

THUNDERBIRD ENTERTAINMENT

Corporate Presentation

TSX-V: TBRD | OTC: THBRF



Forward Looking Statements

This presentation contains “forward-looking statements” within the meaning of applicable securities laws. We are hereby providing cautionary statements identifying important factors that could cause the actual results to differ materially from those projected in the forward-looking statements. Any statements that express, or involve discussions as to, expectations, beliefs, plans, objectives, assumptions or future events or performance are not historical facts and may be forward-looking and may involve estimates, assumptions and uncertainties which could cause actual results or outcomes to differ materially from those expressed in the forward-looking statements. Often, but not always, forward-looking information can be identified by the use of words such as “plans”, “expects”, “is expected”, “budget”, “scheduled”, “estimates”, “forecasts”, “intends”, “anticipates”, “continues” or “believes” or the negatives thereof or variations of such words and phrases or statements that certain actions, events or results “may”, “could”, “would”, “might” or “will” be taken, occur or be achieved.

This presentation contains references to certain measures that do not have a standardized meaning under International Financial Reporting Standards (“IFRS”) as prescribed by the International Accounting Standards Board and are therefore unlikely to be comparable to similar measures presented by other companies. Rather, these measures are provided as additional information to complement IFRS measures by providing a further understanding of operations from management’s perspective. Accordingly, non IFRS measures should not be considered in isolation nor as a substitute for analysis of financial information reported under IFRS. The Company believes that non-IFRS measures, specifically EBITDA and Adjusted EBITDA, are frequently used by securities analysts, investors and other interested parties as measures of financial performance and to provide supplemental measures of operating performance and thus highlight trends that may not otherwise be apparent when relying solely on IFRS financial measures.

Except for statements of historical fact, information contained in this presentation constitutes forward-looking statements and includes, but is not limited to the (i) projected financial performance of Thunderbird Entertainment Inc. (the “Company”); (ii) completion of the offering of subscription receipts and the completion of the reverse takeover transaction with Golden Secret Ventures Ltd.; (iii) the expected development of the Company’s business projects and joint ventures; (iv) execution of the Company’s vision and growth strategy, including future M&A activity and global growth; (v) sources and availability of third party financing for the Company’s projects; (vi) completion of the Company’s projects that are currently in production, development or otherwise under consideration; (vii) renewal of the Company’s current productions; and (viii) future liquidity, working capital and capital requirements.

Forward-looking information is based on the reasonable assumptions, estimates, analysis and opinions of management made in light of its experience and its perception of trends, current conditions and expected developments, as well as other factors that management believes to be relevant and reasonable in the circumstances at the date that such statements are made, but which may prove to be incorrect.

By their nature, forward-looking statements involve numerous assumptions, inherent risks and uncertainties, both general and specific, which contribute to the possibility that the predicted outcomes may not occur or may be delayed. The risks, uncertainties and other factors, many of which are beyond the control of the Company, that could influence actual results include factors beyond the control of the Company, include (i) risks related to the general nature of the entertainment industry; (ii) risks related to digital media, television and film industries; (iii) global media industry trends; (iv) potential for budget overruns and other production risks; (v) limited ability to exploit current and future film and television content inventory; (vi) changes in applicable regulatory environments; (vii) technological change; (viii) labour relations; (ix) dependence on relationships with content producers and suppliers; (x) customer, distribution or industry segment concentration risks; (xi) dependence on relationships with customers and distribution partners; (xii) fluctuations in financial results; (xiii) competition; (xiv) dependence on key personnel; (xv) protection of intellectual property; (xvi) impact of fluctuations in exchange rates; (xvii) reliance on distribution of Canadian content and government funding; and (xviii) international distribution activities.

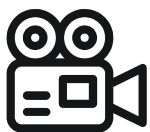
Accordingly, readers should not place undue reliance on forward-looking information. We do not undertake to update any forward-looking information, except as, and to the extent required by, applicable securities laws.

Executive Summary



Executive Summary

Thunderbird Entertainment Group Inc. (“Thunderbird” or “Company”) is an award-winning creator of premium content for audiences worldwide



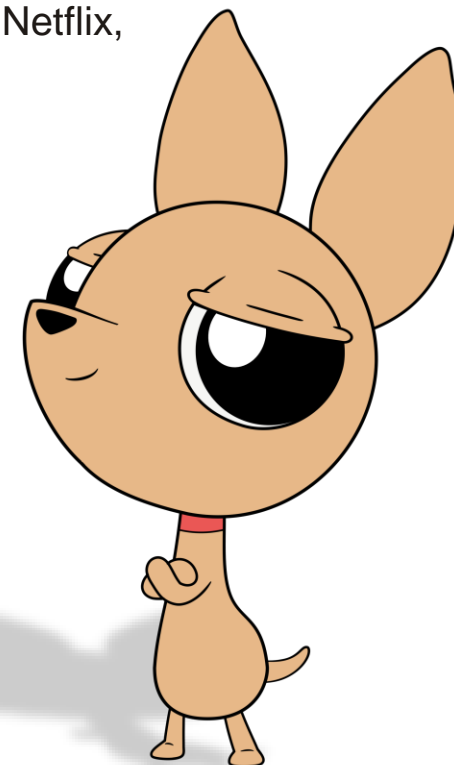
Through Atomic Cartoons (Kids & Family) and Great Pacific Media (GPM) (Factual & Scripted) Thunderbird Entertainment is a **leader in developing and producing family entertainment** that is the cornerstone of all major media platforms, including HBO Max, Nickelodeon, Discovery Channel, Netflix, Apple TV+, Disney+, NBCUniversal, CBC and traditional broadcast and cable channels.



Our programs air daily in 40 different languages and 180 countries worldwide. Thunderbird's reputation for high quality programming, industry relationships, and access to IP will allow for the launch of more global brands. Our commitment to authentic, inspiring stories moves hearts, connects people and has the power to change the world!



With **no corporate debt**, Thunderbird is uniquely **positioned for growth** by leveraging relationships and intellectual property to launch more global brands.



Investment Thesis

High Quality Divisions

Animation and factual TV are expected to remain in high demand for years to come and are the “stickiest” for streamers to glue audiences

Premium Categories

Well recognized in the industry with numerous prestigious accolades (Peabody, Emmy, Oscar and more)

Powerful Content Engine

World class creators, producers, studios and library. Collection of talent/assets curated over many years can't be easily assembled or duplicated

Favourable Industry Backdrop

Positive tailwinds intersecting future upward trajectory.

Diversified Business Model

3 tier revenue stream - best of both worlds: Growth + Profitability

Strong & Experienced Leadership

Industry and creative expert management team supported by founder of Lionsgate Entertainment

Sampling of Customers Worldwide

Customers include:

Streamers

Global cable networks

US cable and broadcast

Canadian networks

AVOD

- **Create** original IP from scratch
- **Source and license** original IP for adaptation to film and animation
- **Provide world class** service production for external IP

NETFLIX

HBO
max

Disney

MARVEL

PBS
KIDS

Discovery
CHANNEL

NATIONAL
GEOGRAPHIC

H
HISTORY

TLC

NICKELODEON

CN
CARTOON NETWORK

WGBH₂

The
Weather
Channel

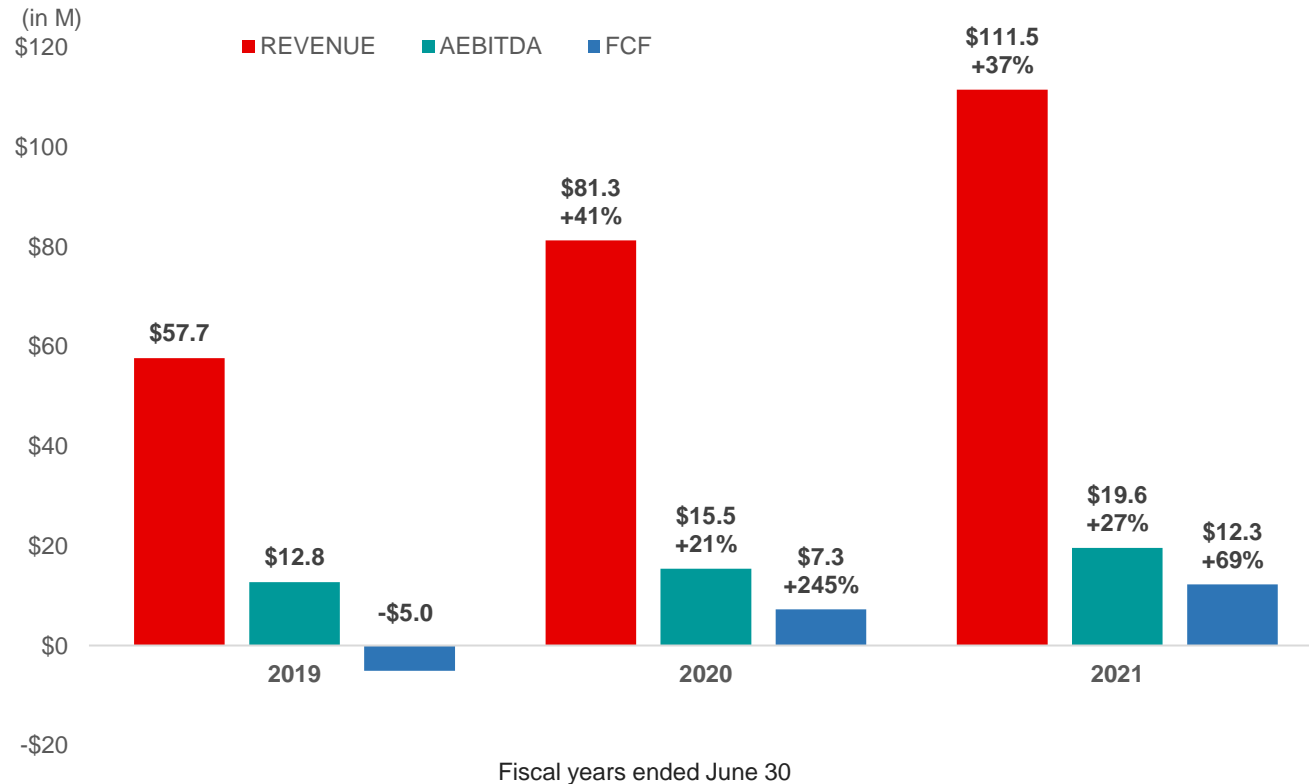
NBC **UNIVERSAL**

hulu

abc

Accelerating YOY growth and profitability

REVENUE AEBITDA and FCF GROWTH



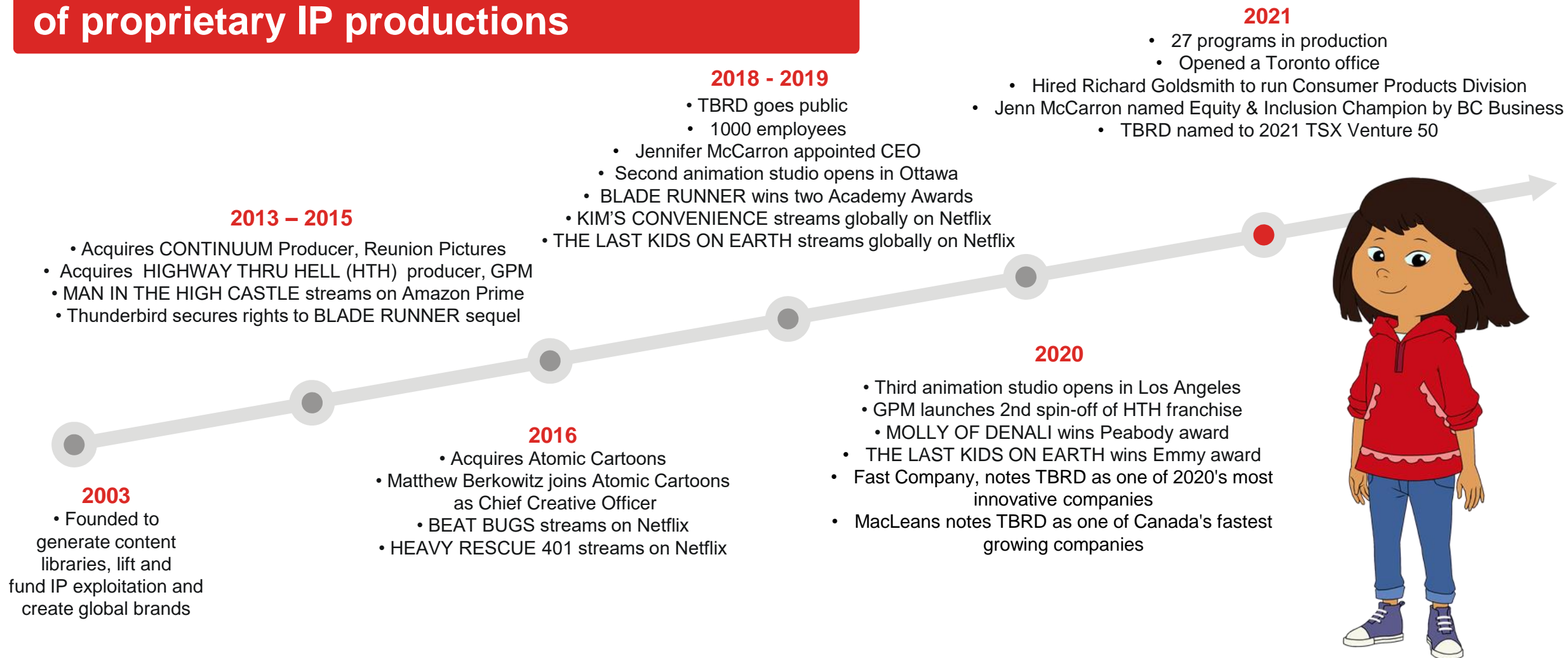
Company Overview



THUNDERBIRD

VANCOUVER / LOS ANGELES / TORONTO / OTTAWA

Thunderbird's library funds development of proprietary IP productions



Experienced Executive Team

Jennifer Twiner McCarron

Chief Executive Officer and Director

Jennifer joined Atomic Cartoons in 2011 as Head of Production. Under her leadership the company grew from 14 people to well over 1200 today. In 2016, she was appointed Atomic's President and in 2018, she was named CEO of Thunderbird. Jennifer has been acknowledged as one of Canada's Most Powerful Women (WXN) and Executive of the Year (Playback), in addition to overseeing productions that won Emmy Awards, a BAFTA and a Peabody Award.



Barb Harwood

Chief Financial Officer

Barb joined Thunderbird in 2005. As Chief Financial Officer, she has evaluated, funded and enabled numerous acquisitions, including: Great Pacific Media, and Atomic Cartoons. She also played a pivotal role in launching new Thunderbird facilities in Toronto (2015), Ottawa (2018) and Los Angeles (2020). Barb earned her CPA designation working for Ellis Foster Chartered Accountants (now Ernst & Young). Her financial stewardship has been critical to raising capital throughout her time at Thunderbird. In 2021 Barb was named to the Report on Business Best Executive List by The Globe and Mail.



Matthew Berkowitz

President and Chief Creative Officer

Matt joined Atomic Cartoons in 2016 as Vice President of Original Content when Atomic opened its first offices in Los Angeles. He was later appointed to serve as Chief Creative Officer for Thunderbird and Atomic Cartoons in 2019, and then also became the Los Angeles Studio Head upon its studio opening in 2020. In addition to his contributions as an Emmy-Award winning Executive Producer on numerous productions, Matt plays an important leadership role in Thunderbird's long term growth strategy to expand, develop and exploit the Company's diverse library of owned-IP.



Richard Goldsmith

President of Global Distribu- tion and Consumer Products

Richard joined Thunderbird in January 2021. In this newly created role, he oversees the company's distribution of content to platforms worldwide and the development of innovative consumer products and experiences that expand audience engagement across all Thunderbird IP. Prior to joining Thunderbird, Richard was part of the senior management teams at Cyber Group Studios, The Jim Henson Company and Warner Bros. Entertainment. Richard is also an Adjunct Associate Professor at the University of Southern California School of Cinematic Arts, John C. Hench Division of Animation and Digital Arts.

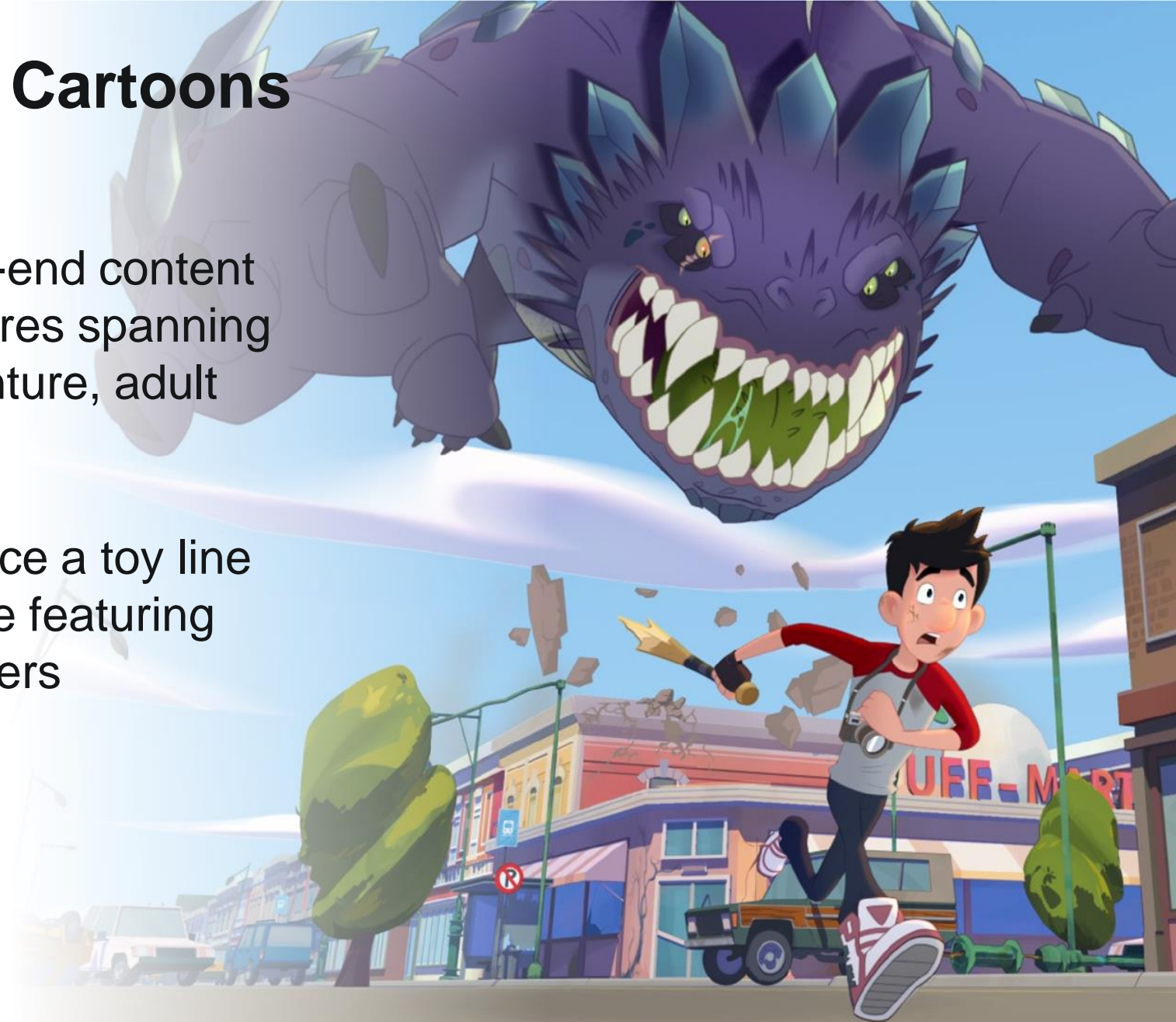
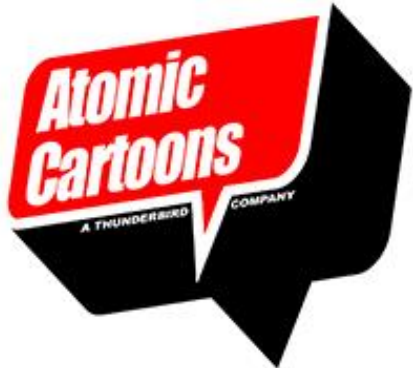


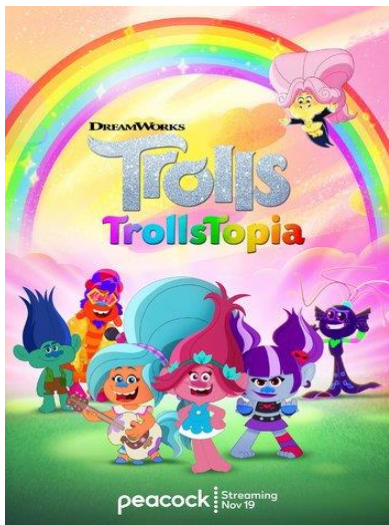
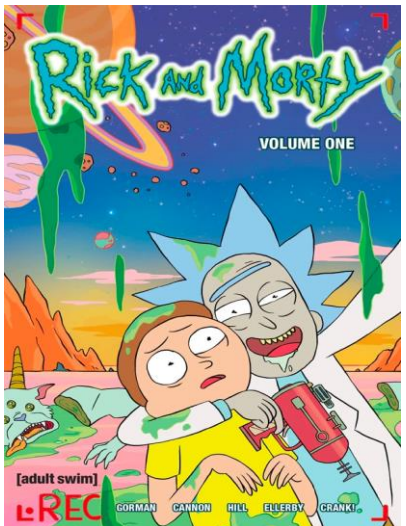
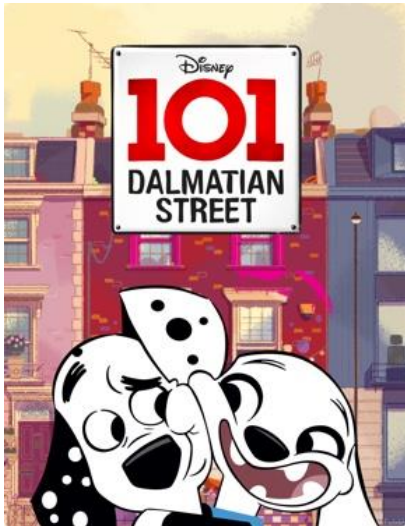
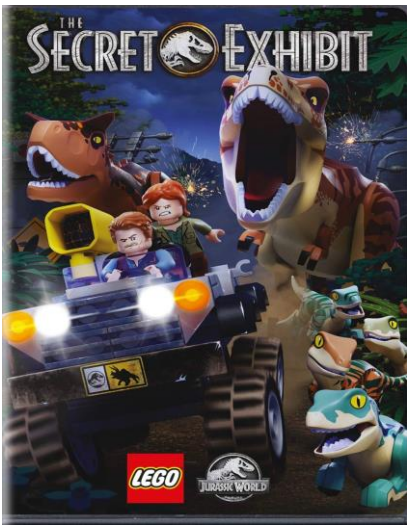
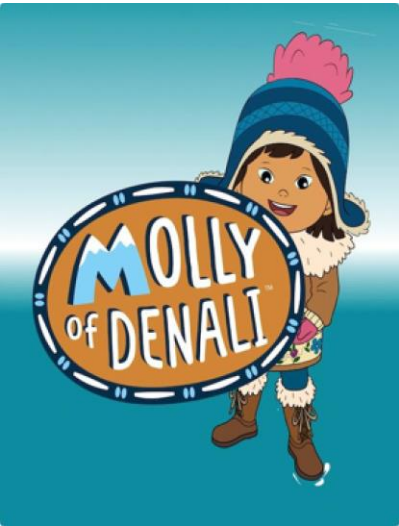
Sarah Nathanson

Chief Operating Officer, General Counsel and Corporate Secretary

Sarah joined Thunderbird in 2018 and provides support to both the production crew and the corporate teams across all Thunderbird Divisions. Sarah works closely with all members of the executive in supporting the long-term vision and goals of the Company. She is past Chair of the BC Branch Council of the Canadian Media Producers Association and is currently a director on the national board of the Canadian Media Producers Association and Co-Chair of its National Television Sub-Committee as well as a director on the board of DigiBC and Co-Chair of the DigiBC Equity, Diversity & Inclusion Committee.

- **Atomic Cartoons** produces high-end content across multiple pipelines and genres spanning pre-school, comedy, action adventure, adult and everything in-between
- FY2021 has seen Atomic introduce a toy line and launch a console video game featuring some of its most popular characters





Atomic Cartoons



Award winning industry leader with a robust service business and a stable of owned-IP focusing on Kids & Family



Scalable infrastructure with expanding studios in Vancouver, Ottawa and Los Angeles



Long established relationships with key buyers including Netflix, HBO Max, Nickelodeon, Apple TV+, Disney+, NBCUniversal, CBC and traditional broadcast and cable channels.



Artist driven and collaborative studio with a culture that attracts, retains and promotes **the best talent in the business**



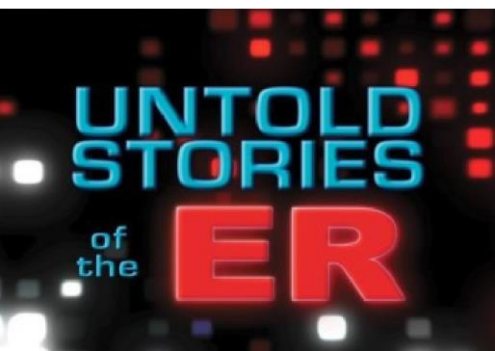
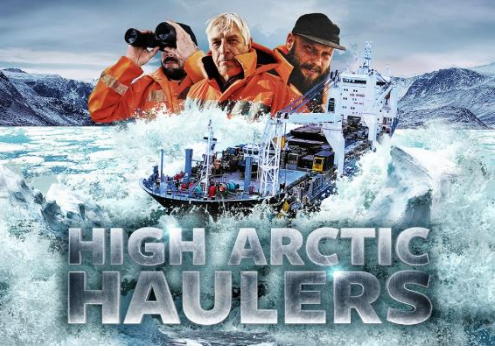
Increasing IP ownership provides ancillary revenue opportunities: toys, merchandise, music and gaming



Partnerships with top talent; recent examples include Savannah Guthrie, Drew Barrymore and the writers from The Simpsons

- **Great Pacific Media (GPM)** is a global leader in factual television with programs seen in more than 170 countries
- Specialists in development, production, co-production and financing of factual, documentary, competition and reality television

GreatPacific
MEDIA





Industry leading ratings and renewal rates



GPM owns the majority of its IP; almost all projects are original and generating cashflow through global library sales



Created and owns HIGHWAY THRU HELL franchise including two spin-offs, one of the **most successful** independently owned unscripted brands in the world

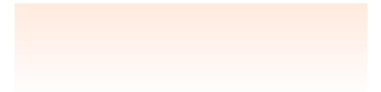
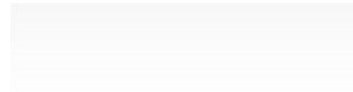
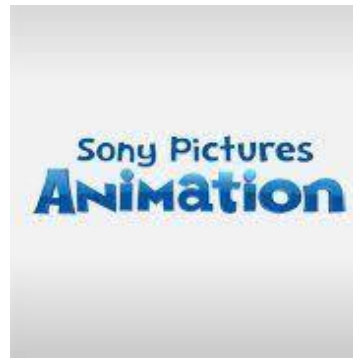
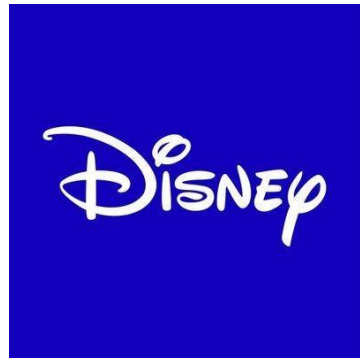


Vertically integrated studio model; GPM owns all of its production equipment **generating multiple revenue streams**

- Consumer Products and Distribution Division is based in Los Angeles and run by industry heavyweight Richard Goldsmith;
- Monetizing and commercializing various Thunderbird IP across merchandise, video games, mobile and other cross media opportunities;
- Enabling Thunderbird to service in-house merchandise and distribution opportunities as well as act as a third-party distributor for other companies' IP, further increasing our ownership and recurring revenue;
- **Example:**
 - MERMICORNO is in the owned/IP category as we have partnered with the tokidoki team to lift their substantial consumer products empire into an entertainment brand.

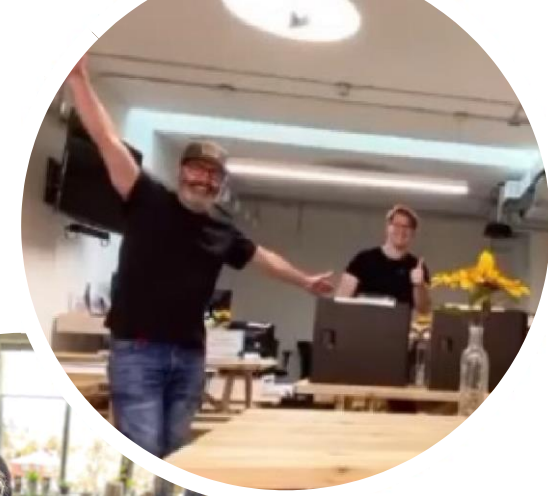


Our focus on creativity and culture draws world class talent who have played key roles in some of the biggest entertainment companies in the world



Response to COVID-19

- With health and safety as a priority, all staff have successfully been working from home for 2 years and our teams have not missed a delivery! We have let our head office space go and will be creating a work from home/office hybrid forevermore.
- Mental health hotlines and employee surveys upgraded to track impact of COVID on artists and technicians as a component of the ongoing WFH program.
- COVID provided new awareness that staffing of productions is no longer constrained by geographic location or studio space. This allows us to strategically expand our capacity when required.
- A healthy culture remains paramount and our leadership has implemented monthly town halls, weekly updates, weekly lunch and learns, zumba classes, online uno tournaments and more.



Diversity & Inclusion at Atomic Cartoons

▪ **INDUSTRY-LEADING D&I INITIATIVES** ▪ **STUDIO-WIDE FOCUS ON EQUITY, DIVERSITY & INCLUSION** ▪ **INCREASING CLIENT & CREW CULTURAL ALIGNMENT** ▪ **POSITIVE IMPACT ON BOTTOM LINE** ▪

- **Sponsor the Women in Animation “Art Director Master Class”**
- **Equal Opportunity Employment** – cater to needs and strengths of all employees
- **Partnership with KITH+Common** and Jessie Nelson
- **Indigenous Internships** on Molly of Denali
- **Actively supporting artist-chosen charities and non-profit groups** - QMUNITY, Rainbow REFUGEE, S.U.C.C.E.S.S. Social Service Agency and Yarrow Society



We see Equity, Diversity & Inclusion as not only the right thing to do but something that positively impacts our bottom line.

- Crew comprised of 45% female, 55% male, 28% BIPOC.
- **Wapanatahk Media:** In 2021, GPM invested in the launch of a fully independent, female-led Indigenous production company. Television premiere on its first project: Dr. Savannah: Wild Rose Vet on May 3rd, 2022.
- **Queen of the Oil Patch:** This award-winning factual series follows a two-spirited Indigenous person as they battle misconceptions and navigate life in Alberta's oil sands. The crew included many individuals from the Indigenous and LGBTQ2S communities as well as those with experience with gender transitioning.
- **Nagamo Music Library:** GPM and Wapanatahk are proud to license music from Nagamo Music Library, the world's first Indigenous-created production music library and composer agency.



Diversity wins: How inclusion matters

- The most diverse companies are now more likely than ever to outperform less diverse peers on profitability
- Companies in the top quartile for gender diversity on executive teams were 25% more likely to have above-average profitability.

The business case for diversity in executive teams remains strong.

Likelihood of financial outperformance,¹ %

■ Bottom quartile ■ Top quartile

By gender diversity

Why diversity matters²

+15%



2014

Delivering through diversity³

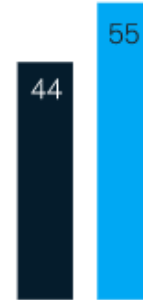
+21%



2017

Diversity wins⁴

+25%

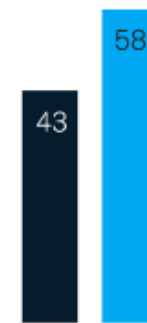


2019

By ethnic diversity

Why diversity matters⁵

+35%



2014

Delivering through diversity⁶

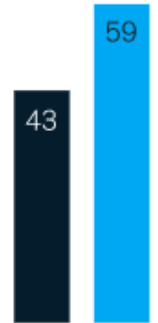
+33%



2017

Diversity wins⁷

+36%



2019

¹Likelihood of financial outperformance vs the national industry median; p-value <0.05, except 2014 data where p-value <0.1. ²n = 383; Latin America, UK, and US; earnings before interest and taxes (EBIT) margin 2010–13. ³n = 991; Australia, Brazil, France, Germany, India, Japan, Mexico, Nigeria, Singapore, South Africa, UK, and US; EBIT margin 2011–15. ⁴n = 1,039; 2017 companies for which gender data available in 2019, plus Denmark, Norway, and Sweden; EBIT margin 2014–18. ⁵n = 364; Latin America, UK, and US; EBIT margin 2010–13. ⁶n = 589; Brazil, Mexico, Singapore, South Africa, UK, and US; EBIT margin 2011–15. ⁷n = 533; Brazil, Mexico, Nigeria, Singapore, South Africa, UK, and US, where ethnicity data available in 2019; EBIT margin 2014–18.
Source: Diversity Wins data set

Industry Landscape



2020 and 2021 were Transformative Years for the TV and Film Industry

- In the upcoming years audience demand for content will see continued growth
- **The launch of new streaming services is accelerating – therefore content creation is key**
- As demand for streaming services steadily increases, new major streaming platforms continue to enter the industry

Source:
Global SVOD Forecasts 2021, Motion
Picture Association's 2020 Annual Report

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Global SVOD Subscriptions

SVOD = subscription video on demand

2007 to 2019

642 million subscriptions

New service providers joining:

NETFLIX

hulu

prime video

2019 to 2020

1.1 billion subscriptions

Disney+

Apple tv

HBOMAX

2020 - 2025 (estimation)

1.6 billion subscriptions

peacock

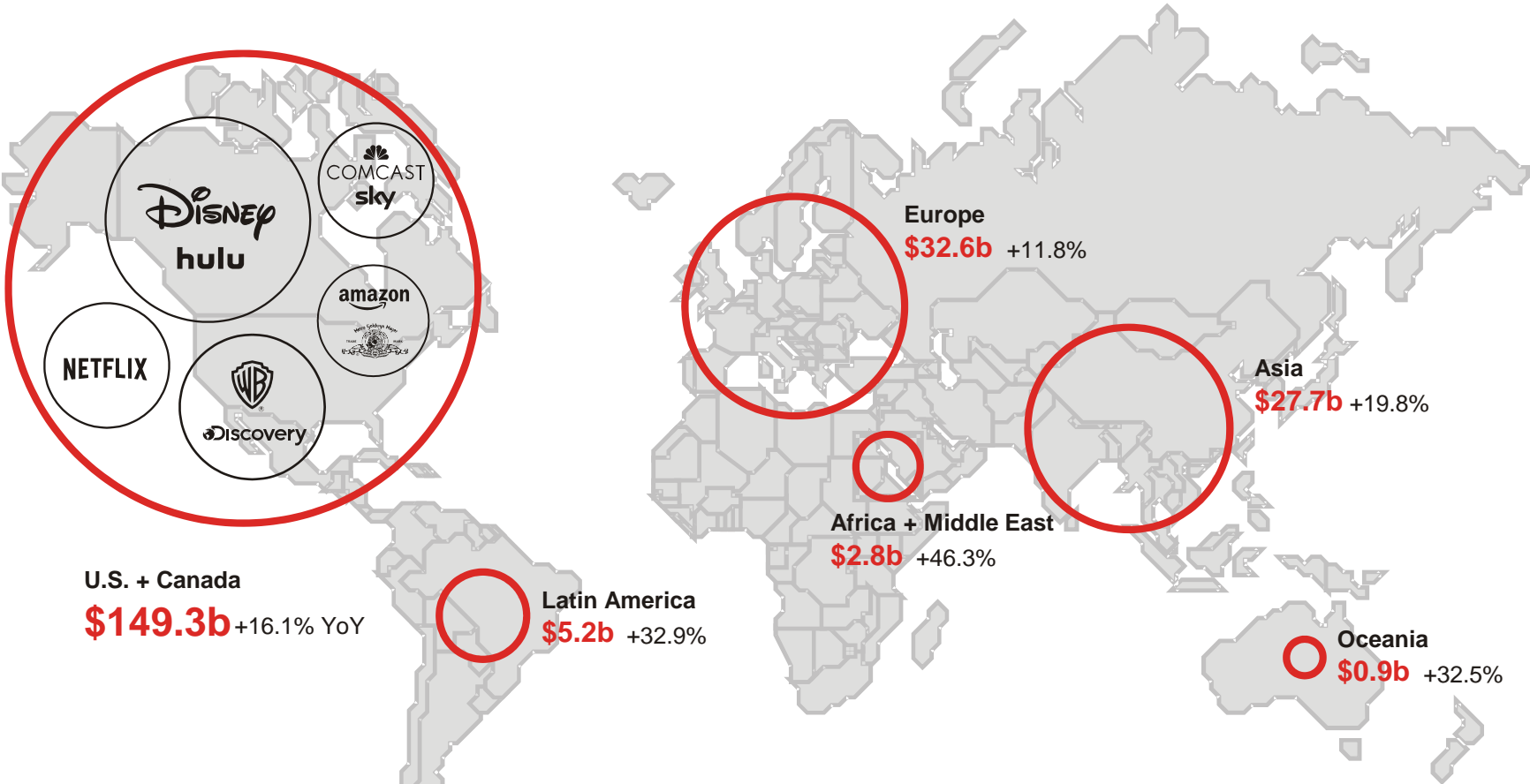
discovery+

STAR

Paramount+

Content Spending Has Reached New Highs

With more streamers entering the market and audiences growing to all time highs in 2021 – overall spending increased globally



Disney	Warner / Discovery	Netflix	Amazon/ MGM	
\$28.6b	\$20.8b	\$15.1b	\$11.8b	
Fox	Comcast	ViacomCBS	Apple	Sony
\$11.3b	\$9.0b	\$7.5b	\$6.0b *	\$5.2b
Google	Facebook	Lionsgate	Hasbro	AMC
\$1.8b *	\$1.4b *	\$1.4b	\$1.0b	\$0.9b

Source:
Purely Streamonomics
analysis based on SEC filings
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Budgets Continue To Grow

- As audiences continue to grow and more competition enters the market - the stakes keep getting higher.



Average Series Budget in the U.S.

2019

\$51.2m

2020

\$59.6m
+16.5% YoY

**In order to stay competitive,
platforms need to up their spend,
resulting in increased spending
on content which benefits
companies like
Thunderbird Entertainment**

Source:
Purely Streamonomics

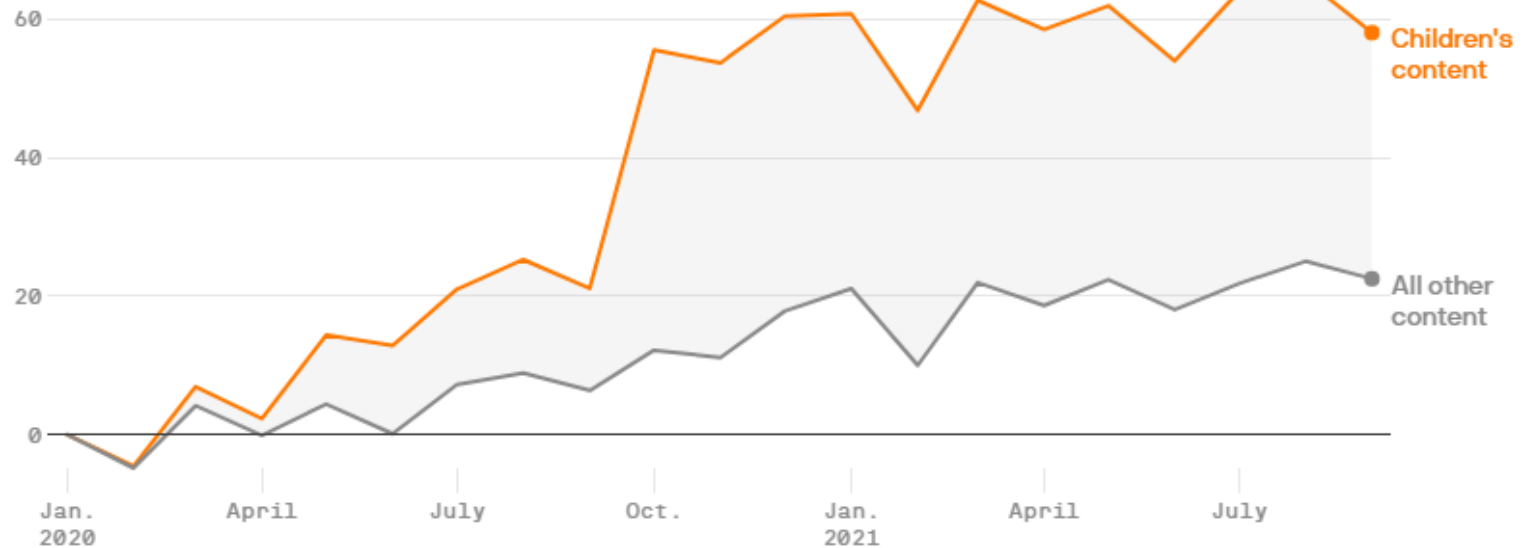
Kids content is crushing it on TV and streaming

Kids and family programming deals are surging as streaming companies look to double down on content that serves a highly-engaged cohort of younger users.

- Kids content used to be perceived as a tool to stop users from cancelling streaming accounts. Now it's a key driver for new user growth
- Seven of the 10 most streamed movies of 2021 were animated

Monthly demand for children's content on TV and streaming

January 2020 to September 2021; Indexed to January 2020 as a baseline



Data: Parrot Analytics; Chart: Kavya Beheraj/Axios

Industry Drivers



Entry of tech giants: Google, Apple, Facebook etc. continue to drive increasing demand for content across multiple channels



International / global uptick in demand: Growth is coming from all countries and regions and not just North America



DTC (direct to consumer) is showing no slowdown: These channels (SVOD, AVOD & FAST) need exclusive content to attract viewers and great volumes of content to retain subscribers



Factual and Kids & Family programs are the cornerstone of every broadcaster strategy and glue that crucial 'family co-viewing' audience and maintain and grow subscribers





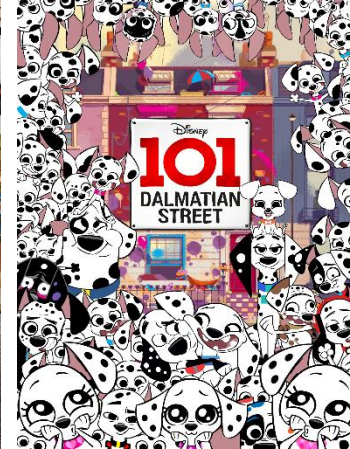
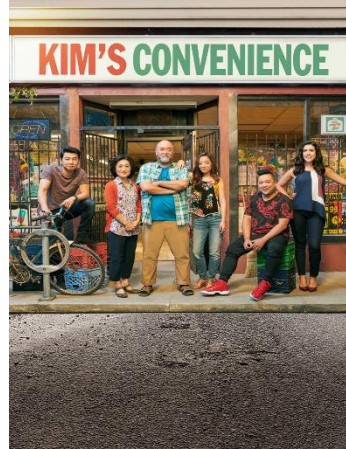
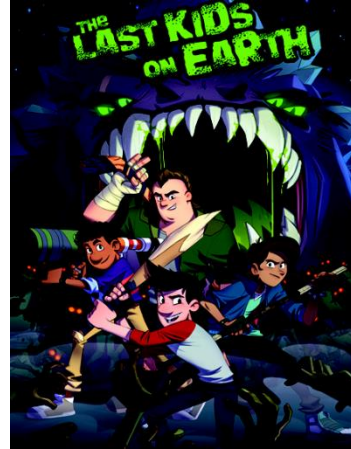
Financial Overview

Business Models

Intellectual Property

100% owned. Content lives forever in the Thunderbird library.

Full ability to leverage for distribution, licensing, consumer products, toys, games and cross media exploitation.



Services

Thunderbird is **hired to execute on projects.**

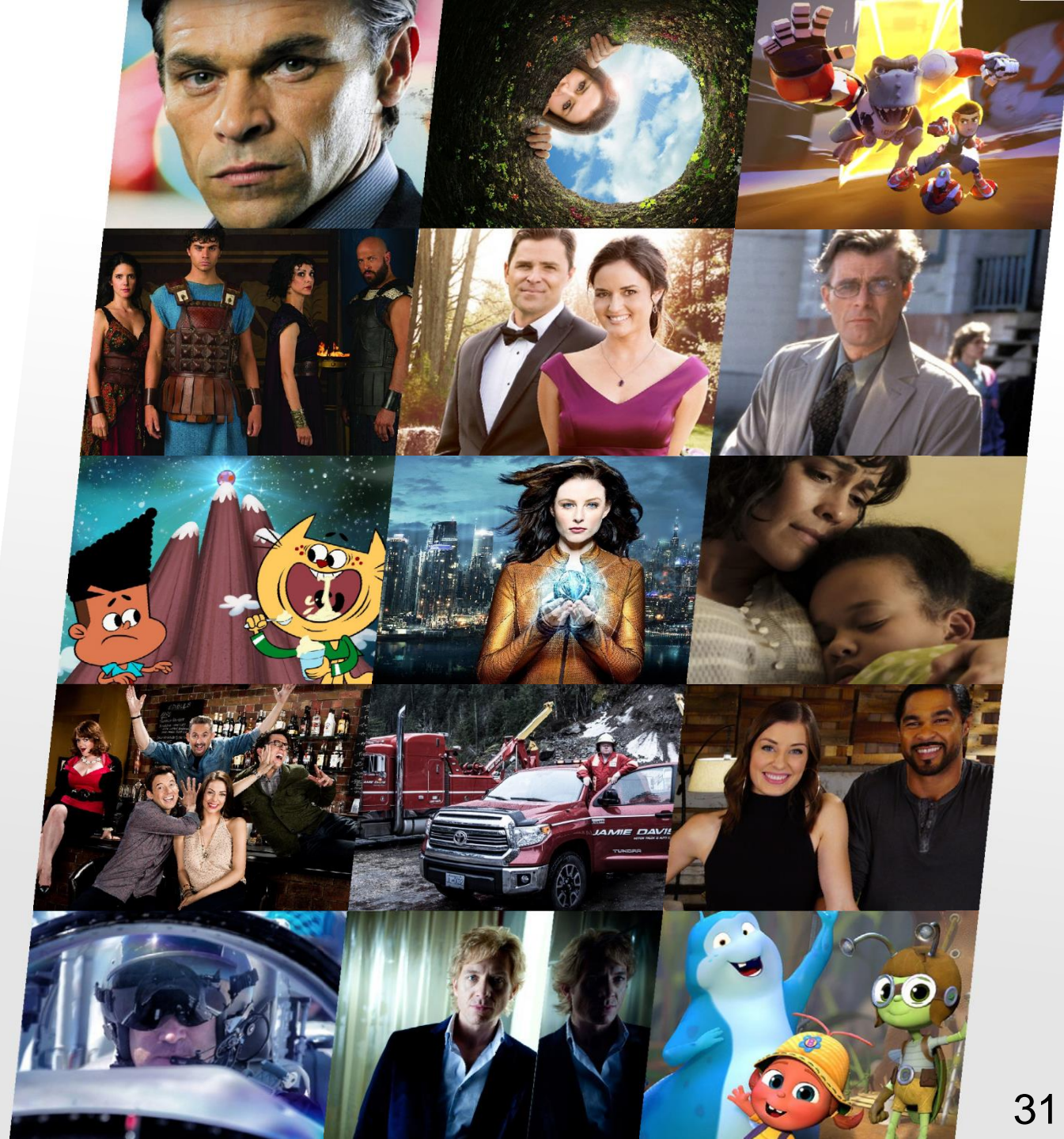
100% cash flowed **plus a producer fee** on top of the service work.

Partnerships

Thunderbird is **hired to handle all creative** from writing through post-production and delivery.

Project is fully cash flowed, plus a **substantial producer fee** and a percentage of **back-end sales** of consumer products, merchandise, gaming and cross media exploitation.

- Thunderbird owns a **deep catalogue** that includes hits like CONTINUUM and KIM'S CONVENIENCE
- Titles drawn from GPM and Atomic Cartoons **create material revenues for years** after a show is initially aired creating an **additional revenue stream**
- **Substantial cash flows** earned from **international library sales** and **music publishing**
- **Content library** contributes recurring revenue annually to the bottom line



We are uniquely positioned to create high quality content by leveraging tax incentives available only in Canada to Canadian producers

Jan. 2022 New bill introduced by the Canadian Government which contemplates international streaming companies contributing financially to support Canadian stories, creators and producers

15% Canadian Production Tax Credit (CPTC)

25% Broadcasting fees further subsidized by **Canadian Media Fund (CMF)**

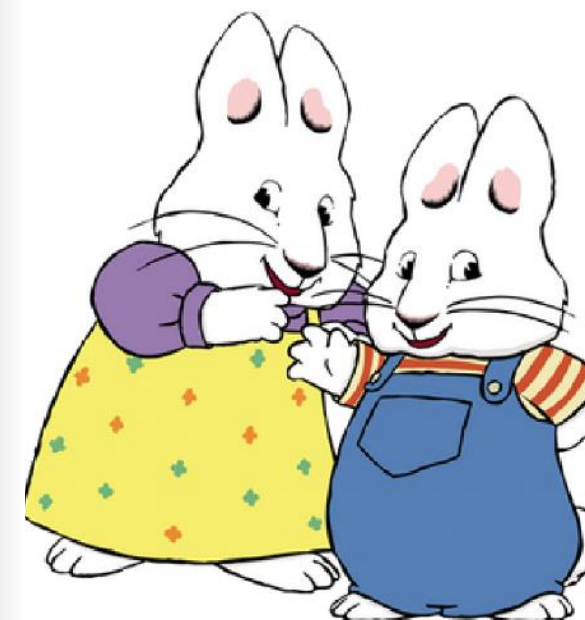
35% Provincial Film and Television Tax Credit

Canadian tax incentives improve cashflows and reduce expenses



Condensed Balance Sheets

(in C\$000)	9 Months ended Mar 31, 2022	Year Ended Jun 30, 2021	Year Ended Jun 30, 2020
ASSETS			
Cash	33,252	22,420	12,820
Trade receivables and other	82,858	64,259	59,736
Assets held for sale	-	-	1,222
Long term receivable	2,321	2,845	3,103
Investment in content	36,815	21,933	25,292
Deferred tax assets	7,026	7,871	8,290
Property and equipment	25,582	25,957	31,096
Lease receivable	1,391	1,511	-
Goodwill and intangible assets	13,145	13,348	13,618
Total Assets	202,390	160,144	155,177
LIABILITIES			
Accounts payable, accrued liabilities and other	23,233	10,049	8,839
Interim production financing	43,522	32,845	42,420
Deferred revenue	34,219	21,198	14,999
Current portion of lease obligations	5,852	4,718	5,419
Redeemable preferred shares	775	576	926
Liabilities associated with assets held for sale	-	-	759
Long-term lease obligations	17,744	20,303	21,443
Deferred tax liabilities	5,712	6,525	6,711
Total Liabilities	131,057	96,214	101,516
NET ASSETS	71,333	63,930	53,661



Condensed Income Statements

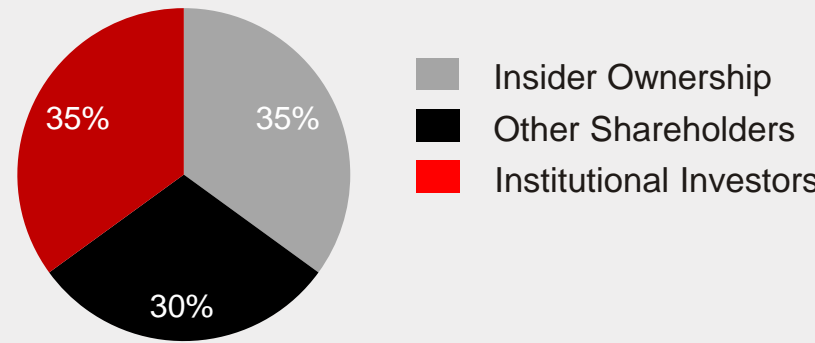
(in C\$000)	9 Months Ended Mar 31, 2022	Year Ended Jun 30, 2021	Year Ended Jun 30, 2020
Revenue	104,879	111,519	81,289
Expenses			
Direct operating	73,347	76,634	51,419
Distribution and marketing	777	847	1,410
General and administrative	13,414	15,239	13,259
Share-based compensation	686	1,168	683
Amortization of property, equipment & intangible assets	7,378	8,321	7,630
Finance costs, net	1,250	470	1,240
Foreign exchange (gain) loss	(253)	163	(66)
Loss on disposal assets	2	456	-
Total Expenses	96,601	103,298	75,575
Income before income taxes	8,278	8,221	5,714
Income tax expense	2,861	2,531	1,583
Net income from continuing operations	5,417	5,690	4,131
Income (loss) from discontinued Operations	-	47	(1,088)
Income for the period	5,417	5,737	3,043
EBITDA	16,852	18,084	14,584
Share-based compensation	686	1,168	683
Severance costs	208	583	113
Unrealized foreign exchange gain and other non-recurring	(94)	(224)	72
AEBITDA	17,652	19,611	15,452
Free Cashflow	14,288	12,293	7,277



Trading Information

Trading Symbols	TSX-V: TBRD OTC: THBRF
Recent Close (May 12, 2022)	CA\$3.15
52 week high/low	CA\$ 5.30 / CA\$ 2.70
Market Capitalization (February 22, 2022)	CA\$ 155.5 million

Ownership Summary



Share Capital Structure as at March 31, 2022

Common Shares Outstanding	49,362,738
Options	3,662,250
Total	53,024,988

Debt Capital Structure as at June 30, 2021 *(all amounts in CA\$)*

Corporate Debt = nil

Cash and Cash Equivalents*	CA\$ 33.3 million
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* Includes committed cash

Growth Opportunities

Develop/acquire IP to build franchises providing new revenue streams
(merchandise, music, video games, micro transactions, distribution, other)

Build out consumer products and distribution to leverage and exploit IP ownership.
This could include launching new toy and mobile gaming lines

International expansion including co-productions primarily in Europe and Asia to
capitalize our presence in the fastest growing subscription television markets globally

Strategic acquisitions to enhance core business

Animated feature film production expansion

Further develop proven, unscripted brands
(expanded season order, spinoffs, derivative projects)



An illustration for a Thunderbird movie poster. It features four characters in a city street at dusk. In the center, a large, muscular man with a mohawk and a green jacket stands with his arms raised. To his left, a woman with brown hair in a blue jacket is in a dynamic pose, holding a green shield. In the foreground, a young man with black hair, wearing a red shirt and a backpack, is crouching and holding a sword. To the right, another young man with dark hair, wearing a purple shirt and a green sash, is running. The background shows city buildings and a street lamp.

Investment Highlights

Investment Summary



Rapidly growing and highly profitable, multi-platform business with >\$19M AEBITDA in FY2021



Trusted global partners include Netflix, HBO Max, Nickelodeon, Discovery Channel, Apple TV+, Disney+, NBCUniversal, CBC and traditional broadcast and cable channels



Exceptional reputation, and award-winning creative team delivering ratings hits across more than a dozen brands



Continuing to pursue an aggressive organic growth strategy through investment in **owned-IP as well as strategic M&A**



Highly regarded management team with industry leading track record of working with best creative talent and developing global brands and ratings hits





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THUNDERBIRD
ENTERTAINMENT



Appendix

Case Study

*'The Last Kids on Earth' leaps from book to Netflix to toys.
Next stop: billion-dollar franchise*

FASTCOMPANY



- Developed from a New York Times best-selling book series written by Max Brallier
- Atomic owns and controls 100% of THE LAST KIDS ON EARTH
Toy deal with JAKKS Pacific (launched April 2020) and video game deal with Outright Games (launching Spring 2021)
- Minimal upfront investment to acquire the IP

2017

- Atomic met **Max Brallier** in NYC and agreed to partner to create franchise based on popular **THE LAST KIDS ON EARTH** book series
- THE LAST KIDS ON EARTH series was pitched to Netflix and an offer was made
- Licensing deal where Netflix retains the SVOD rights in perpetuity with Atomic retaining rights to all other terrestrial broadcasters (on a 2 year holdback) and ancillary revenue streams

2019

- 66 minute special based on Book 1 released on Netflix
- Book 5 'The Midnight Blade' launches rocketing to #2 on the New York Times best seller list
- Atomic partners with Penguin Books to cross promote and have the Netflix burst added to all books



2020

- Won Emmy Award for Outstanding Special Class Animated Program
- Book 3 episodes to launch with 10 new episodes on Netflix
- Book 6 launched the same month
- Toy line with JAKKS Pacific introduced fall 2020



2021

- 70 minutes of interactive content released on Netflix
- THE LAST KIDS ON EARTH video game to launched June 4th in partnership with Cyber Group Studios and Outright Games



Case Study

- GPM controls and owns 100% of HIGHWAY THRU HELL (HTH)
- Discovery Channel Canada's ("Discovery") top-rated series for all audiences, with GPM having delivered 9 seasons and counting, with season 10 in production
- GPM owns all production and postproduction equipment and facilities

2011 - 2014

2011

- GPM developed an original concept based on a team that must keep an important superhighway open no matter what
- The concept sells after a bidding war between multiple networks

2012

- HTH premieres to one of the biggest audiences in Discovery Canada's history
- Within 6 weeks, the series is sold around the world; it becomes one of National Geographic International's most popular series in more than 100 countries

2013

- HTH seasons 2 and 3 continue to break records in Canada, the U.S. and Europe
- Toyota (Tundra Trucks) and GPM agree to a product placement deal with Discovery, worth millions of dollars over 4 years

2014

- HTH becomes the #1 series on Discovery
- National Geographic International renews order for future seasons

2015 - 2016

2015

- Weather Channel USA (90 million homes) acquires second window rights to broadcast HTH, while National Geographic USA continues to run the series
- Netflix acquires the rights to stream HTH globally; in the US viewers can watch the series on 2 networks and Netflix (multiple platforms)
- Netflix, Discovery Channel and Weather Channel commission a spinoff series (now in season 5) called HEAVY RESCUE 401 ("HR401")

2016

- HTH becomes one of the most successful "non studio owned" docuseries in the world
- HR401 premieres as #1 new series on Discovery

2017 - 2020

2017

- HTH and HR401 premiere on Netflix worldwide

2018

- Weather Channel USA acquires cable rights to new seasons of HTH and HR401

2019

- HTH season 9 commissioned for 18 episodes
- HR401 season 4 ordered for 14 episodes

2020

- HTH season 9 premiered September 14, 2020 on Discovery Canada
- HTH season 10 commissioned for 18 episodes by Discovery Canada
- HR401 season 5 ordered for 10 episodes
- HTH 2nd spinoff Mud Mountain commissioned for 8 episodes

2021

2021

- HR401 season 5 premiered January 10, Season 6 ordered for additional episodes
- Mud Mountain premiered January 25th on Discovery Canada and Season 2 ordered for additional episodes
- HTH season 10 premiered September 2021 on Discovery Channel

Case Study



- KIM'S CONVENIENCE started as a commercially successful play that Thunderbird optioned and now controls and owns the TV rights
- KIM'S CONVENIENCE has won numerous awards each year after airing in 2016 on CBC and has grown into an internationally recognized scripted comedy

2011 - 2016

2011

- KIM'S CONVENIENCE started as a play with its first performance at the Toronto Fringe Fest in 2011 where it won best new play award

2012

- Produced by Souleppper Theatre Company in 2012, where it was biggest play of the season and went on to be one of the most commercially successful plays in its history

2013 - 2016

- Toured Canada from 2013-2016
- Thunderbird optioned the play in 2014 with development subsequently funded by the CBC and the Canadian Media Fund with 2 seasons ordered in 2015
- The first season was filmed June – August 2016 at Showline Studios in Toronto and aired on the CBC in October 2016

2017 - 2018

2017

- Received 11 nominations at the 2017 Canadian Screen Awards and won 4 awards
- Won 2 awards (Outstanding Female Performance and Outstanding Performance by an Ensemble) at the 2017 ACTRA Awards
- The first-season episodes "Ddong Chim" and "Janet's Photos" were 2017 WGC Screenwriting Awards finalists in the TV Comedy category

2018

- At the 2018 Canadian Screen Awards received 12 nominations, winning 3 awards
- In July 2018, the series became available to audiences outside of Canada when it debuted internationally on Netflix

2019 - 2020

2019

- The third season premiered on January 8, 2019
- Won Most Popular Drama of the Year at the Seoul International Drama Awards in 2019

2020

- The fourth season premiered on January 7, 2020
- Received 8 nominations & 2 wins at the 2020 Canadian Screen Awards.

2021

2021

- Series Finale Season 5 premiered January 5, 2021
- Kim's Convenience spinoff *Strays* commissioned by CBC, now in production on Season 2.
- Received 11 nominations and 4 wins at the Canadian Screen Awards.

Current Pipeline

In Production		
Show	Partner	Content
COMING SOON...	Netflix	2 x 33mins, 36 x 11mins, 18 x 1mins, 8 x 22mins
YOUNG LOVE	Sony	12 x 22mins
PINECONE AND PONY	FGF/ Dreamworks	16 x 22mins
MOLLY OF DENALI S2	WGBH2 (PBS)	50 x 11mins
LEGO STAR WARS	Lucasfilm and Disney+	Feature Length Special
TROLLS: TROLLSTOPIA	Dreamworks	52 x 11mins (delivered), 52 x 11mins
CURIOUS GEORGE 6	HULU and NBCU	82min feature length special






Show	Partner	Content
DOGS IN SPACE	Netflix	2 x 18min (delivered), 18 x 18mins
COMING SOON...	Netflix	20 x 15mins
MY LITTLE PONY	Hasbro/eOne	4 x 44 mins, 23 x 22 mins
MARVEL'S SPIDEY AND HIS AMAZING FRIENDS	Disney Junior	11 x 3 mins (delivered), 50 x 11 mins
NIGHT AT THE MUSEUM	Fox/Disney+	Feature Length Special
COCOMELON LANE	Moonbug	3 x 30 mins 72 x 7 mins







Current Pipeline

Show	Partner	Seasons to Date	Seasons in Production
Factual			
HIGHWAY THRU HELL	Discovery & Weather Channel	147 x 60 mins (10 Seasons)	18 x 60 mins (Season 11)
HEAVY RESCUE 401	Discovery	78 x 60 mins (6 Seasons)	13 x 60 mins (Season 7)
MUD MOUNTAIN HAULERS	Discovery & Weather Channel	8 x 60 mins (1 Season)	8 x 60 mins (Season 2)
SAVE MY RENO	HGTV	56 x 30 mins (4 seasons)	Season 4 wrapped April 2021
TEENAGER & THE LOST MAYAN CITY	CBC (Nature of Things)	New Project	1 x 60 mins documentary
DR. SAVANNAH: WILD ROSE VET	APTN & Love Nature	New Project	9 x 30 mins (Season 1)
DEADMAN'S CURSE	History	New Project	8 x 60 mins (Season 1)
GUT JOB	HGTV	New Project	8 x 60 mins (Season 1)
STYLED	HGTV	New Project	8 x 60 mins (Season 1)

Show	Partner	Seasons to Date	Seasons in Production
Scripted			
KIM'S CONVENIENCE	CBC & Netflix	65 x 30 mins (5 Seasons)	
STRAYS	CBC	10 X 30 mins (Season 1)	10 X 30 mins (Season 2)
REGINALD THE VAMPIRE	SYFY Network, Modern Story Company	New Project	10 x 60 mins
COMING SOON...	Channel Zero, Wattpad	New Project	1 x 120 mins

Award	Definition	Wins/Nominations
 PEABODY	<p>As radio rose in popularity in the late 1930s, The National Association of Broadcasters formed a committee to establish a prestigious award for excellence in broadcasting which has since been extended to television to cable to streaming network programs</p>	2020 <ul style="list-style-type: none"> • MOLLY OF DENALI – WINNER Children's & Youth
 INTERNATIONAL EMMY® AWARD WINNER	<p>An Emmy Award, or simply Emmy, is an American award that recognizes excellence in the television industry. It is presented at numerous annual events held throughout the calendar year, each honoring one of the various sectors of the television industry.</p>	2020 <ul style="list-style-type: none"> • THE LAST KIDS ON EARTH - WINNER Best Special Class Animated Program
 OSCARS	<p>The Academy Awards, popularly known as the Oscars, are awards for artistic and technical merit in the film industry. Given annually by the Academy of Motion Picture Arts and Sciences.</p>	2018 <ul style="list-style-type: none"> • BLADE RUNNER 2049 – WINNER Best Cinematography and Best Visual Effects
 Canadian Screen Awards Les prix Écrans canadiens	<p>Awards given annually by the Academy of Canadian Cinema & Television recognizing excellence in Canadian film, English-language television, and digital media productions.</p>	2022 <ul style="list-style-type: none"> • WON Best Supporting Actor – Comedy (KIM'S CONVENIENCE) • WON Best Lead Actor – Comedy (KIM'S CONVENIENCE) • WON Best Lead Actress – Comedy (KIM'S CONVENIENCE) 2021 <ul style="list-style-type: none"> • WON Best Photography – Comedy (KIM'S CONVENIENCE) • WON Best Lead Actor – Comedy (KIM'S CONVENIENCE) • WON Best Supporting Actor – Comedy (KIM'S CONVENIENCE) • WON Best Guest Star Actor – Comedy (KIM'S CONVENIENCE) • Nomination Best Writing, Factual (QUEEN OF THE OIL PATCH)
 YOUTH MEDIA ALLIANCE MÉDIAS JEUNESSE	<p>Youth Media Alliance Awards of Excellence: Honouring the creators of quality screen based content for Canadian children and teens</p>	2021 <ul style="list-style-type: none"> • WON - MOLLY OF DENALI • Nomination THE LAST KIDS ON EARTH

Award	Definition	Wins/Nominations
	<p>Annual awards celebrating the female leaders, innovators, difference makers and organizations throughout B.C. who play a vital role in building a better and more prosperous B.C.</p>	<p>2022</p> <ul style="list-style-type: none"> • Business of Good Awards – Diversity and Inclusion Champion (Great Pacific Media) <p>2021</p> <ul style="list-style-type: none"> • Women of the Year - Equity and Inclusion Champion - Jennifer Twiner McCarron (CEO) • Business of Good Awards - Diversity and Inclusion - Winner • Business of Good Awards - Workplace Wellness - Honourable Mention
	<p>YWCA Women of Distinction Awards - Honouring Metro Vancouver women and organizations whose activities and achievements contribute to the well-being and future of the community.</p>	<p>2021</p> <ul style="list-style-type: none"> • Arts & Culture – Nadine Westerbarkey (Head of 2D Animation) - Winner <p>2019</p> <ul style="list-style-type: none"> • Nomination Arts & Culture – Jennifer Twiner McCarron
	<p>Annual editorial initiative meant to celebrate 50 exceptional non-CEO leaders at the SVP, EVP and C-Suite levels.</p>	<p>2021</p> <ul style="list-style-type: none"> • Report on Business Best Executives Awards – Barb Harwood (CFO)
	<p>Member-based organization, exists for the advancement, development and recognition of professional women in Canada</p>	<p>2019</p> <ul style="list-style-type: none"> • Canada's 100 Most Powerful Women (Jennifer Twiner McCarron)

Recent Media Recognition

How a TV studio that makes shows for Netflix and Disney is adapting to remote work and capitalizing on the demand for animated content to keep its 1,000 employees working.

**BUSINESS
INSIDER**

Thunderbird Entertainment named to Fast Company's 2020 list of the world's most innovative companies.

FAST COMPANY

Rick and Morty Pringles commercial from Atomic called one of the best commercials.

VARIETY

The bigger and more exciting challenge is in fully realizing the push to make sure everything we do is authentic and the stories we tell are diverse and inclusive.

BCBUSINESS

Prioritizing diversity on-screen means ensuring productions are staffed with inclusion in mind, hiring BIPOC and members of the LGBTQ2S+ community.

Forbes

KIM'S CONVENIENCE, the Genial Canadian Sitcom That Feels Like Watching Another Time Line

**THE
NEW YORKER**

THE LAST KIDS ON EARTH leaps from book to Netflix to toys. Next stop: billion-dollar franchise.

FAST COMPANY

HELLO NINJA named as one of the most binged shows across all streaming platforms by Tvision.

Broadcasting+ Cable

It's beginning to look like Christmas elsewhere in the Canadian production sector...the cameras are rolling on the Discovery factual series Mud Mountain

**THE
Hollywood
REPORTER**