corridor**  
(10–20% of net profits)
  - Backend Participation Pool**  
Writer / director / key talent
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### RISK MITIGATION & UPSIDE

- **UK Film Tax Relief** materially reduces net exposure
- Historical prestige drama has **strong festival and long-tail value**
- Contained production scale limits cost overruns
- International presales reduce reliance on equity

- Strong appeal to **arthouse distributors and premium streamers**
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#### **SALES AGENT POSITIONING LINE**

*Deceit and Desire* is structured as a **low-to-mid-budget prestige feature**, leveraging UK tax relief and international presales to minimise equity exposure while retaining meaningful backend upside through global exploitation.