



## EXECUTIVE SUMMARY / MEMORANDUM

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**For Accredited Investors Only** – Before reviewing, read the **DISCLAIMER** on Pages 45-47.

| INVESTMENT HIGHLIGHTS — OCTOBER, 2026 |                |                                |                     |
|---------------------------------------|----------------|--------------------------------|---------------------|
| Investment Sought — Discounted SAFE   | <b>\$10.0M</b> | Year #7 Projected Valuation    | <b>\$796M</b>       |
| Equity Offered                        | <b>33.33%</b>  | Year #7 Projected Investor IRR | <b>59.76%</b>       |
| Year #7 Projected EBITDA              | <b>\$37M</b>   | Valuation Comp.                | <b>~ 20x EBITDA</b> |
| Year #7 Projected Owners' Assets      | <b>\$50M</b>   | Break-Even                     | <b>Year #3 / #4</b> |

### General Overview

The **INFERENTIAL Entertainment Group™** is a technology-enabled entertainment corporation, designed to restore, expand, and future-proof the economic value of creative intellectual property through lucrative brand-related affinity platforms, increased transactional value from consumers in the music space, and new sync licensing & social media engines, supporting virality within target demographics. In short, **INFERENTIAL** is the *life-saving, new paradigm, entertainment-rightsholder* for an industry suffering from the devaluation of original music, a detrimentally fragmented model for rights management, and a track record for fighting rather than transforming the technology-gaps presented by innovative promotion and distribution models. **INFERENTIAL™** is the foundational engine behind a new, *artist-centric paradigm* that modernizes rights management, sync licensing, and decentralized content monetization, while increasing profits for rights holders, and accelerating sustainable career development for recording artists and visual creatives.

For broadcast, cable & streaming networks, advertising agencies, interactive game developers, and independent music supervisors, INFERENTIAL™'s introduction of predictive A.I. into music licensing and supervision represents increased creative and budgetary flexibility into the music supervision process through the use of PyTorch and TensorFlow coding for analysis of music, with weighting based on deep sonic parameters as well as decades of experience in licensing data; foundational elements accumulated through POC Media's work in licensing music for venues, networks, brands and agencies since the mid-90's.

Some of the same technology has led to rights-holder information being instantly researched and disseminated with formatting for Mac, PC, iPhone, iPad, Android, Surface Go & Surface Pro. This allows music supervisors to focus on the art of their craft while our Rights-Holder Research App provides the information necessary for licensing music.

Our proprietary technology provides for seamless integration of music analysis for the automated generation of cue sheets and budget tracking logs integral to the management of financial data associated with licenses.

And the leveraging of our proprietary *Copyright Infringement Neutralizer* for the removal of copyrighted music on social media posts when such music interferes with interviews or permissions associated with posts, allows for critical music use in live event programming, particularly in the area of live sports broadcasts.

What this attention to detail, along with the integration of both Predictive A.I. and Blockchain Technology in licensing means for rightsholders, is an enhanced level of profitability by monetizing of the fanaticism associated with the *High-Value Fan* to substantially increase the transactional margins associated with music consumption far beyond the traditional reliance on streaming platforms.

INFERENTIAL represents the introduction of previously ignored, and wildly lucrative brand-associated affinity platforms.

For developing recording artists, this new *artist-centric paradigm* means accelerated career growth, through enhanced sync licensing and decentralized music delivery, leveraging predictive A.I. and the use of innovative *app stacks* to amplify social media at a level unprecedented until now.

For established artists, INFERENTIAL represents the facilitation of career independence from an outdated model that was never designed to favor the artist.

And for multimedia and visual mavens, this new *artist-centric paradigm* represents the introduction of new decentralized products into the mix, featuring *EDEC™ Technology* that enhances dimensionality and expands capacity for the decentralized delivery and exhibition of work.

The *long-term evolution* of the INFERENTIAL™ model includes the leveraging of fractional rights management beyond samples and interpolations, to tag and attribute fractional ownership of copyrights associated with *A.I.-generated multimedia* and its components.

The *Inaugural Edition* of The INFERENTIAL Entertainment Group™ provides the innovation hub for:

- A ***Music-Industry Rights Management and Sync Licensing Engine*** with ***Brand Affinity Implications***, poised to become the cornerstone for disruptive, technology-enabled artist development and music virality through sync licensing, as well as
- A ***New Music Delivery and Content Management Technology***, substantially increasing the rights-holder revenue associated with music-related consumer transactions, foreshadowing a new level of profitability for the music industry through monetization of the fanaticism emanating from *High-Value Fans* of both *developing* and *established* recording and multimedia artists.

**The contemporary music industry is undergoing a fundamental revaluation**, driven not only by the scale of intellectual property ownership, but by the market's evolving ability to recognize and monetize its underlying components. As illustrated by recent large-scale investment activity and strategic repositioning of major rights-holders, there remains significant *hidden value* embedded within music businesses; often unlocked through improved communication, clearer market framing, and deeper integration into U.S. capital markets and consumer culture. This shift reflects a broader realization that music is no longer solely an artistic output, but a multifaceted asset class whose value is amplified when its revenue drivers; *fan engagement*, *content distribution*, and *brand alignment*, are systematically optimized and communicated. As recently as Q#2-2026, both *Reuters* and *The Guardian* had reported that Pershing Square Capital had made an offer to acquire The Universal Music Group for ~ \$64B, which would represent an approximate 20-times multiple of EBITDA. Similarly, in a Q#2-2026 cash & stock merger with Concord Music Group, BMG just invested ~ 19-times EBITDA. We see this, along with the ongoing acquisitions of independent publishers and catalogs, as a further indication of the unrealized hidden value beneath the surface. And INFERENTIAL™ is uniquely positioned to thrive within the new industry ecosystem.

**Central to this transformation is the emergence of the *High-Value Fan* as a primary economic driver.** Rather than measuring success through passive consumption alone, the industry is increasingly oriented around identifying and activating deeply engaged audiences who contribute across multiple revenue channels, including streaming, merchandise, live experiences, and direct-to-consumer offerings. When properly engaged, these *High-Value Fans* represent a predictable and scalable revenue base; however, the gap between potential and realized value often lies in the absence of structured pathways for interaction and monetization.

**This is where INFERENTIAL™, leveraging a technology-enabled approach to artist development, becomes a critical growth engine,** enabling continuous communication, personalized engagement, and diversified product offerings that elevate the average transactional value of each fan engagement.

Within this framework, the core creative lanes of *writing, production, and touring* are no longer isolated activities, but interconnected drivers that are amplified through *social media engagement* and *strategically deployed sync licensing* to drive virality.

**Sync placements; in particular, serve as a high-impact discovery mechanism, introducing artists to new audiences while reinforcing brand-identity within cultural moments.** When combined with consistent *omni-channel communication* and *direct-to-fan engagement*, these *sync-touchpoints* create a compounding effect in which awareness translates into deeper fandom, and fandom translates into higher spending behavior. This dynamic not only accelerates the growth of developing artists but also enables established artists to operate with greater independence, supported by diversified and increasingly direct revenue streams.

**As this model scales, it has meaningful implications for the valuation of 360-degree management agreements and associated rights-holder asset ownership.** The ability to systematically increase fan engagement, raise per-consumer revenue, and expand monetization across music, visuals, and ancillary products directly enhances the underlying economics of these agreements.

At the same time, the integration of decentralized and programmable products; such as **Decentralized Ledger Smart Contracts** and **DLT-Albums & Collectibles**, tied to interactive audio and visual assets, along with the introduction of proprietary **EDEC™** (*Enhanced Dimensionality – Expanded Capacity*) fully-traversable, decentralized technology, introduces new layers of monetization and ownership that further increase asset value.

Collectively, these dynamics point toward the emergence of highly sophisticated affinity platforms centered around *High-Value Fans (HVF)*s and global brands, where engagement, commerce, and identity converge. The result is a new paradigm in the entertainment industry; one in which technology, communication, and fan economics combine to unlock levels of revenue generation and scalability that have not previously been realized.

**The convergence of sync licensing and distribution with new paradigms that embrace Predictive A.I. and Decentralized Ledger Technology, provides the destination for a massively disruptive inflection point.**

The **INFERENTIAL Sync Licensing Engine™**, leveraging artificial intelligence (*A.I.*) for predictive analysis, employs decentralized ledger technology (*DLT*), providing the basis for verification platforms as well as the fractional rights management of samples, interpolations, and *A.I.-generated audiovisual content*. The minting of *DLT-Albums & Collectibles*; specifically, the monetization of decentralized smart contracts (*DSCs*) as

both *entertainment-based digital collectables with exclusive content*, and as the *vehicles of transactional value*, providing powerful affinity relationships with brand categories and customized alliances, brings the prospective audience witnessing the impending impact of **INFERENTIAL™** beyond *music-insiders*, and directly to a *ubiquitous consumer base*.

These two critical elements, (*the **Music Licensing Engine** and our proprietary **Decentralized Delivery of Music & Art***), make **INFERENTIAL™** a potential *game-changer*, enabling the capacity to:

- Monetize the fanaticism of the *High-Value Fan (HVF)* to substantially increase the transactional margins associated with music consumption, far beyond that of the traditional streaming platforms; transforming the music-industry paradigm from the current *streaming-singles* model, to a far more profitable decentralized *DLT-Album* format,
- Awaken large-scale affinity potentialities that open the door to incremental revenue for rights-holders (*think of models like AAA, COSTCO, AARP*) through partnering brands in ways previously unexploited in the entertainment industry,
- Accelerate early monetization of the career-development-cycle associated with new recording artists,
- Facilitate career independence for established recording artists,
- and
- Monetize *A.I.-generated* content through fractional rights management of its component multimedia.

By leveraging decentralized ledger technology, as well as decades of licensing and marketing experience in the music, broadcast, cable, streaming, branding, and entertainment industries, **INFERENTIAL™** is ideally positioned to optimize the monetization of music along with associated multimedia, gaming, and *yet-to-be-developed* entertainment content. And by embedding social impact directly into our operating model, **INFERENTIAL™** strengthens creator and consumer loyalty, brand affinity, and cultural responsibility in a way that reinvests creative value back into the community.

Our model is *defendable*, through proprietary coupling and coding in conjunction with open-source technology.

Our strategic vision is *replicable*, through the expansion, re-imagination, and re-purposing of exclusive assets, consistently and systematically developed on an ongoing basis.

Our workflow is *scalable*, leveraging field-tested *asset licensing*, which takes into account *fractional-rights identification and management*, combined with the ability to deliver *online audience access* for both established and developing artists, in both the music and the visual arts ecosystems.

At its core, INFERENTIAL™ exists to reverse decades of value erosion in music and multimedia IP by re-architecting how rights are verified, licensed, monetized, and distributed across the global entertainment ecosystem.

With an existing market value of more than \$25 Billion, projected to grow by \$68 Billion through year-end 2028 (*according to a recent report published by Technavio*), the DLT asset market feels ripe for a major disruption by a new entertainment industry entity like INFERENTIAL™.

The INFERENTIAL™ *projected revenue generation and asset development model* includes:

- **Asset Ownership** with appreciating value in the form of a *360-Degree Rights and Artist Asset Management* model; essentially, an *Audiovisual Creative Hub*, while developing *Copyright Catalogs*, enabling proprietary **EDEC™** (*Enhanced Dimensionality & Expanded Capacity*) technology,
  - **Commissioned Licensing & Sales Revenue** tied to *Outside Rights-Holder Multimedia Catalogs, eSports, Gaming, and Fantasy Sports Content*,
  - **Commissioned Revenue** generated via an innovative *Ubiquitous Online Gallery and Marketplace for DLT-Collectibles & Apps*,
- and a
- **Proprietary Affinity Platform** supporting *Negotiated Benefits, Ticketing, Content Interactivity, Multimedia Delivery, and Rights Management*.

We plan to leverage our innovations and products' rarity & scarcity, creator & brand value, utility & functionality, community access & demand, ensuing sales trajectory, evolving high-tech market conditions, and *ahead-of-the-curve* technological aspects, to maximize the value of the INFERENTIAL Entertainment Group™ for a **Year #7 Exit Strategy with a projected ~ \$37M EBITDA**.

A 20X multiple of INFERENTIAL™'s projected Year #7 EBITDA plus existing shareholder value would place the **Year #7 Value of INFERENTIAL™ at ~ \$796M**.

A 20-minute *DETAILED OVERVIEW VIDEO* is available at:

**<<https://INFERENTIALMgmt.com/Video>>**

## Market Opportunity

### Structural Inefficiencies at the Center of a Growing Demand Curve

The global entertainment industry faces a paradox: 

-  • **Streaming has dramatically devalued consumer music transactions**, compressing margins for developing artists and rights holders.
-  • **Rights management has become fragmented, opaque, and operationally inefficient**, increasing friction and cost.
-  • **Sync licensing demand is accelerating rapidly** across film, television, sports, gaming, social media, and experiential marketing.
-  • **Applied AI and decentralized ledger technology** have matured beyond speculation and are now capable of delivering immediate, practical utility.

This convergence has created a rare market inflection point; where legacy infrastructure can no longer support modern content demand, but enabling technologies are finally capable of replacing it.

## The INFERENTIAL™ Solution

### A Unified Platform for Rights, Licensing, and Monetization

INFERENTIAL™ addresses these challenges through a fully integrated platform that combines:

- Predictive, AI-driven music supervision and licensing,
- Proprietary EDEC™ (*Enhanced Dimensionality & Expanded Capacity*) technology,
- A scalable ecosystem for DLT-Albums & collectibles, licensing applications, and affinity-driven marketplaces,
- and
- Blockchain-native rights verification and fractional rights management,

The result is a system designed to *increase transactional margins, accelerate monetization, and restore long-term value to music and multimedia IP*, while unlocking entirely new revenue streams for rights holders.

## **Competitive Advantage**

### **Removing Gatekeepers While Expanding Opportunity**

INFERENTIAL™ is engineered to become the industry's most *music-supervision-friendly* Sync Licensing Hub ... one that:

- Enables artists to be surfaced for more relevant, data-driven licensing opportunities,
- Overrides traditional gatekeepers through automated rights verification and clearances,
- Supports both developing and established artists without forcing dependency on legacy intermediaries.

By decentralizing discovery and licensing workflows, INFERENTIAL™ expands deal flow rather than redistributing scarcity; lifting the entire revenue pool for active creators.

## **Revenue Expansion Model**

### **Increasing the Value of Every Transaction**

INFERENTIAL™ increases revenue density through multiple reinforcing mechanisms:

- Decentralized delivery of new music and content, increasing consumer transaction value ... *ie – DLT-Albums with smart contracts will sell for higher values than streaming commissions ... for example:*
  - *The value of a Spotify Stream is \$0.0035 per stream.*
  - *ChatGPT put the value of a DLT-Album featuring 14 songs, artwork, video elements and a fully traversable first person simple interactive game at \$250/each for the first 5,000 ... \$1.25M on sales of 5,000.*  
*Value based on Downloadable AV Content, Interactivity, Primary Sale Value, Secondary Royalties, Scarcity, Community Citizenship, Appreciated Value.*
  - *If the DLT-Album included a Fan Club Membership" the value would likely increase by 20%.*
- Fractional rights participation, enabling broader ownership and monetization,
- Affinity platforms that aggregate fan bases, creating leverage for:
  - Brand partnerships and loyalty programs,
  - Tour and merchandise sponsorships, and
  - Commercial sync licensing and experiential marketing opportunities.

This *aggregation model* enables INFERENTIAL™ to engage Fortune 500 partners at scale while maintaining *creator-first* economics.

## **Technology Stack**

### **Applied AI + Decentralized Ledger Infrastructure**

INFERENTIAL™ integrates:

- *Applied artificial intelligence* for predictive licensing, rights matching, and optimization,
- *Proprietary blockchain-native innovations*, including *EDEC™*, to expand asset dimensionality and transactional capacity, and
- *Decentralized ledger technology (DLT)* for definitive rights verification and ownership tracking.

Together, these technologies unlock *consumer-determined transactional value* for creative IP, while creating scalable, defensible infrastructure for rights holders.

## **Strategic Synergy**

### **Immediate Market Access via POC Media™**

INFERENTIAL™ benefits from a direct, synergistic relationship with **POC Media™**, providing:

- Immediate presence in *sync licensing*,
- Established *brand partnership pipelines*, and
- Proven *multimedia production and rights-clearance infrastructure*.

This integration significantly reduces time-to-market and execution risk while accelerating revenue realization.

## **Social Impact**

### **Purpose Beyond the Platform**

INFERENTIAL™ aligns the power of the entertainment industry with meaningful social impact through the launch of *The 75 Price of Love™ troubled young adult initiative*, a mission-driven program supporting at-risk and/or un-housed young adults ages 18–34.

The initiative focuses on:

- *rescue,*
- *rehabilitation,*
- *housing placement,*
- *workforce readiness,*
- *financial literacy, and*
- *long-term mentorship*

... equipping young people with practical skills and pathways to sustainable independence. Participants are empowered not only to rebuild their own lives, but to re-engage as contributors and mentors within their communities.

Launching concurrently with INFERENTIAL™, *The 75 Price of Love™* troubled young adult initiative will initially be funded through founder capital and aligned partners, with ongoing support from POC Media's, and eventually INFERENTIAL's™ entertainment, sports, and media ecosystems. By embedding social impact directly into its operating model, INFERENTIAL™ strengthens creator loyalty, brand affinity, and cultural responsibility, while addressing the mental health and economic challenges shared by both artist and fan communities.

INFERENTIAL™ is building infrastructure that expands creative value, reinvesting this value back into people and communities.

## **Investment Thesis for Accredited Investors**

### **Infrastructure vs. Speculation**

INFERENTIAL™ is a *tech-enabled infrastructure platform* designed to:

- Capture accelerating sync demand,
- Expand transactional margins,
- Scale across entertainment and adjacent industries,
- Modernize rights management, and
- Support communities through its *75 Price of Love™* at-risk young adult initiative.

By solving foundational structural challenges, INFERENTIAL™ positions itself as a long-term value engine at the intersection of entertainment, technology, and intellectual property.

### **We are seeking a \$10-Million investment through a discounted SAFE**

(*Simple Agreement for Future Equity*) in return for **33.33% Equity** in INFERENTIAL™.

Our plan is based on a projected **Year #7 EBITDA of \$ 37M,**

and a projected **Year #7 Valuation of \$796M.**

... generating a projected **Year #7 IRR of 59.76%** for our investment partner(s).

## Use of Funds

The following reflects projected expense allocation by category. Percentages represent each expense category as a share of total operating expenses for the stated phase.

| Expense Category                 | Years 1–2      | Years 3–4      | Years 5–7       |
|----------------------------------|----------------|----------------|-----------------|
| Salaries & Sub-Contractors       | 47.2%          | 52.8%          | 37.8%           |
| Record Label Operations          | 37.3%          | 33.9%          | 48.9%           |
| Office, Phones, Rent & Utilities | 4.6%           | 4.1%           | 2.2%            |
| Travel & Entertainment           | 1.5%           | 2.0%           | 3.7%            |
| PR, Marketing & Advertising      | 3.5%           | 2.9%           | 1.8%            |
| Production Expenses              | 0.8%           | 0.9%           | 0.7%            |
| Outside Commissions              | 1.2%           | 0.7%           | 1.6%            |
| Legal, Accounting & Insurance    | 3.9%           | 2.7%           | 3.3%            |
| <b>Total Operating Expenses</b>  | <b>\$8.67M</b> | <b>\$9.54M</b> | <b>\$23.52M</b> |

## Revenue

### Growth Drivers by Category

| Revenue Category                                                                                                                                                    | Description & Growth Driver                                                                                                                                                                                                                                                             |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <b>In-House Visual &amp; Multimedia Arts</b>                                    | EDEC™-powered DLT-Collectibles with embedded royalty smart contracts — minting, primary sales, and secondary-market commissions.                                                                                                                                                        |
|  <b>In-House Recording Artist</b>                                                | Streaming, DLT-Album, enhanced sync licensing, touring, and merchandise royalties anchored by the Music Supervision & Licensing System™ supported by social media app stacks and proprietary engagement protocols.                                                                      |
|  <b>Affinity Platform</b>                                                        | DLT-based fan engagement — VIP access, ticketing, and experiential marketing revenue, built on brand-relationships and proprietary affinity platforms.                                                                                                                                  |
|  <b>Content Licensing Rights</b>                                                 | Blockchain-authenticated short & long-form content licensing for broadcast, cable, streaming & gaming, and decentralized ledger distribution & management.                                                                                                                              |
|  <b>Outside Marketplace Commissions</b>                                          | Commissioned revenue from third-party rights-holders and curated DLT-Album sales.                                                                                                                                                                                                       |
|  <b>Branded Merchandise &amp; Online Gallery</b>                                 | Ubiquitous online DLT-Collectibles marketplace and INFERENTIAL-branded merchandise.                                                                                                                                                                                                     |
|  <b>B2B &amp; B2C App Subscriptions</b>                                          | Recurring subscription revenue from music supervisors, broadcast executives, and rights-holders.                                                                                                                                                                                        |
|  <b>Ad Agency + Artist Touring &amp; Merch Revenue and Miscellaneous Revenue</b> | Dominance in sync-licensing to support music licensed into commercials, supported through music industry & advertising agency relationships. Innovative, proprietary social media and digital marketing strategies supporting the generation & sharing of artist touring/merch revenue. |

At the base of INFERENTIAL™'s platform is a proprietary, vertically-integrated, music supervision and licensing system developed in conjunction with POC Media. This system functions as both a discovery engine and a revenue acceleration layer, fundamentally redefining how music is positioned, pitched, and monetized across film, television, advertising, and emerging digital media. Rather than relying on traditional, relationship-driven workflows, the platform introduces a proactive, intelligence-driven infrastructure that continuously scans the global content landscape, identifies high-probability sync opportunities, and aligns them with artist catalogs in real time.

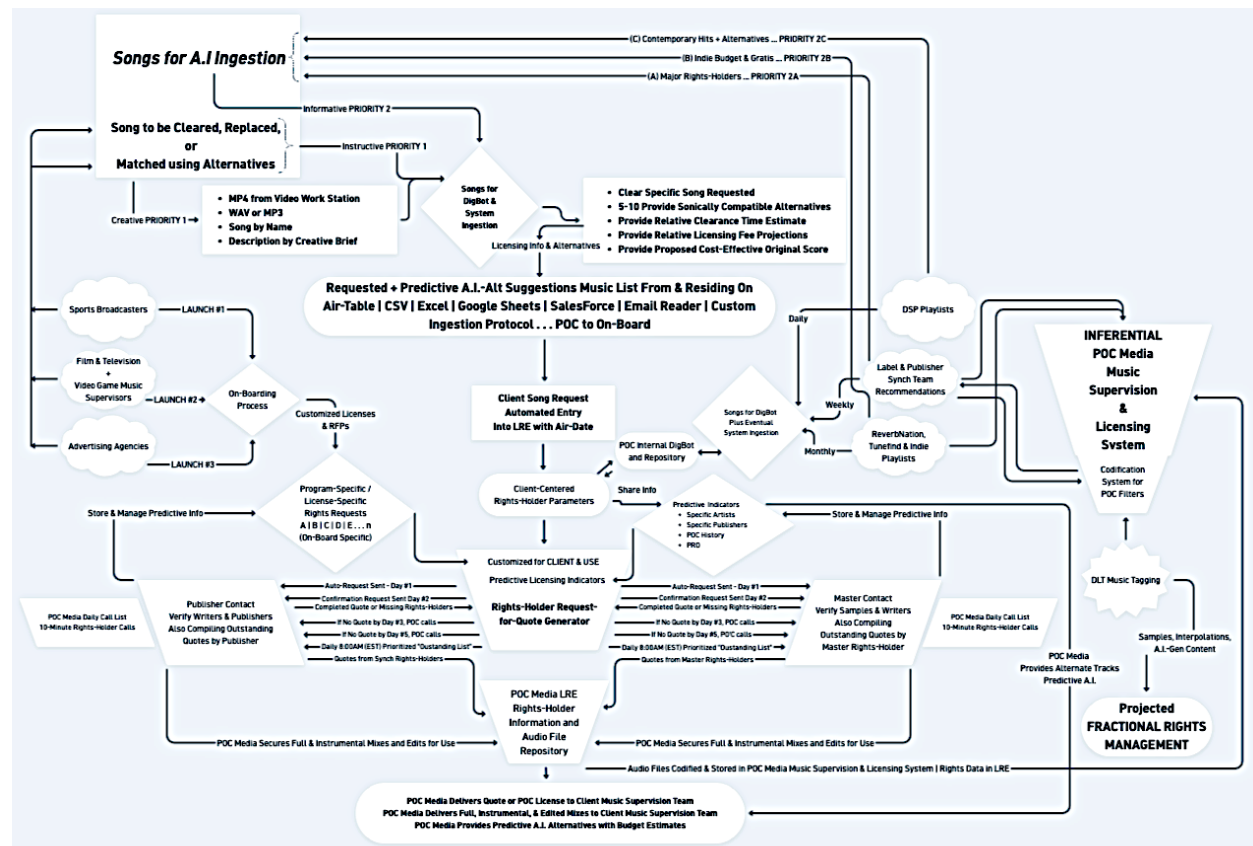
This capability is powered by a *dynamic-opportunity* identification layer that monitors productions in development, trailer and campaign pipelines, and the creative preferences of key decision-makers. By surfacing actionable opportunities on a recurring basis, the system ensures that artists are consistently positioned within culturally relevant and commercially valuable contexts. These opportunities are not approached generically; but instead, are matched with precision through an internal catalog intelligence framework that maps each track to specific scene types, emotional arcs, and narrative functions. Songs are indexed according to energy profile, lyrical themes, and structural components, allowing them to be deployed in highly targeted pitch configurations that directly correspond to creative briefs.

The result is a system in which music is not simply submitted; but strategically packaged as a solution to a clearly defined creative need. This significantly increases placement efficiency while reducing friction in the decision-making process for licensees. At the same time, an integrated *relationship intelligence* layer enables highly personalized outreach at scale, tracking engagement patterns, stylistic preferences, and prior interactions across music supervisors and content buyers. This ensures that each communication is contextually relevant, reinforcing trust and increasing the likelihood of repeat placements over time.

On the execution side, INFERENTIAL™'s platform incorporates a fully integrated clearance and deal intelligence framework that compresses the licensing cycle from pitch to close. By automating deal memo preparation, benchmarking fees against comparable transactions, identifying split and approval considerations, and projecting clearance timelines, the system enables rapid and confident execution in time-sensitive environments. This speed-to-close advantage is particularly valuable in competitive sync scenarios, where responsiveness often determines success.

Importantly, this infrastructure serves as a central force multiplier across the entire INFERENTIAL™ ecosystem. Sync placements generated through the platform act as a primary driver of consumer discovery, increasing streaming activity, expanding audience reach, and elevating demand for live experiences and merchandise. As artists gain visibility through high-profile placements, the value of associated digital and decentralized assets; including DLT-Albums and fan-club/affinity memberships along with branded collectibles, rises in parallel, reinforcing both primary sales performance and secondary market activity.

The INFERENTIAL™ / POC Media™ Music Supervision and Licensing System



This interconnected model extends naturally into INFERENTIAL™’s broader marketplace and digital commerce strategy. The same underlying technology supports the distribution, monetization, and lifecycle management of visual assets, DLT-Albums, smart contracts, and branded merchandise, creating a unified environment in which content, rights, and commerce are seamlessly integrated. As a result, each successful placement or campaign not only generates direct revenue, but also contributes to a broader ecosystem of engagement and monetization opportunities.

To this end, a significant allocation of resources will be focused toward the phased expansion of INFERENTIAL™’s technical, creative, and commercial teams, aligned with key growth milestones across platform development, catalog scaling, and revenue generation.

## The Landscape for 2027 - 2033

### The 10,000 Foot View

Leveraging the relationships and track record established via POC Media™, through decades of success in the music licensing, sports marketing, broadcast, cable and streaming worlds, as well as POC Media's integrated branding experience, *The INFERENTIAL Entertainment Group™* represents a new paradigm for technology-enabled; and until now, unexploited revenue streams; a game-changing innovation for the music industry and its associated rights-holders. INFERENTIAL™ is uniquely positioned to create a rights-management bedrock for the entertainment industry that supports both expanded and accelerated music supervision and synchronization licensing, while leading the return of the *higher average-net-sell-price, consumer-transactional-model* that was once supported by FM radio, creating a high-margin, *album-oriented* paradigm, which eventually engaged multimedia engines that included MTV, CDs, DVDs, and both shortform and longform content to drive a series of profitable industry roll-ups for companies that included the Universal Music Group, Warner Music Group, Sony, and recently the new BMG / Concord Music Group entity and rights-buying entities like Primary Wave, as well as the organizations these conglomerates have acquired.

By optimizing the monetization of music as well as visual content, and by substantially elevating the average net sell price for music and art-related transactions, INFERENTIAL™ intends to introduce and promote new forms of entertainment-related content, enhancing the security of transactions, while maximizing profitability with respect to rights and data management; all the while, engaging brands through affinity & sponsor relationships.

Less of a *Technology Play*, and more of an entity focused on *applied technology with immediate utility in the entertainment sector*, the INFERENTIAL Entertainment Group™ has both the capacity, and the mission to spearhead a transformational partnership with rights-holders, creating a marketplace to exploit innovative intellectual properties and products.

By partnering with industry influencers through technology in the creation, curation, sales, and distribution of:

- 3-D static & motion art,
- Virtual Reality (VR), and in specific cases,
- 360-Degree Career Management & Rights/Revenue Participation in Recording Artists & Catalogs,

... we intend to produce a Year #7:

- ~ \$37M (USD) EBITDA, with more than
- ~ \$50M in Owners' Assets, producing a
- ~ 59.76% Internal Rate of Return (IRR) for our first investors.

# Income Statement | Profit & Loss

| INFERENTIAL ENTERTAINMENT GROUP                                                                                                                                                                                                                                                               |                       |                       |                       |                     |                      |                      |                      |                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|---------------------|----------------------|----------------------|----------------------|----------------------------------------|
| INCOME STATEMENT (PROFIT & LOSS)                                                                                                                                                                                                                                                              |                       |                       |                       |                     |                      |                      |                      |                                        |
| C Corporation   Wayne, Pennsylvania   Years 1–7 Projection   U.S. GAAP Basis                                                                                                                                                                                                                  |                       |                       |                       |                     |                      |                      |                      |                                        |
| Line Item                                                                                                                                                                                                                                                                                     | Year #1               | Year #2               | Year #3               | Year #4             | Year #5              | Year #6              | Year #7              | Notes                                  |
| <b>REVENUES</b>                                                                                                                                                                                                                                                                               |                       |                       |                       |                     |                      |                      |                      |                                        |
| In-House Visual Arts / DLT Collectibles Revenue                                                                                                                                                                                                                                               | \$ 30,218             | \$ 330,568            | \$ 1,401,975          | \$ 2,850,278        | \$ 5,911,340         | \$ 12,533,894        | \$ 21,064,730        | NFT & visual collectibles sales        |
| In-House Audio Recording Artist Revenue                                                                                                                                                                                                                                                       | \$ 36,197             | \$ 192,252            | \$ 447,734            | \$ 759,450          | \$ 1,237,599         | \$ 2,757,783         | \$ 4,608,945         | 360° artist mgmt & music               |
| Affinity Platform Revenue                                                                                                                                                                                                                                                                     | \$ -                  | \$ 41,560             | \$ 190,485            | \$ 662,889          | \$ 2,171,533         | \$ 5,784,965         | \$ 13,768,216        | Fan-base & smart-contract affinity     |
| Content Licensing Rights Revenue                                                                                                                                                                                                                                                              | \$ -                  | \$ 73,489             | \$ 209,533            | \$ 413,027          | \$ 533,044           | \$ 695,309           | \$ 1,146,100         | eSports, gaming, short-form content    |
| Outside Online Marketplace Commissions                                                                                                                                                                                                                                                        | \$ 151                | \$ 12,038             | \$ 52,720             | \$ 122,188          | \$ 264,226           | \$ 490,722           | \$ 787,199           | Commissioned outside rights-holders    |
| Branded Merchandise & Online Gallery                                                                                                                                                                                                                                                          | \$ 4,231              | \$ 46,280             | \$ 196,276            | \$ 470,296          | \$ 975,371           | \$ 2,068,092         | \$ 3,475,681         | Online DLT marketplace & merch         |
| B2B & B2C App Revenue                                                                                                                                                                                                                                                                         | \$ -                  | \$ 45,000             | \$ 75,600             | \$ 124,740          | \$ 203,391           | \$ 224,238           | \$ 247,223           | Web-based entertainment apps           |
| Ad Agency / Artist Merch & Touring / Misc.                                                                                                                                                                                                                                                    | \$ -                  | \$ 28,800             | \$ 50,400             | \$ 132,000          | \$ 666,600           | \$ 876,000           | \$ 1,078,200         | Agency, merch, touring, misc.          |
| <b>TOTAL REVENUES</b>                                                                                                                                                                                                                                                                         | <b>\$ 70,796</b>      | <b>\$ 769,988</b>     | <b>\$ 2,624,724</b>   | <b>\$ 5,534,867</b> | <b>\$ 11,963,104</b> | <b>\$ 25,431,003</b> | <b>\$ 46,176,294</b> |                                        |
| <b>OPERATING EXPENSES</b>                                                                                                                                                                                                                                                                     |                       |                       |                       |                     |                      |                      |                      |                                        |
| Salaries, Sub-Contractors & Employee Rev. Sharing                                                                                                                                                                                                                                             | \$ 1,948,001          | \$ 2,145,501          | \$ 2,468,421          | \$ 2,568,349        | \$ 2,642,789         | \$ 2,923,513         | \$ 3,254,839         | Includes employer tax & benefits       |
| Record Label Operations & Artist Support                                                                                                                                                                                                                                                      | \$ 1,616,000          | \$ 1,616,000          | \$ 1,616,000          | \$ 1,616,000        | \$ 3,276,000         | \$ 3,836,000         | \$ 4,396,000         | Label budgets & artist support         |
| Office, Phones, Rent & Utilities                                                                                                                                                                                                                                                              | \$ 197,875            | \$ 197,875            | \$ 197,875            | \$ 197,466          | \$ 197,191           | \$ 196,922           | \$ 132,216           | Work-from-home + studio offices        |
| Travel & Entertainment                                                                                                                                                                                                                                                                        | \$ 54,000             | \$ 72,000             | \$ 72,000             | \$ 120,000          | \$ 209,997           | \$ 330,005           | \$ 360,005           | Business travel & client entertainment |
| PR, Marketing & Advertising                                                                                                                                                                                                                                                                   | \$ 151,500            | \$ 151,500            | \$ 141,750            | \$ 138,338          | \$ 137,143           | \$ 137,143           | \$ 136,500           | Excl. record label PR                  |
| Production Expenses                                                                                                                                                                                                                                                                           | \$ 24,500             | \$ 45,500             | \$ 42,000             | \$ 45,720           | \$ 51,541            | \$ 58,585            | \$ 67,108            | Outsourced production, software, cloud |
| Outside Sales Commissions                                                                                                                                                                                                                                                                     | \$ 100,000            | \$ 7,700              | \$ 19,685             | \$ 41,512           | \$ 73,283            | \$ 119,998           | \$ 207,793           | Agency commissions & sponsorships      |
| Legal, Accounting & Insurance                                                                                                                                                                                                                                                                 | \$ 225,000            | \$ 120,000            | \$ 120,000            | \$ 138,181          | \$ 209,444           | \$ 277,155           | \$ 293,136           | Outsourced professional services       |
| Interest Expense                                                                                                                                                                                                                                                                              | \$ -                  | \$ -                  | \$ -                  | \$ -                | \$ -                 | \$ -                 | \$ -                 | Credit line interest payments          |
| <b>TOTAL OPERATING EXPENSES</b>                                                                                                                                                                                                                                                               | <b>\$ 4,316,876</b>   | <b>\$ 4,356,076</b>   | <b>\$ 4,677,731</b>   | <b>\$ 4,865,565</b> | <b>\$ 6,797,389</b>  | <b>\$ 7,879,321</b>  | <b>\$ 8,847,597</b>  |                                        |
| <b>EARNINGS BEFORE INTEREST, TAXES, DEPRECIATION &amp; AMORTIZATION (EBITDA)</b>                                                                                                                                                                                                              |                       |                       |                       |                     |                      |                      |                      |                                        |
| <b>EBITDA</b>                                                                                                                                                                                                                                                                                 | <b>\$ (4,246,079)</b> | <b>\$ (3,586,089)</b> | <b>\$ (2,053,007)</b> | <b>\$ 669,302</b>   | <b>\$ 5,165,715</b>  | <b>\$ 17,551,682</b> | <b>\$ 37,328,697</b> |                                        |
| <b>DEPRECIATION &amp; AMORTIZATION</b>                                                                                                                                                                                                                                                        |                       |                       |                       |                     |                      |                      |                      |                                        |
| Equipment Depreciation (7-Year Straight-Line)                                                                                                                                                                                                                                                 | \$ -                  | \$ 6,820              | \$ 5,620              | \$ 4,631            | \$ 3,816             | \$ 3,144             | \$ 2,591             | Computers & Peripherals                |
| <b>EARNINGS BEFORE INTEREST &amp; TAXES (EBIT)</b>                                                                                                                                                                                                                                            | <b>\$ (4,246,079)</b> | <b>\$ (3,592,909)</b> | <b>\$ (2,058,627)</b> | <b>\$ 664,672</b>   | <b>\$ 5,161,900</b>  | <b>\$ 17,548,538</b> | <b>\$ 37,326,106</b> |                                        |
| <b>INCOME TAX PROVISION — PENNSYLVANIA C CORPORATION</b>                                                                                                                                                                                                                                      |                       |                       |                       |                     |                      |                      |                      |                                        |
| Taxable Income / (Loss)                                                                                                                                                                                                                                                                       | \$ (4,246,079)        | \$ (3,592,909)        | \$ (2,058,627)        | \$ 664,672          | \$ 5,161,900         | \$ 17,548,538        | \$ 37,326,106        |                                        |
| Federal Corporate Income Tax (21.0%)                                                                                                                                                                                                                                                          | \$ (891,677)          | \$ (754,511)          | \$ (432,312)          | \$ 139,581          | \$ 1,083,999         | \$ 3,685,193         | \$ 7,838,482         |                                        |
| Pennsylvania State + Local Tax (8.69% of Gross Revenue)                                                                                                                                                                                                                                       | \$ (368,984)          | \$ (312,224)          | \$ (178,895)          | \$ 57,760           | \$ 448,569           | \$ 1,524,968         | \$ 3,243,639         |                                        |
| NOL Carryforward Credit (80% Federal Tax Offset on NOLs)                                                                                                                                                                                                                                      | \$ -                  | \$ -                  | \$ -                  | \$ 111,665          | \$ 867,199           | \$ 2,948,154         | \$ 3,539,060         |                                        |
| NOL Policy: Net Operating Losses carried forward at 80% federal tax offset annually; applied until 10% of cumulative cash loss carryforward has been utilized. PA & local tax rate: 8.69% of gross revenue. Federal rate: 21.0%. Negative tax = tax loss (benefit); positive = tax liability. |                       |                       |                       |                     |                      |                      |                      |                                        |
| <b>NET INCOME / (LOSS) AFTER TAX</b>                                                                                                                                                                                                                                                          | <b>\$ (2,985,418)</b> | <b>\$ (2,526,174)</b> | <b>\$ (1,447,421)</b> | <b>\$ 578,995</b>   | <b>\$ 4,496,531</b>  | <b>\$ 15,286,531</b> | <b>\$ 29,783,045</b> |                                        |
| <b>ENTERPRISE VALUATION (20x EBITDA Multiple + Shareholder Assets)</b>                                                                                                                                                                                                                        |                       |                       |                       |                     |                      |                      |                      |                                        |
| Projected Enterprise Value (20x EBITDA + Assets)                                                                                                                                                                                                                                              | \$ 30,000,000         | \$30,000,000          | \$30,000,000          | \$14,098,309        | \$108,526,244        | \$371,534,701        | \$ 796,860,175       |                                        |
| EBITDA Multiple Applied                                                                                                                                                                                                                                                                       | 20x                   | 20x                   | 20x                   | 20x                 | 20x                  | 20x                  | 20x                  |                                        |

## Balance Sheet

| INFERENTIAL ENTERTAINMENT GROUP                                            |                     |                     |                   |                   |                     |                      |                      |                                                                       |
|----------------------------------------------------------------------------|---------------------|---------------------|-------------------|-------------------|---------------------|----------------------|----------------------|-----------------------------------------------------------------------|
| BALANCE SHEET                                                              |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| C Corporation   Wayne, Pennsylvania   Year-End Positions   U.S. GAAP Basis |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Line Item                                                                  | Year #1             | Year #2             | Year #3           | Year #4           | Year #5             | Year #6              | Year #7              | Notes                                                                 |
| <b>ASSETS</b>                                                              |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| <b>Current Assets</b>                                                      |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Cash & Cash Equivalents (Year-End)                                         | \$ 5,753,921        | \$ 2,167,832        | \$ 114,825        | \$ 698,451        | \$ 5,198,797        | \$ 20,488,472        | \$ 50,274,108        | Operating cash after investment & NOL adjustments                     |
| Accounts Receivable, Net                                                   | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Assumed collected in period (DLT/digital revenue)                     |
| Prepaid Expenses & Other Current Assets                                    | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Not separately projected                                              |
| <b>Total Current Assets</b>                                                | <b>\$ 5,753,921</b> | <b>\$ 2,167,832</b> | <b>\$ 114,825</b> | <b>\$ 698,451</b> | <b>\$ 5,198,797</b> | <b>\$ 20,488,472</b> | <b>\$ 50,274,108</b> |                                                                       |
| <b>Non-Current Assets (Long-Term)</b>                                      |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Equipment & Technology (at Cost)                                           | \$ 16,820           | \$ 16,820           | \$ 16,820         | \$ 16,820         | \$ 16,820           | \$ 16,820            | \$ 16,820            | Original equipment cost                                               |
| Less: Accumulated Depreciation                                             | \$ -                | \$ (1,200)          | \$ (2,189)        | \$ (3,004)        | \$ (3,676)          | \$ (4,229)           | \$ (4,685)           | 7-year straight-line depreciation                                     |
| <b>Equipment, Net (Depreciated Book Value)</b>                             | <b>\$ 16,820</b>    | <b>\$ 15,620</b>    | <b>\$ 14,631</b>  | <b>\$ 13,816</b>  | <b>\$ 13,144</b>    | <b>\$ 12,591</b>     | <b>\$ 12,135</b>     | Net book value after accumulated depreciation                         |
| Intangible Assets / Goodwill (not amortized per model)                     | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Ignored per model assumption; stated IP value ~\$10M                  |
| <b>TOTAL ASSETS</b>                                                        | <b>\$ 5,770,741</b> | <b>\$ 2,183,452</b> | <b>\$ 129,455</b> | <b>\$ 712,266</b> | <b>\$ 5,211,941</b> | <b>\$ 20,501,063</b> | <b>\$ 50,286,243</b> |                                                                       |
| <b>LIABILITIES</b>                                                         |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| <b>Current Liabilities</b>                                                 |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Accounts Payable                                                           | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Assumed current; no deferred payables                                 |
| Accrued Liabilities                                                        | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Not separately projected                                              |
| Income Taxes Payable                                                       | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | Positive taxes arise Year 4+; shown in cash flow                      |
| <b>Total Current Liabilities</b>                                           | <b>\$ -</b>         | <b>\$ -</b>         | <b>\$ -</b>       | <b>\$ -</b>       | <b>\$ -</b>         | <b>\$ -</b>          | <b>\$ -</b>          |                                                                       |
| <b>Non-Current Liabilities (Long-Term)</b>                                 |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Angel Investor Capital Contribution (Equity, Not Debt)                     | \$ 10,000,000       | \$ 10,000,000       | \$ 10,000,000     | \$ 10,000,000     | \$ 10,000,000       | \$ 10,000,000        | \$ 10,000,000        | \$5M initial investment — classified as equity contribution per model |
| Long-Term Debt / Credit Line                                               | \$ -                | \$ -                | \$ -              | \$ -              | \$ -                | \$ -                 | \$ -                 | No credit line drawn per model                                        |
| <b>TOTAL LIABILITIES</b>                                                   | <b>\$ -</b>         | <b>\$ -</b>         | <b>\$ -</b>       | <b>\$ -</b>       | <b>\$ -</b>         | <b>\$ -</b>          | <b>\$ -</b>          |                                                                       |
| <b>STOCKHOLDERS' EQUITY</b>                                                |                     |                     |                   |                   |                     |                      |                      |                                                                       |
| Common Stock & Additional Paid-In Capital                                  | \$ 10,000,000       | \$ 10,000,000       | \$ 10,000,000     | \$ 10,000,000     | \$ 10,000,000       | \$ 10,000,000        | \$ 10,000,000        | Angel investor equity contribution (\$5M)                             |
| Retained Earnings / (Accumulated Deficit)                                  | \$ (4,229,259)      | \$ (7,816,548)      | \$ (9,870,545)    | \$ (9,287,734)    | \$ (4,788,059)      | \$ 10,501,063        | \$ 40,286,243        | Cumulative net income/(loss) since inception                          |
| <b>TOTAL STOCKHOLDERS' EQUITY</b>                                          | <b>\$ 5,770,741</b> | <b>\$ 2,183,452</b> | <b>\$ 129,455</b> | <b>\$ 712,266</b> | <b>\$ 5,211,941</b> | <b>\$ 20,501,063</b> | <b>\$ 50,286,243</b> |                                                                       |
| <b>TOTAL LIABILITIES &amp; STOCKHOLDERS' EQUITY</b>                        | <b>\$ 5,770,741</b> | <b>\$ 2,183,452</b> | <b>\$ 129,455</b> | <b>\$ 712,266</b> | <b>\$ 5,211,941</b> | <b>\$ 20,501,063</b> | <b>\$ 50,286,243</b> | Total Stock Equity - Liabilities                                      |

# Fixed Asset Depreciation Schedule | Statement of Cash Flows

| INFERENTIAL ENTERTAINMENT GROUP<br>FIXED ASSET & DEPRECIATION SCHEDULE                                                                                                                        |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------|-----------------------|-------------------|---------------------|----------------------|----------------------|----------------------------------------------------------------------------------------|
| C Corporation   Wayne, Pennsylvania   7-Year Straight-Line Depreciation                                                                                                                       |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Asset / Line Item                                                                                                                                                                             | Year #1               | Year #2               | Year #3               | Year #4           | Year #5             | Year #6              | Year #7              | Notes                                                                                  |
| <b>ASSUMPTIONS &amp; POLICY</b>                                                                                                                                                               |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Depreciation Method                                                                                                                                                                           | Straight-Line         | Straight-Line         | Straight-Line         | Straight-Line     | Straight-Line       | Straight-Line        | Straight-Line        | Per model — 7-year useful life                                                         |
| Useful Life (Years)                                                                                                                                                                           | 7                     | 7                     | 7                     | 7                 | 7                   | 7                    | 7                    | Equipment & technology assets                                                          |
| PA State Tax Rate + Local (Wayne, PA)                                                                                                                                                         | 8.69%                 | 8.69%                 | 8.69%                 | 8.69%             | 8.69%               | 8.69%                | 8.69%                | Of gross revenue                                                                       |
| Federal Corporate Tax Rate                                                                                                                                                                    | 21.00%                | 21.00%                | 21.00%                | 21.00%            | 21.00%              | 21.00%               | 21.00%               | C Corporation federal rate                                                             |
| NOL Carryforward Policy                                                                                                                                                                       | 80% Fed Offset        | 80% Fed Offset        | 80% Fed Offset        | 80% Fed Offset    | 80% Fed Offset      | 80% Fed Offset       | 80% Fed Offset       | Applied until 100% of cash NOL used                                                    |
| EBITDA Valuation Multiple                                                                                                                                                                     | 20                    | 20                    | 20                    | 20                | 20                  | 20                   | 20                   | Applied for enterprise valuation                                                       |
| <b>EQUIPMENT &amp; TECHNOLOGY ASSETS</b>                                                                                                                                                      |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Gross Equipment Cost (Original)                                                                                                                                                               | \$ 16,820             | \$ 16,820             | \$ 16,820             | \$ 16,820         | \$ 16,820           | \$ 16,820            | \$ 16,820            | Hardware, AV equipment & technology                                                    |
| Annual Depreciation Expense                                                                                                                                                                   | \$ -                  | \$ 6,820              | \$ 5,620              | \$ 4,631          | \$ 3,816            | \$ 3,144             | \$ 2,591             | Year 1 = partial; Yr 2+ = full-year                                                    |
| Accumulated Depreciation (YE)                                                                                                                                                                 | \$ -                  | \$ 1,200              | \$ 2,189              | \$ 3,004          | \$ 3,676            | \$ 4,229             | \$ 4,685             | Cumulative depreciation to year-end                                                    |
| Net Book Value (YE)                                                                                                                                                                           | \$ 16,820             | \$ 15,620             | \$ 14,631             | \$ 13,816         | \$ 13,144           | \$ 12,591            | \$ 12,135            | Cost less accumulated depreciation                                                     |
| <b>INTANGIBLE ASSETS &amp; INTELLECTUAL PROPERTY (Referenced; Not Amortized)</b>                                                                                                              |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| POC Media Music Supervision & Licensing System                                                                                                                                                |                       |                       |                       |                   |                     | \$6,000,000          |                      | Stated system IP value                                                                 |
| INFERENTIAL Entertainment Group Software                                                                                                                                                      |                       |                       |                       |                   |                     | \$6,000,000          |                      | Software development IP                                                                |
| Decades of Industry Goodwill & Relationships                                                                                                                                                  |                       |                       |                       |                   |                     | \$8,000,000          |                      | Key-man clause: CEO 7-yr lock-in                                                       |
| NOTE: Per model assumptions, intangible assets / goodwill are not amortized and are not reflected on the balance sheet. They are referenced for context and inform enterprise valuation only. |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| INFERENTIAL ENTERTAINMENT GROUP<br>STATEMENT OF CASH FLOWS                                                                                                                                    |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| C Corporation   Wayne, Pennsylvania   Years 1–7 Projection   Indirect Method   U.S. GAAP                                                                                                      |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Line Item                                                                                                                                                                                     | Year #1               | Year #2               | Year #3               | Year #4           | Year #5             | Year #6              | Year #7              | Notes                                                                                  |
| <b>CASH FLOWS FROM OPERATING ACTIVITIES (Indirect Method)</b>                                                                                                                                 |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Net Income / (Loss)                                                                                                                                                                           | \$ (2,985,418)        | \$ (2,526,174)        | \$ (1,447,421)        | \$ 578,995        | \$ 4,496,531        | \$ 15,286,531        | \$ 29,783,045        | Per Financial Summary Line 27                                                          |
| <b>Adjustments to Reconcile Net Income to Net Cash from Operations:</b>                                                                                                                       |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Add: Depreciation & Amortization                                                                                                                                                              | \$ -                  | \$ 6,820              | \$ 5,620              | \$ 4,631          | \$ 3,816            | \$ 3,144             | \$ 2,591             | Non-cash expense add-back                                                              |
| NOL Carryforward Cash Tax Credit Applied                                                                                                                                                      | \$ -                  | \$ -                  | \$ -                  | \$ 111,665        | \$ 867,199          | \$ 2,948,154         | \$ 3,539,060         | 80% federal tax offset from NOL carryforward (cash benefit)                            |
| Change in Accounts Receivable                                                                                                                                                                 | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | Digital/DLT revenues collected same period. N/A - Projections on Cash vs Accrual Basis |
| Change in Accounts Payable & Accrued                                                                                                                                                          | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | Assumed current per period. N/A - Projections on Cash vs Accrual Basis                 |
| Change in Other Working Capital                                                                                                                                                               | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | Not separately projected: N/A                                                          |
| <b>NET CASH FROM OPERATING ACTIVITIES</b>                                                                                                                                                     | <b>\$ (4,246,079)</b> | <b>\$ (3,586,089)</b> | <b>\$ (2,053,007)</b> | <b>\$ 583,626</b> | <b>\$ 4,500,346</b> | <b>\$ 15,289,675</b> | <b>\$ 29,785,636</b> | Derived from Cash-Flow <sup>Yr</sup> .                                                 |
| <b>CASH FLOWS FROM INVESTING ACTIVITIES</b>                                                                                                                                                   |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Purchase of Equipment & Technology                                                                                                                                                            | \$ 16,820             | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | Initial equipment purchase, Year #1 only                                               |
| Acquisitions / Strategic Investments                                                                                                                                                          | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | No acquisitions modeled.                                                               |
| <b>NET CASH FROM INVESTING ACTIVITIES</b>                                                                                                                                                     | <b>\$ 16,820</b>      | <b>\$ -</b>           | <b>\$ -</b>           | <b>\$ -</b>       | <b>\$ -</b>         | <b>\$ -</b>          | <b>\$ -</b>          |                                                                                        |
| <b>CASH FLOWS FROM FINANCING ACTIVITIES</b>                                                                                                                                                   |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Angel Investor Capital Contribution                                                                                                                                                           | \$10,000,000          | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | \$5M initial equity investment (Year 1); 33.34% equity stake.                          |
| Debt / Credit Line Principal Repayments                                                                                                                                                       | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | No line drawn per model                                                                |
| Distributions / Dividends to Shareholders                                                                                                                                                     | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | No distributions projected                                                             |
| <b>NET CASH FROM FINANCING ACTIVITIES</b>                                                                                                                                                     | <b>\$10,000,000</b>   | <b>\$ -</b>           | <b>\$ -</b>           | <b>\$ -</b>       | <b>\$ -</b>         | <b>\$ -</b>          | <b>\$ -</b>          |                                                                                        |
| <b>NET INCREASE / (DECREASE) IN CASH &amp; EQUIVALENTS</b>                                                                                                                                    | <b>\$ 5,737,101</b>   | <b>\$ (3,586,089)</b> | <b>\$ (2,053,007)</b> | <b>\$ 583,626</b> | <b>\$ 4,500,346</b> | <b>\$ 15,289,675</b> | <b>\$ 29,785,636</b> |                                                                                        |
| Beginning Cash & Cash Equivalents                                                                                                                                                             | \$ -                  | \$ 5,753,921          | \$ 2,167,832          | \$ 114,825        | \$ 698,451          | \$ 5,198,797         | \$ 20,488,472        | Prior year-end cash balance                                                            |
| <b>ENDING CASH &amp; CASH EQUIVALENTS (Year-End)</b>                                                                                                                                          | <b>\$ 5,753,921</b>   | <b>\$ 2,167,832</b>   | <b>\$ 114,825</b>     | <b>\$ 698,451</b> | <b>\$ 5,198,797</b> | <b>\$ 20,488,472</b> | <b>\$ 50,274,108</b> |                                                                                        |
| <b>SUPPLEMENTAL DISCLOSURES</b>                                                                                                                                                               |                       |                       |                       |                   |                     |                      |                      |                                                                                        |
| Cash Paid for Income Taxes                                                                                                                                                                    | \$ -                  | \$ -                  | \$ -                  | \$ 85,676         | \$ 665,369          | \$ 2,262,007         | \$ 7,543,061         | Net tax paid after NOL credits (positive = paid).                                      |
| Cash Paid for Interest                                                                                                                                                                        | \$ -                  | \$ -                  | \$ -                  | \$ -              | \$ -                | \$ -                 | \$ -                 | No credit line drawn                                                                   |
| EBITDA (Non-GAAP Metric)                                                                                                                                                                      | \$ (4,246,079)        | \$ (3,586,089)        | \$ (2,053,007)        | \$ 669,302        | \$ 5,165,715        | \$ 17,551,682        | \$ 37,328,697        | Earnings before interest, taxes, D&A.                                                  |
| Enterprise Valuation (20x EBITDA)                                                                                                                                                             | \$30,000,000          | \$30,000,000          | \$30,000,000          | \$14,098,309      | \$108,526,244       | \$371,534,701        | \$796,860,175        | For investor reference only                                                            |

## Revenue Analysis: Year-Over-Year Across Revenue Streams

### YEAR-OVER-YEAR REVENUE GROWTH ANALYSIS

C Corporation | Wayne, Pennsylvania | 7-Year Financial Projection | Q#3-2026

The following graphics provide an analysis of year-over-year revenue growth across all eight revenue streams of the INFERENTIAL Entertainment Group.

#### Section 1 — Total Revenue Trend

| Year    | Total Revenue (scale: full width = \$46.18M) | Revenue  | YoY     |
|---------|----------------------------------------------|----------|---------|
| Year #1 |                                              | \$70.8K  | —       |
| Year #2 |                                              | \$770K   | +987.6% |
| Year #3 |                                              | \$2.62M  | +240.9% |
| Year #4 |                                              | \$5.53M  | +110.9% |
| Year #5 |                                              | \$11.96M | +116.1% |
| Year #6 |                                              | \$25.43M | +112.6% |
| Year #7 |                                              | \$46.18M | +81.6%  |

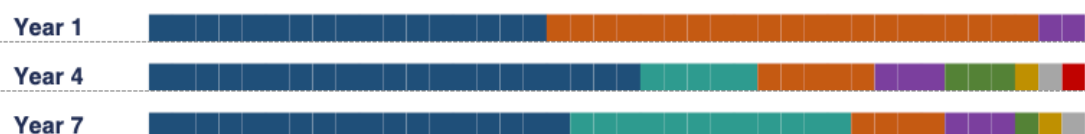
Total revenue grows from \$70.8K in Year 1 to \$46.2M by Year 7 — a *652-fold* increase over seven years.

Revenue Growth accelerates sharply and continues to grow from Year #4 onward as the *Affinity Platform* and *DLT Collectibles* streams reach scale.

#### Section 2 — Revenue by Stream (Scale & Mix)

| Revenue Stream    | Year 7 — scale: full width = \$46.18M | Year 7   | Share | Year 4  | Year 1 |
|-------------------|---------------------------------------|----------|-------|---------|--------|
| DLT Collectibles  |                                       | \$21.06M | 45.6% | \$2.85M | \$30K  |
| Affinity Platform |                                       | \$13.77M | 29.8% | \$663K  | —      |
| Audio Artist      |                                       | \$4.61M  | 10.0% | \$759K  | \$36K  |
| Merch & Gallery   |                                       | \$3.48M  | 7.5%  | \$470K  | \$4K   |
| Content Licensing |                                       | \$1.15M  | 2.5%  | \$413K  | —      |
| Ad Agency         |                                       | \$1.08M  | 2.3%  | \$132K  | —      |
| Marketplace       |                                       | \$787K   | 1.7%  | \$122K  | \$151  |
| B2B/B2C Apps      |                                       | \$247K   | 0.5%  | \$125K  | —      |

Revenue Mix — Share of Total Revenue (each bar = 100% of that year's revenue) · Segments below 1% of a year's revenue are too small to render.



DLT Collectibles
 Affinity Platform
 Audio Artist
 Merch & Gallery
 Content Licensing
 Ad Agency
 Marketplace
 B2B/B2C Apps

## Section 3 — Year-over-Year % Growth — Total Revenue

| Year    | Growth  | New Revenue Added (full width = \$20.75M) | Δ Revenue |
|---------|---------|-------------------------------------------|-----------|
| Year #2 | +987.6% | <div></div>                               | +\$699K   |
| Year #3 | +240.9% | <div></div>                               | +\$1.85M  |
| Year #4 | +110.9% | <div></div>                               | +\$2.91M  |
| Year #5 | +116.1% | <div></div>                               | +\$6.43M  |
| Year #6 | +112.6% | <div></div>                               | +\$13.47M |
| Year #7 | +81.6%  | <div></div>                               | +\$20.75M |

Revenue growth exceeds 240% in Years 2 and 3, driven by the launch of new streams. Growth then holds in a tight 110%–116% band across Years 4–6 before moderating to +81.6% in Year 7 as the revenue base scales.

| Revenue Category                                       | Year #1 | Year #2  | Year #3  | Year #4  | Year #5  | Year #6   | Year #7   |
|--------------------------------------------------------|---------|----------|----------|----------|----------|-----------|-----------|
| <b>In-House Visual Arts / DLT Collectibles Revenue</b> | \$30K   | \$331K   | \$1.40M  | \$2.85M  | \$5.91M  | \$12.53M  | \$21.06M  |
| Δ YoY Change (\$)                                      | —       | +\$300K  | +\$1.07M | +\$1.45M | +\$3.06M | +\$6.62M  | +\$8.53M  |
| % YoY Growth (%)                                       | —       | +993.9%  | +324.1%  | +103.3%  | +107.4%  | +112.0%   | +68.1%    |
| <b>In-House Audio Recording Artist Revenue</b>         | \$36K   | \$192K   | \$448K   | \$759K   | \$1.24M  | \$2.76M   | \$4.61M   |
| Δ YoY Change (\$)                                      | —       | +\$156K  | +\$255K  | +\$312K  | +\$478K  | +\$1.52M  | +\$1.85M  |
| % YoY Growth (%)                                       | —       | +431.1%  | +132.9%  | +69.6%   | +63.0%   | +122.8%   | +67.1%    |
| <b>Affinity Platform Revenue</b>                       | \$0     | \$42K    | \$190K   | \$663K   | \$2.17M  | \$5.78M   | \$13.77M  |
| Δ YoY Change (\$)                                      | —       | +\$42K   | +\$149K  | +\$472K  | +\$1.51M | +\$3.61M  | +\$7.98M  |
| % YoY Growth (%)                                       | —       | ★ NEW    | +358.3%  | +248.0%  | +227.6%  | +166.4%   | +138.0%   |
| <b>Content Licensing Rights Revenue</b>                | \$0     | \$73K    | \$210K   | \$413K   | \$533K   | \$695K    | \$1.15M   |
| Δ YoY Change (\$)                                      | —       | +\$73K   | +\$136K  | +\$203K  | +\$120K  | +\$162K   | +\$451K   |
| % YoY Growth (%)                                       | —       | ★ NEW    | +185.1%  | +97.1%   | +29.1%   | +30.4%    | +64.8%    |
| <b>Outside Online Marketplace Commissions</b>          | \$151   | \$12K    | \$53K    | \$122K   | \$264K   | \$491K    | \$787K    |
| Δ YoY Change (\$)                                      | —       | +\$12K   | +\$41K   | +\$69K   | +\$142K  | +\$226K   | +\$296K   |
| % YoY Growth (%)                                       | —       | +7867.6% | +337.9%  | +131.8%  | +116.2%  | +85.7%    | +60.4%    |
| <b>Branded Merchandise &amp; Online Gallery</b>        | \$4K    | \$46K    | \$196K   | \$470K   | \$975K   | \$2.07M   | \$3.48M   |
| Δ YoY Change (\$)                                      | —       | +\$42K   | +\$150K  | +\$274K  | +\$505K  | +\$1.09M  | +\$1.41M  |
| % YoY Growth (%)                                       | —       | +993.9%  | +324.1%  | +139.6%  | +107.4%  | +112.0%   | +68.1%    |
| <b>B2B &amp; B2C App Revenue</b>                       | \$0     | \$45K    | \$76K    | \$125K   | \$203K   | \$224K    | \$247K    |
| Δ YoY Change (\$)                                      | —       | +\$45K   | +\$31K   | +\$49K   | +\$79K   | +\$21K    | +\$23K    |
| % YoY Growth (%)                                       | —       | ★ NEW    | +68.0%   | +65.0%   | +63.1%   | +10.2%    | +10.3%    |
| <b>Ad Agency / Artist Merch &amp; Touring / Misc.</b>  | \$0     | \$29K    | \$50K    | \$132K   | \$667K   | \$876K    | \$1.08M   |
| Δ YoY Change (\$)                                      | —       | +\$29K   | +\$22K   | +\$82K   | +\$535K  | +\$209K   | +\$202K   |
| % YoY Growth (%)                                       | —       | ★ NEW    | +75.0%   | +161.9%  | +405.0%  | +31.4%    | +23.1%    |
| <b>TOTAL REVENUE</b>                                   | \$71K   | \$770K   | \$2.62M  | \$5.53M  | \$11.96M | \$25.43M  | \$46.18M  |
| Δ YoY Change (\$)                                      | —       | +\$699K  | +\$1.85M | +\$2.91M | +\$6.43M | +\$13.47M | +\$20.75M |
| % YoY Growth (%)                                       | —       | +987.6%  | +240.9%  | +110.9%  | +116.1%  | +112.6%   | +81.6%    |

Legend: \$ Revenue Δ YoY Change (\$) % YoY Growth (%) ★ NEW = stream launched this year Green = positive growth Red = decline

## **The Realization of Projected Revenue Streams**

### **In-House Visual & Multimedia Arts Collectibles & Smart Contract Sales Revenue**

In-house visual arts sales, reimagined as programmable digital products, ranging from full albums with enhanced artwork and fully traversable interactivity, coupled with affinity-based value as part of a larger loyalty platform to simpler smart contracts, represent a scalable and margin-efficient revenue stream derived from original photography, artwork, and multimedia assets. By structuring these assets as limited-edition, enhanced multimedia, or one-of-one releases, organizations can create immediate, high-impact revenue moments tied to key cultural or commercial milestones such as releases, campaigns, or live events. Scarcity and tiered pricing strategies allow for a broad range of entry points, from accessible open editions to premium collectibles, establishing both volume-driven and high-value sales opportunities within the same ecosystem.

Beyond initial sales, DLT-Albums and EDEC™ enhanced decentralized collectibles introduce a built-in mechanism for ongoing participation in asset appreciation through secondary market royalties. By embedding royalty logic directly into the smart contract, each resale generates a percentage of revenue for the original issuer. This creates a long-tail income stream that scales in parallel with brand growth and audience demand, effectively transforming fan trading activity into a recurring revenue layer. Over time, this model compounds value by aligning the success of the underlying intellectual property with continued financial participation.

A particularly compelling dimension of this strategy lies in the integration of utility-driven smart contracts, coupled with similar joint-venture functionality with other smart contracts associated with other artists or specific works of multimedia, music or visual art that function as access points rather than static collectibles. A new generation of DLT-Albums and smart contracts can unlock exclusive content, early releases, private experiences, or tiered membership environments, positioning them as a premium extension of direct-to-consumer engagement. Much like the premium seating licenses in new entertainment venues or the collective bargaining power of a community can change the game in valuing a smart contract, the new value proposition intrinsic to INFERENTIAL's™ offerings redefines the distribution and fan engagement structure within the entertainment industry. By attaching real-world and digital privileges to ownership, our collectibles can command higher price points while simultaneously increasing fan retention and lifetime value. This approach reframes digital ownership of decentralized products as an ongoing relationship rather than a one-time transaction. In other words, we're replacing transactional behavior with transformative fandom.

Dynamic decentralized engagement further extends this relationship by introducing assets that evolve over time in response to predefined triggers such as audience interaction, campaign milestones, or broader brand developments. This creates a narrative-driven ownership experience in which the asset itself becomes more valuable or differentiated as it changes. The result is a gamified layer that encourages continued participation and deepens emotional investment, while also opening pathways for additional monetization through upgrades or tier transitions.

Bundling decentralized smart contracts with physical products or experiential offerings provides another avenue for increasing the value of a consumer transaction and broadening appeal across both digital-native and traditional audiences. By pairing digital ownership with tangible goods or exclusive experiences, organizations can create premium packages that bridge the gap between physical and decentralized digital commerce. This hybrid model not only enhances perceived value but also expands the addressable market to include consumers who may be less familiar with purely digital assets.

There is also meaningful opportunity in aligning *DLT Collectible* initiatives with brand partnerships and sponsorship integrations. Co-branded digital collections can serve as both marketing vehicles and revenue-generating products, supported by upfront partner investment and shared monetization structures. This approach enables organizations to leverage external brand equity while introducing new audiences into the ecosystem, effectively positioning smart contracts as the hybrids between media, merchandise, and advertising, while enabling affinity programs ranging from discounts on services like loans or insurance policies to priority access with respect to desires ranging from entertainment experiences to travel perks.

Finally, enabling a controlled fan-creation and remix ecosystem introduces a scalable layer of user-generated content that can be monetized through curated releases and revenue-sharing frameworks. By allowing audiences to engage creatively with approved assets, organizations can expand output without proportionally increasing internal production costs. In addition to strengthening community engagement, this also fosters a sense of shared ownership and participation, which can translate into increased demand and sustained ecosystem growth.

In any industry where solid products or services are the baseline, the INFERENTIAL™ platform can provide the amplification that drives social media, creates viral moments, and shines a spotlight on the “*special sauce*” that separates one artist from another, or one brand from another.

Taken together, this model reframes visual content as a portfolio of programmable, revenue-generating assets that extend well beyond traditional monetization channels. It combines immediate sales, recurring royalties, premium access, and community-driven expansion into a unified system designed to maximize both financial return and audience engagement over time, embedding brands and art into the fabric of a consumer’s life.

## Outside Marketplace + Commissionable Gallery & Branded Merch Revenue

In addition to monetizing internally generated visual assets, INFERENTIAL™ is well positioned to capture meaningful revenue through a *ubiquitous outside marketplace* and *commissionable gallery* model. This approach expands the ecosystem beyond owned intellectual property, enabling the platform to participate in the broader creator economy by facilitating the sale of decentralized collectibles created by third-party artists. Rather than relying solely on proprietary content, INFERENTIAL™ can function as a curated distribution layer, earning commissions on primary sales and, where applicable, participating in secondary royalties through negotiated terms with contributing creators. This introduces a scalable, asset-light revenue stream in which growth is driven by platform activity and artist participation rather than internal production output.

By establishing a curated gallery environment, INFERENTIAL™ can differentiate itself from open marketplaces through quality control, brand alignment, and contextual storytelling around each release. This curation layer is critical in maintaining perceived value and attracting both collectors and creators who are seeking a more elevated and intentional platform. In this model, the gallery becomes both a commercial engine and a cultural filter, allowing INFERENTIAL™ to shape taste, highlight emerging talent, and build a reputation for premium digital collectibles, while also leveraging access to the latest art as a way of staying ahead of the creative curve. Commission structures on third party sales can be flexibly designed, incorporating platform fees, promotional uplifts, and optional service layers such as marketing support or drop strategy consulting. In other words, the same strategies used for amplifying our own artists, can be leveraged to mutually benefit both INFERENTIAL™ and outside artists; some of whom might become part of our own internal team.

Importantly, this external marketplace strategy creates a network effect: as more artists participate and more collectors engage, the overall liquidity and visibility of the platform increases. This, in turn, enhances the value proposition for future participants, reinforcing a flywheel in which INFERENTIAL™ benefits from transaction volume, repeat engagement, and expanding audience reach. Over time, this can position the platform as a destination for both discovery and commerce, with diversified revenue streams that are not tied to any single artist or catalog.

A key advantage of this approach lies in the accessibility of the gallery itself. By supporting both traditional payment methods, such as credit cards, along with cryptocurrency transactions, INFERENTIAL™ can remove friction for mainstream audiences while still catering to crypto-native users. This *dual-access* model significantly broadens the addressable market, allowing consumers to participate without requiring prior familiarity with blockchain infrastructure. From a commercial standpoint, this increases conversion rates, expands demographic reach, and supports higher transaction volume across both digital and physical offerings.

The integration of merchandise further amplifies revenue potential by creating a cohesive product ecosystem in which decentralized smart contracts and DLT-Albums serve as both collectibles and anchors for additional commerce. For example, ownership of a branded collectible could unlock the ability to purchase limited-edition physical goods, access exclusive product drops, or receive bundled offerings that combine digital and tangible assets. This layered approach increases average order value while reinforcing the perceived utility of the smart contract itself, positioning it as more than a standalone purchase.

From an operational perspective, INFERENTIAL™'s role as both marketplace operator and curator allows it to capture value at multiple points in the transaction lifecycle. This includes commissions on primary sales, participation in secondary royalties where negotiated, fees associated with branded partnerships, and incremental revenue from merchandise integration. Because the underlying assets are created externally, the model maintains high scalability and capital efficiency, enabling growth without proportional increases in production costs.

Ultimately, the outside marketplace and commissionable gallery strategy transforms INFERENTIAL™ into a central hub for digital art, branded collectibles, and hybrid commerce experiences. By combining curated third-party content, accessible purchasing infrastructure, and integrated merchandise pathways, the platform can generate diversified, recurring revenue while building a durable ecosystem that benefits creators, brands, and collectors alike.

Such an ecosystem lends itself to well-managed, developing recording artists. By using the expression "*well-managed*," we are speaking of recording artists whose original material is strong, with cutting edge production, a well-rehearsed live act that creates memorable moments lending themselves to amplification through social media, and whose material lends itself to both streaming and sync licensing. Streaming is a function of solid, relevant music with the proper form and amount of social media push, and sync licensing is a function of great and relevant music, being promoted properly and innovatively to music supervisors. To this end, INFERENTIAL™ has a strategic advantage through its proprietary *Music Supervision and Sync Licensing System™*. In return for the leverage POC Media provides by having establish this system in the sports broadcast, cable and streaming lanes, POC Media is granted a gratis license for use of the system in perpetuity.

It is this combination of *powerful amplification through social media*, followed by *strategic sync licensing* that can create a meaningful *viral moment*; "meaningful" in that the virality pertains directly to the song and artist, and when that artist is *well-managed* as described above, the likelihood of further expanding an audience can dramatically increase, leading to more syncs, streams, merch and touring.

This relationship with POC Media benefits INFERENTIAL™ on two levels:

- Broadcast, cable and streaming entities, as well as advertising agencies and film studios are less likely to formally accept music supervision recommendations from their clearance partners if those clearance partners represent artists. POC, as a clearance partner and sub-contractor (*rather than a rights-holder or software developer*) provides a buffer between artists associated with INFERENTIAL™ and the traditional music supervision obstacles to sync licenses, while supporting INFERENTIAL™'s artists for sync placements from the *Licensing System* side, and
- POC Media's continued presence as a service provider to broadcast, cable and streaming entities, provides a uniquely friendly point of entry for INFERENTIAL™ and our licensing software integrations, which can support our artists through recommendations derived via *Predictive A.I.*

It is also common for companies like Amazon to insist on ownership of improvements in intellectual property used in their programming. POC Media provides a tested and approved contractual layer of insulation, already field-proven to protect I.P. for INFERENTIAL™.

## **Artist Revenue and Ancillary Content Licensing**

Building on the broader ecosystem of digital asset monetization and marketplace participation, INFERENTIAL™'s proprietary music supervision and licensing system introduces a parallel, high-impact revenue and growth engine centered on sync. At its core, this system transforms sync licensing from a reactive, relationship-driven process into a proactive, data-informed pipeline that consistently surfaces opportunities, aligns creative assets with market demand, and accelerates deal execution. By doing so, it not only generates direct licensing revenue, but also functions as a strategic catalyst for artist development, driving downstream value across streaming, touring, merchandise, and broader brand engagement. In other words, strategic sync licensing can break an artist.

The INFERENTIAL™ system is designed to operate as an *integrated artist stack*, in which multiple intelligence layers work in concert to identify, position, and place music within high-visibility media environments. Through continuous monitoring of film, television, advertising, and emerging content pipelines, the platform is designed with the goal of surfacing high-probability sync opportunities in near real time, aligning them with artists whose sonic and thematic profiles are most relevant. This *proactive discovery* model ensures that developing artists are consistently considered for culturally resonant moments, rather than waiting for inbound requests or relying solely on traditional pitching cycles.

Complementing this outward-facing opportunity engine is an internal catalog intelligence layer that maps each song to specific scene types, emotional arcs, and narrative use cases. By tagging tracks according to energy dynamics, lyrical themes, and structural components suitable for sync, the system is designed for continual machine-learned self-improvement in effectively translating creative assets into highly usable commercial products. The intended result is rapid assembly of targeted pitch bundles, allowing music to be presented in a way that directly answers a supervisor's need, reducing friction in, and accelerating the decision-making process, and supporting placement probability. The goal, as supported through constant and never-ending improvement is a more efficient conversion of catalog into revenue-generating placements, while simultaneously reinforcing the artist's creative identity within a cinematic or branded context.

Equally important is the system's ability to manage and deepen relationships at scale through intelligent outreach and engagement tracking. By analyzing supervisor preferences, prior placements, and stylistic tendencies, the platform enables highly tailored communication that positions each artist's work within a familiar creative framework. This approach keeps artists top-of-mind in a crowded marketplace while maintaining a level of personalization that would be difficult to achieve manually. Over time, this consistent and informed engagement builds trust, increases repeat placements, and elevates the perceived reliability of the catalog, all of which contribute to higher licensing frequency and improved fee outcomes.

On the execution side, the integration of clearance and deal intelligence capabilities significantly reduces the operational friction typically associated with sync licensing. By automating the preparation of deal memos, benchmarking fees, identifying potential split conflicts, and forecasting clearance timelines, the system enables faster turnaround from pitch to close. This speed is a critical competitive advantage, particularly in fast-moving production environments where timing often determines placement success. Moreover, by centralizing label and publishing data within the same ecosystem, INFERENTIAL™ ensures that licensing opportunities can be acted upon with confidence and precision, minimizing delays and maximizing conversion rates.

Beyond immediate licensing revenue, the broader strategic impact lies in the amplification effect that successful sync placements create. Placement in high-visibility media acts as a powerful discovery mechanism, driving incremental streaming activity, expanding audience reach, and increasing demand for live performances. As awareness grows, so too does the value of associated merchandise and direct-to-consumer offerings, creating a cascading revenue effect that extends well beyond the initial sync fee. In this way, sync functions not only as a revenue stream, but as a top-of-funnel growth driver that fuels the entire commercial ecosystem surrounding an artist.

The system further extends into brand and cultural alignment, identifying moments where artists can participate in broader campaigns or partnerships that reinforce their positioning.

By monitoring social trends, brand activity, and cultural signals, INFERENTIAL™ can guide artists toward opportunities that feel both authentic and strategically advantageous. This ensures that sync placements and brand integrations are not isolated events, but part of a cohesive narrative that strengthens identity and deepens audience connection over time.

Operationally, the *Music Supervision and Licensing Platform's* ability to run this entire process on a recurring cycle; surfacing opportunities, pairing them with relevant tracks, executing targeted outreach, and preparing licenses in parallel, creates a high-velocity pipeline built to consistently generate placements. This repeatable cadence can both increase volume, and build a measurable track record of success, enhancing an artist's "sync reputation." As this reputation grows, it leads to increased inbound interest, stronger negotiating leverage, and a virtuous cycle of higher-quality placements and improved financial outcomes.

Taken together, INFERENTIAL™'s Music Supervision and Licensing System, driven in conjunction with POC Media™, positions sync as both a revenue engine and a strategic growth lever. By combining proactive opportunity identification, intelligent catalog utilization, relationship-driven outreach, and streamlined deal execution, the platform accelerates the trajectory of developing artists while generating diversified income streams. The result is a tightly integrated model in which sync licensing not only delivers immediate financial return, but also drives sustained consumer awareness and multiplies value across streaming, touring, merchandise, and ancillary content opportunities.

## **The Net Effect**

Taken together, the ecosystem described above forms a cohesive, multi-layered revenue model in which each component reinforces the others while maintaining its own distinct monetization pathway. *In-House Visual Arts Collectibles Sales Revenue* serves as the foundation for high-margin, owned digital products, converting original creative into immediate and recurring income through primary sales and embedded royalties. This model, when combined with our tentacles in the entertainment industry; specifically with closely associated visual and recording artists, lends itself to short-form and long-form programming as well, ranging from interviews to documentaries to full performance films, delivered through decentralized EDEC™ vehicles as well as through traditional social media with potential licensing to global streaming platforms.

All of this is complemented by *Recording Artist Revenue*, amplified through sync placements, increased streaming activity, and expanded audience reach driven by the proprietary supervision and licensing system and strategic touring. As awareness grows, so too does the commercial performance of the underlying music assets, creating a direct linkage between sync success, core artist revenue, and career development.

*Affinity Smart Contract – Commissioned Revenue* extends the model outward by enabling participation in third-party creative output, allowing INFERENTIAL™ to earn commissions on DLT Collectibles sales without bearing the cost of production. This is further reinforced by *INFERENTIAL™ Content Licensing Rights Revenue*, where owned or controlled assets are monetized through sync and broader licensing opportunities, deliverable through decentralized ledger technology, and benefiting from the same high-velocity, data-driven system that accelerates placement and deal execution.

Together, these streams create a balanced mix of owned and participation-based income, diversifying risk while maximizing upside.

*Outside Marketplace Sales Commissions Revenue* builds on this by positioning INFERENTIAL™ as a transactional hub for curated digital assets, capturing value through platform activity and growing network effects. This is seamlessly integrated with the *Ubiquitous Online Gallery & Branded Marketplace* featuring *Branded Merchandise*, which expands the commercial surface area by combining digital collectibles with physical goods and brand partnerships, increasing average consumer transaction value, and broadening audience accessibility through both traditional and crypto-enabled payment systems.

Branded merchandise generally accounts for 20% of a gallery's revenue. With INFERENTIAL™'s Year #7 target of \$3.5M in ubiquitous gallery & branded marketplace sales, the merchandise component to this would be ~ \$700K with 50% margins. To put this in context, FaZe Clan, an influencer hub on the decline, focused on eSports and gaming, sold more than \$5M in branded merchandise last year. Given music and modern art's ability to capture the attention of the younger generation on an ongoing basis regardless of changes in consumer taste, our revenue projections feel low by comparison to market equivalents. This is true for all of our revenue projections as we've built-in contingencies for delayed growth and unforeseen market corrections.

*The INFERENTIAL™ B2B & B2C App & Related Revenue* layer further scales our entertainment-industry-focused ecosystem by productizing access to specific capabilities, enabling both enterprise partners and consumers to engage directly with the platform's tools, assets, and marketplace infrastructure. This creates an additional recurring revenue stream tied to usage, access, and transactional throughput, reinforcing the platform's role as both a service provider and a commerce engine.

Finally, *Miscellaneous Revenue*; including *artist merchandise, touring, and advertising sync-related income*, captures the downstream effects of increased visibility and engagement generated across all prior channels. As artists gain traction through placements, DLT-Albums, and brand integrations, these traditional revenue streams experience lift, while additional, yet-to-be-defined opportunities emerge in conjunction with ecosystem evolution.

Collectively, these revenue streams operate not as isolated verticals, but as an interconnected system in which success in one area drives performance in others. As scale increases; through expanded catalog, growing artist participation, and rising transaction volume, the model benefits from meaningful economies of scale, with incremental revenue requiring proportionally less incremental cost. The result is a compounding effect on annual EBITDA growth, alongside a strengthening of overall enterprise value, driven by diversified income, recurring revenue layers, and a defensible, technology-enabled market position.

## **Domain Experience**

Having developed the world's first *in-stadium / in-arena* music promotion and distribution platform back in the mid-1990's through POC Media, Inc., INFERENTIAL™'s creative team has been at the intersection of sports, branding, licensing, and music for more than three decades. With the development and co-creation of music licensing systems and processes used by such broadcasters and packagers as Fox Sports, FS1, Amazon Prime, The NFL Network, NASCAR Productions, NHL Productions, NBA Entertainment, and Speedway Globe among other broadcast, cable, and streaming entities, our team has established a network of relationships inclusive of record labels, music publishers, artist management companies, broadcast, cable & streaming giants, global brands, and sports teams along with (in some cases) their associated leagues.

The *Appendix* to this document contains a handful of case studies, along with the contact information for associated executives who have offered to act as references on our behalf.

Essentially, the past few years have provided the opportunity to scale what has traditionally been the domain of a service-oriented model, by taking advantage of artificial intelligence, blockchain technology, a blossoming coding industry which has been aided by A.I., and a cultural shift toward automation.

We believe this cultural shift, combined with three key developments in the audiovisual arts, offer a business landscape conducive to the successful exploitation of INFERENTIAL™- owned content, as well as the commissioning of licensed content, and the creation of strategic, collaborative initiatives on associated affinity platforms.

The key developments driving this cultural shift in the music industry are:

- **Traditional record labels vacating the commitment to artist development** that once drove *originality* and *creativity* in the field,
- **The acquisition and management of consumer data** that provides a solid foundation for *affinity marketing platforms*, and
- **The proliferation of streaming entities** that has created an exploding market for sync licensing opportunities ranging from promotional multimedia (*commercials, infomercials, and experiential marketing shared through social*

*media*) to longform programming . . . *Next-Generation* examples of such programming hubs would include Amazon Prime, Netflix, YouTube, Paramount Plus, Hulu, Disney+, ESPN+, regional cable, league-owned sports broadcast, cable, and streaming packages (*ie – NFL Network, MLB Network, NHL Productions, NBA Entertainment, NASCAR Productions, and recent MLS initiatives*), as well as mobile streaming apps among other outlets.

## **Launch Strategy**

In response to the plethora of new opportunities that the current landscape provides, and stemming from the POC Media™ in-roads established over the past three decades, we believe INFERENTIAL™ will lead a new paradigm in *decentralized ledger technology (DLT)* assets, and revolutionize rights and data management through:

- The creation of *new music licensing strategies*, supported by proprietary technology, while providing a foundation for associated online & social media platforms (*ie - licensing apps*),  
... as well as ...
- *The deployment of artificial intelligence and blockchain technology to introduce coded solutions that increase the unit-transactional-pricing of music*, while enhancing and economizing the monetization of licensing, branding, and social media.

In doing so, it is our intention to drive new applied technology paradigms in the promotion and protection of entertainment industry content and associated rights management.

In keeping with the belief that the best long-term projections are fulfilled through short-term success and momentum, we have already engaged in the development and enhancement of a *music licensing and supervision system*, currently in the beta-testing phase by Amazon Prime and NASCAR Productions, featuring:

- *Proprietary Engagement of API's* to provide the industry's most cutting-edge sonic codification of music, based on the parameters used by the most sophisticated digital streaming platforms,
- *Predictive Artificial Intelligence* in supervising, selecting, and evaluating music, (*based on sonic parameters, artistic goals, budget parameters, licensing timelines, and the flexibility fostered by creative options*),
- *The Copyright Infringement Neutralizer™*, an INFERENTIAL™ innovation currently in use by sports teams and organizations to prevent predatory *music rights infringement* prosecution, by replacing copyrighted music during in-game settings, with gratis music for social media posts when negotiated terms land higher than client desires & expectations,

- *INFERENTIAL™'s Rights-Holder Research App*, which provides access to independent music supervisors for licensing opportunities; specifically enabling access to their creative briefs in return for quick clearances, while providing comparative options for typically under-staffed independent music supervisors.
- *The INFERENTIAL™ Music Analysis System*, which provides real-time budget-tracking data, critical for sports programming, and generating cue sheets to maintain compliance with performing rights organizations (PRO's) like *BMI, ASCAP, SESAC, SOCAN, PRS, SACM, and Re:Sound*.
- *Individual Elements from the above functionality*, providing both *full-service* and *app-based* support for music supervisors, as well as broadcast, cable, and streaming executives.

It is our intention to immediately engage a group of high-level coders, visionary curators, and influencers in the fields of film & television production, music supervision, photography, animation, e-Gaming, performance art, and early-trending pop-culture.

By consistently leveraging relationships, curating and helping to craft compelling content along with creative solutions, and by innovating for vertical micro-markets like:

- Sports-based social media,
  - Music licensing,
  - Industry-specific selling,
  - DLT-Collectables & DLT-Albums for audiovisual catalog development, and
  - Web-based B2B apps, deliverable through a ubiquitous online gallery,
- ... *INFERENTIAL™* is well-poised to establish a beachhead from which we can proactively grow, while rapidly and effectively responding to both opportunities and competitors.

In addition to the application of *predictive artificial intelligence* to support music licensing for broadcast, cable, and streamed programming, *INFERENTIAL™* will introduce a new, proprietary technology that we're in the late stages of developing. We call it *EDEC™* . . . a *blockchain-native* form of coding that resides exclusively on the digital ledger, providing *Enhanced Dimensionality*, while supporting *Expanded Capacity*. The relevance of *EDEC™* is the integration of 3-dimensional art, blended with music and full traversability (*critical to the gaming industry*), enabling the elimination of internet access to support storage and transactions.

While providing a unique level of pass-coded access to fully traversable videos and decentralized gaming technology, the kind of novelty that enhances collectables and Metaverse-supported gaming; the additional, and more traditional value of *EDEC™* within entertainment industry circles will likely be:

1. The definitive verification of copyright applications,
2. Authenticated music and visual rights licenses for broadcast outlets, and
3. Rights-holder asset management for PROs, publishers, and labels.

Beyond our initial focus on the entertainment industry, the technology that drives smart contracts also has the capacity to facilitate and protect medical records, financial transactions, leases, and countless other potentially lucrative *non-entertainment-associated* rights management and transactional platforms.

By launching early, establishing a presence through the music, television, sports and gaming industries, and by delivering a trusted *proof-of-concept* in entertainment, INFERENTIAL™ should be well-positioned to capitalize as other industries are already integrating blockchain technology and new forms of decentralized ledger technology into their traditional business streams.

It should be noted that the financial projections included in this *Executive Summary & Memorandum* **DO NOT INCLUDE** any of these *non-entertainment-associated* revenue streams.

There is an immediate opportunity to get in front of entertainment industry and influencer trends through:

- 360-Degree Audio/Visual Artist Engagement,
- DLT Collectibles associated with *eSports* Gamers & Influencers,
- Artist-Centric Affinity Platforms housed within DLT-Albums, and
- A Ubiquitous Online Digital Gallery & Marketplace,

. . . each of which employs our *EDEC™ technology* and *aggregated rights management* model to support the creation and ownership of various incarnations of audiovisual DLT Collectibles and DLT Albums, along with web-based & mobile device apps.

## **Critical Elements**

Supportive to the rapid growth of the INFERENTIAL Entertainment Group™ are:

- Access to, and synergistic relationships with the creators and owners of iconic or unique photography as well as A.I.-generated visuals that can be augmented in terms of dimensionality and online capacity for the creation of unique DLT Collectibles,
- The rapid development of a ubiquitous, online, digital marketplace, accessible through the Internet, and integrated with the blockchain,

- A lean and well-focused, in-house digital team, capable of creating engaging, original animations that lend themselves to virtual reality and the Metaverse,
  - Engagement of recording artists of various genres, who enthusiastically embrace and maximize the impact of their social media. This means artists who tour with well-crafted, entertaining live shows; those who create both audio and visual content that lends itself to licensed syncs, virtual reality (VR), streaming, e-commerce, and physical commerce,
  - The launch of our own *DLT-Album & DLT-Collectible* platform, which will launch as Enhanced Albums featuring Artist Affinity bonuses, and eventually tie to VIP Access, Content, and Ticketing (*ie – fee-less ticketing, VIP access & perks, and unique experiential marketing*), as well as more traditional affinity perks ranging from discounts to preferred client status among brands associated with the art and artists within the INFERENTIAL™ ecosystem.
  - The development and release of sponsored short-form and long-form programming, supported by INFERENTIAL™'s *EDEC™ protocol*, as well as licensing opportunities tied to the ever-expanding network of streaming platforms,
- and
- Both B2B and B2C Apps.

## **Our Unique Value Proposition & Revenue Generation**

Leveraging the relationships established over the past several decades, we have already begun the process of engaging *top-of-class* visual and musical artists and influencers, providing a foundation for unique EDEC™ – supported products.

In the spirit of providing value that is *defendable, replicable, and scalable*, INFERENTIAL™ will house its own online virtual-reality (VR) gallery and digital marketplace, accessible via the Internet, and anchored in blockchain technology to support e-commerce.

An in-house team, experienced in both coding and graphic design can leverage proprietary decentralized ledger technology to provide three-dimensional modifications to iconic photography as well as developing our own digital & A.I.-generated artwork and animations.

Through artist development and creative promotion, we will provide expanded revenue streams and opportunities for the exposure of talented artists in both the audio and visual arts. Creative licensing agreements will provide the opportunity for INFERENTIAL™ to control both *performance* and *composition* copyrights over mutually agreeable periods of time, opening the door to revenue generation through digital streaming platforms, licensing syncs, touring and merchandising revenue, and the introduction of fully traversable audio and video DLT-Albums, as well as short-form programming associated with these developing artists.

And leveraging best practices as well as the innate creativity of our own in-house team and artists, we will implement presentation formats and delivery systems that support transformational art in ways that have never before been seen.

Additional revenue will be generated through fees that connect DLT Collectables to the blockchain. By embedding smart contracts, these minted DLT Collectables should provide ongoing commissions to INFERENTIAL™ with each associated consumer transaction . . . *think of this as an ongoing commission structure associated with consumer transactions in perpetuity.*

Through the paid and revenue-sharing support of influencers, we will encourage the value appreciation of tokens associated with our proprietary affinity platforms.

And through the commissioning of entertainment industry and business apps minted through INFERENTIAL™, we plan to generate an ongoing cash flow stream through a *subscription-based* model that has already been accepted by most app users as the industry standard.

An existing presence in the sync licensing world, with growth accelerated through an innovative *Predictive A.I.* model to create an industry-wide sync licensing hub, will provide a further foundation for artist development and revenue to further incentivize participation on the part of both new and established recording and multimedia artists.

Our *at-risk, young-adult* initiative, being launched in conjunction with INFERENTIAL™, and on the conviction that re-innovating the economics of creative intellectual property can also rebuild the human ecosystems which sustain culture itself, stands to strengthen creator loyalty, brand affinity, and long-term stakeholder alignment, while authentically addressing the mental health and economic challenges prevalent within the modern entertainment economy. The working name for this *at-risk, young-adult* initiative is *The 75 Price of Love* initiative, and it will address addiction, anxiety, instability, and economic dislocation among at-risk young-adult populations, closely mirroring the artist and fan communities that the platform serves. Our intention is to launch a structured, action-oriented program, supporting un-housed and at-risk young adults, ages 18–34 through rescue, rehabilitation, housing placement, workforce training, financial literacy, and long-term mentorship.

The program is designed not as charity alone, but as a reintegration engine; equipping participants with practical, value-driven, revenue-generating skills, and guiding them toward sustainable independence and community contribution. Upon an initial *Founder's Infusion*, it is our expectation that members of the sports and entertainment communities will provide financial funding for growth of *The 75 Price of Love* initiative.

## **Proposed Structure**

The proposed structure of INFERENTIAL™ is the direction of a core group of talented, creative coders and influencers with an early focus on the entertainment industry applications outlined earlier; rights licensing & management, sports and sports-broadcast-related licensing and social media technology, and unique influencer-related collectibles with innovative smart contract implementations.

- Start-up consists of:
- (1) CEO with extensive experience in the music business,
  - (1) Tech Maven experienced in audiovisual art + coding,
  - (1) CFO experienced in accounting and knowledgeable regarding mergers and acquisitions, as well as IPOs.
  - (5) Board Members including industry leaders in The Music Industry, Affinity Marketing & Branding, Sports, Mergers & Acquisitions, and Finance [*3 selected by PO'C and 2 selected by our Investment Partner(s)*],
  - (25) Advisors to whom equity will be given by Year #7, including: *3 artist managers, 2 current or former sports team executives, 5 senior record label executives, 1 concert promoter, 2 booking agents, 3 broadcast executives, 1 music attorney, 2 branding executives, 4 industry-famous musicians, 2 industry-famous photographers & visual artists.*
  - (5) A-List coders with Web 3 and design experience,
  - (1) In-house multimedia creative and coding engineer,
  - (2) Administrative (social media & tech support) team-members,
  - An experienced music supervision & sync team,  
and
  - The launch of (4) in-house recording artists whose use of multimedia in social media and music-related audiovisual content establish a new standard in fully-decentralized traverse-ability.

INFERENTIAL™ is poised to hold the high-ground with respect to:

- Music Licensing for Film, TV, Commercials, and eGaming,
- Copyright Infringement Protection in social media for MLB, NHL, NBA, NFL, MLS, and DRL teams,
- Trend-setting forms of promotion for recording artists through the incorporation of fully traversable DLT Collectables for both promotion & sale, and
- *Availability of DLT Collectables* through our own and other online marketplaces.

The current P&L projections are based on front loading the coding, with a solid team of virtuosic in-house coders, external influencers, and an annual increase in the number of industry-targeted sales & marketing mavens, supported by increasing social media, decentralized ledger technology marketing, and in-house multimedia and recording artists.

### **NOTE: A Quick Overview on Decentralized Ledger Smart Contracts**

A *DLT-Album, Collectible, or Smart Contract* can represent a variety of value propositions that can be expressed in the form of an agreement or a **smart contract**. The business applications for smart contracts beyond art are expanding massively, and are unlike any products that have been seen.

The main difference between Cryptocurrency like Bitcoin or Ethereum, and DLT smart contracts, lies in the unique set of attributes specific to the DLT smart contract. Since a smart contract is more complicated than a decentralized blockchain like Bitcoin, Ethereum, or Polygon, there needs to be a standard describing what makes it tick; a descriptor encompassing the smart contract's technical details.

We see our decentralized ledger technology hub, as a solution to the market's need for permanence, via smart contracts intended to support artist development by *increasing the value of a traditional consumer transaction, while supporting career-boosting affinity platforms*.

The value of decentralized ledger technology within *audiovisual and rights management circles*; as a branding differentiation herein, is based on their decentralized ledger foundation, as *DLT Collectibles* and in the cases of unique album formats, as *DLT-Albums*.

These DLT Collectibles and DLT-Albums are the same engines that can:

- increase the margins on consumer-based music transactions,
- awaken large-scale affinity platform opportunities associated with recording artists,
- propel developing artist career growth,
- facilitate career independence for established artists, and
- bring the collective entertainment industry power & resources to an *at-risk, young-adult* support initiative.

As for a resurgence in the value of smart contracts; we believe that decentralized ledger, tech-based smart-contracts are poised to increase in value dramatically; not because of hype, but because of infrastructure. Smart contracts are evolving from collectibles into programmable digital assets. They're becoming the backbone for ownership, licensing, identity, and commerce in a fully digital economy.

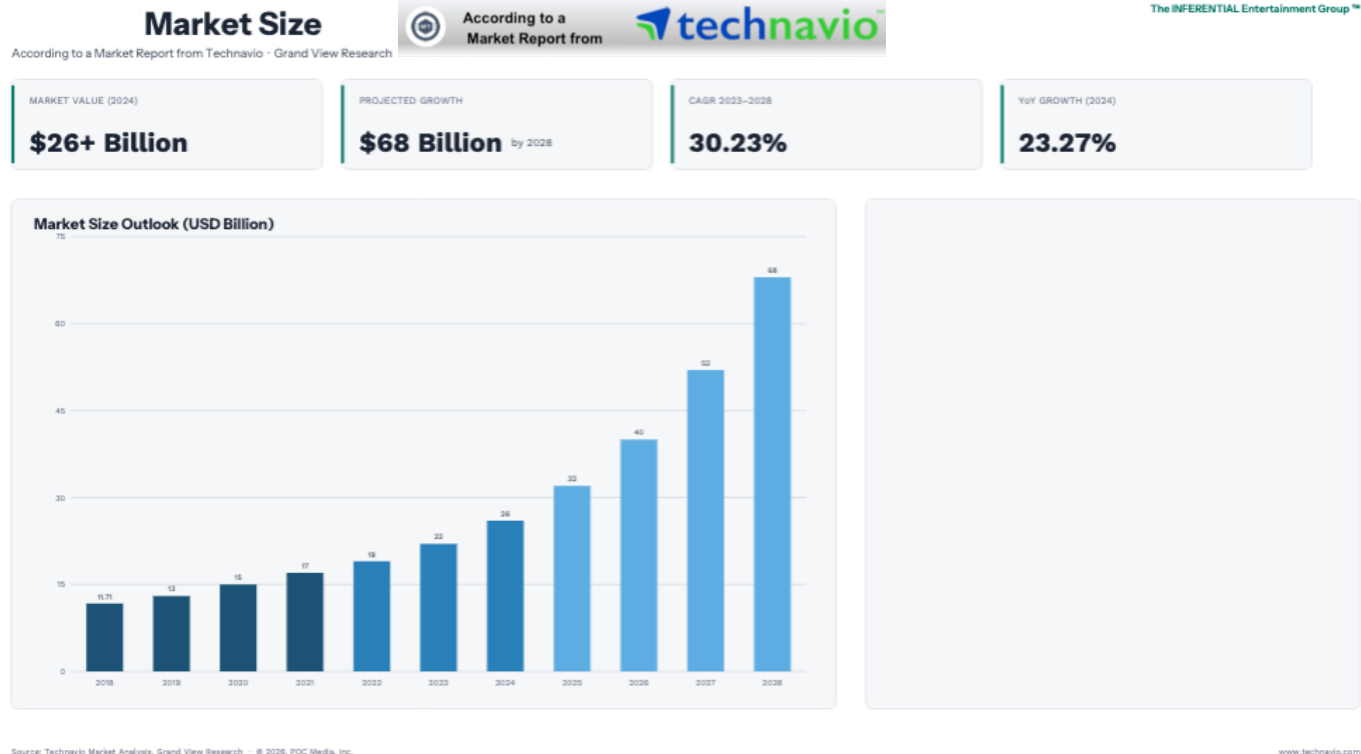
Music rights, film royalties, gaming assets, event access, memberships, and real-world contracts; decentralization make these assets trackable, tradable, and enforceable in ways that legacy systems simply cannot.

At the same time, the market is maturing. Speculation is giving way to utility. Regulation is bringing clarity. Major brands, financial institutions, and entertainment companies are quietly building. As artificial intelligence scales content creation, decentralization and smart contracts will be essential for provenance, attribution, and monetization. When everything can be copied, verified ownership, fully traversable immersion, and membership in affinity platforms become exponentially more valuable.

History repeats while prescience leads, and recent history indicates that when foundational technology becomes invisible, value rises. We believe there have never been more lanes for revenue expansion in the entertainment industry than right now.

## **The DLT-Album & Collectables / Decentralized Smart Contract Market**

According to a recent market report published by *Technavio*, the current *Smart Contract Market* value exceeds 26 billion dollars, and is projected by *Technavio*, to grow by 68 billion dollars through year end 2028.



Current market-value influencer characteristics would include:

- the *rarity* and *scarcity* of such assets,
- the *creator*, and associated *brand value*,
- *utility* and *functionality*,
- the *community* and *demand* for such assets,
- historical *sales data*,
- *market conditions*,
- *technical aspects* such as the specific blockchain being used and proprietary coupling of coding, as well as
- *legal and regulatory* elements. If the recent sales volumes of six of the more popular online marketplaces offer any indication of the future, the market seems to be ripe for a new player in the entertainment-industry market, specifically a new player with a new approach.

Below is a table showing six of the popular-selling DLT-Collectibles marketplaces . . . CryptoSlam

|                                                                       |  |                   |  |                      |  |               |  |            |  |
|-----------------------------------------------------------------------|--|-------------------|--|----------------------|--|---------------|--|------------|--|
| TOTAL GROSS REVENUE                                                   |  | TOTAL NET REVENUE |  | AVG. COMMISSION RATE |  | MARKET LEADER |  |            |  |
| \$4,799.12M                                                           |  | \$50.63M          |  | 2.2%                 |  | Blur          |  |            |  |
|                                                                       |  |                   |  |                      |  |               |  |            |  |
| MARKETPLACE                                                           |  | GROSS REVENUE     |  | NET REVENUE          |  | MARKET SHARE  |  | COMMISSION |  |
| OpenSea                                                               |  | \$1,137.49M       |  | \$28.44M             |  | 23.7%         |  | 2.5%       |  |
| Blur                                                                  |  | \$3,240.52M       |  | \$16.20M             |  | 67.5%         |  | 0.5%       |  |
| Axie Infinity                                                         |  | \$90.96M          |  | \$3.87M              |  | 1.9%          |  | 4.3%       |  |
| Sudoswap                                                              |  | \$203.65M         |  | \$1.02M              |  | 4.2%          |  | 0.5%       |  |
| X2Y2                                                                  |  | \$115.99M         |  | \$0.58M              |  | 2.4%          |  | 0.5%       |  |
| Foundation                                                            |  | \$10.52M          |  | \$0.53M              |  | 0.2%          |  | 5.0%       |  |
| Source: Live data from Bitquery & CryptoSlam.   Updated December 2025 |  |                   |  |                      |  |               |  |            |  |

In an entertainment paradigm wrought with challenges in developing new artists through traditional means, DLT-Albums seem to represent the cornerstone to a positive, life-changing break-through entity poised to disruptively support artist-focused career development and revenue growth in the music industry.

## Risk and Risk Mitigation

Our risk mitigation strategy mirrors our sales strategy. We plan to leverage cutting edge technology, and whenever possible, we will attempt to partner with credible influencers in the various content fields. Since INFERENTIAL™ is entering the social media environments of *Decentralized Ledger Technology* and *The Metaverse*, the power of *Influencers* will be important in the perceived value of INFERENTIAL™'s:

- Affinity Smart Contracts,
- DLT Collectables,
- Audio-Visual Content,
- Digital Footprint,
- and
- Online Ubiquitous Marketplace.

Technological competition is always a concern. Our strategy with respect to competition is to continually improve our *EDEC™* technology by finding ways of integrating our own proprietary systems into the content distribution and data management platforms of our partners and synergistic associates.

Examples of such system integration might include Amazon Prime's and NASCAR Productions' use of INFERENTIAL™'s proprietary *Music Licensing & Supervision System™*, featuring *predictive A.I. music supervision tools*, supported by *blockchain authentication of licenses*. Another example might include our *Copyright Infringement Neutralizer™*. Relationships and music licensing technology have supported successful music placements for both signed and unsigned recording artists. One such example is INFERENTIAL™ *co-founder and tech-maven*, Christian O'Connor, whose music has been featured on multiple television broadcasts, a national commercial campaign, and a global *e-gaming* platform via EA Sports.

Subscribing to the philosophy that "*The Power of our Relationships Drives the Effectiveness of our Results*," it is our intention to leverage and expand our current relationships in various areas of entertainment, branding, and data management. We also intend to assemble an advisory board consisting of influential members of the entertainment, performing arts, tech, sports, eSports, creative-content, branding, broadcast, and eventually the financial and health-care communities. The INFERENTIAL™ Team has a helpful and powerful network of such relationships.

With respect to transience, we will bring a new twist to an old entertainment, music and streaming industry model . . . *The Power of the Catalog*. INFERENTIAL™ will develop our own artists in-house, maximize copyright revenue, and always strive for the optimal connection to the blockchain. Business applications and copyrighted catalogs tend to hold enduring value, and the integration of decentralized ledger technology surrounding these copyrights, should support the ongoing appreciation of assets.

We will also engage in cross-pollination of proprietary technology, for example:

- Revolutionary, three-dimensional and virtual-reality imaging, integrated with iconic photos as well as the INFERENTIAL™ Team's in-house-generated photos,
- VR technology, summoning elements of, and connection with *The Metaverse* for password-protected gaming apps,
- The leveraging of sanctioning bodies as well as iconic athletes to create specific events,
- The incorporation of A.I.-fueled rendering platforms, bringing reality to music, music videos, and associated audio-visual assets,
- Incorporation of B2B & B2C apps into mobile devices for targeted market segments to provide the potential for ongoing subscription-based revenue.

The combination of these forms of content, provide a diversity of revenue sources that include commissions, fees, licensing rights in some cases, and full-on ownership in other cases, with respect to both consumer (*B2C*) and business (*B2B*) targeted content.

## **Next Steps**

If you have interest in exploring the growth potential for a *Music Industry Disruptor* that ...

- awakens large-scale affinity revenue streams via currently-unexploited brand leverage,
- dramatically increases rights-holder margins on music consumption,
- accelerates early monetization of the career development cycle for new artists,
- facilitates career independence for established artists,
- creates a base for fractional rights management of A.I.-generated content,
- establishes an innovative community support structure to help the very fan base that will likely fuel much of INFERENTIAL™'s growth,  
... and
- is projecting a Year-#7 EBITDA ~ \$37M.  
with ~ \$50M in owners' assets,  
a ~ \$796M projected valuation,  
and a ~ 59.76% projected IRR,  
... let's have a conversation.

Contact:

Pat O'Connor

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(e) [Pat.OConnor@POCMedia.com](mailto:Pat.OConnor@POCMedia.com)

## **Co-Founder/CEO: Pat O'Connor**



Co-Founder/CEO, Pat O'Connor, has spent the past 3 decades developing his integrated brand marketing company (POC Media, Inc.) into a leading source of alternative media distribution, from the development of in-arena & in-stadium broadcast of music videos, to the creation of the *POC Media Music Supervision & Licensing System™* and the *POC Media LRE™ License Record Editing System*. Leveraging technology & a network of relationships, POC Media has been retained by FOX Sports, AT&T Sports Networks, PAC-12 Network, FSN, BTN, NFL Network, FS1, FS2, SMI, Bellator, Root Sports, and NASCAR Productions, among other sports broadcast & cable outlets. More than 20,000 song clearances and several million dollars in sync licenses have been generated through POC Media.

Pat's work in the integrated marketing world has included the development and execution of several million dollars in branded mobile marketing, social media, and consumer activation platforms for companies that include Coca-Cola, Heinz, Nestle, Sunoco, Castrol, Cinnabon, Walmart, Bass Pro Shops, Webasto, and The Accor Hotel Group among others.

POC Media has booked and produced more than 100 concerts and branded events for artists that include Taylor Swift, Ludacris, TobyMac, 3 Doors Down, Train, Big & Rich, Robert Randolph, MercyMe, 3OH!3, Rae Sremmurd, The Band Perry, Building 429, Sugarland, Boyz II Men, We The Kings, MONICA, Jennifer Paige, Big Sean, and Mötley Crüe's Vince Neil among others.

Pat holds a Bachelor's of Arts & Sciences degree in biophysics with a chemical engineering emphasis from the University of Pennsylvania.

## **Co-Founder/CTM: Christian O'Connor**



Co-Founder/Chief Technology Maven, Christian O'Connor has pioneered the integration of new blockchain technology within the music industry. His *EDEC™* technology coding platform is designed to provide developers with the opportunity to enhance the dimensionality associated with both 2D & 3D art, while expanding NFT capacities through a proprietary blockchain coding process.

Christian has established himself within open-source communities as an expert on blockchain technology and a trusted source for cutting edge techniques in coding.

As a recording artist, Christian's music has been licensed for broadcast and cable programming that has included The NHL Stanley Cup Play-Offs on NBCSN, The NCAA Final Four on CBS, NASCAR on both FOX and FS1, MLB regular season games on AT&T SportsNet, closing credits on the UFC "Fight Island" Series on ESPN+, a national commercial campaign, and the NASCAR Interactive Racing Game among other syncs. He has composed and produced music for various artists and toured extensively as both a solo artist and an accomplished sideman.

Christian holds a Bachelor's of Business degree from Drexel University.

## **Appendix – Pat O’Connor & POC Media References**

The following executives/clients have offered to act as references for Pat O’Connor’s and POC Media’s past support in leveraging innovation, technology, and project management to add value to their efforts:

A. **Pat Croce: Former President of the NBA’s Philadelphia 76ers and Current Author, Motivational Speaker, & TV Analyst – Philadelphia.**

- POC developed the strategy and digital marketing tools used to sell out premium seating at the *Wells Fargo Center (home of the NHL Flyers & NBA Sixers)*.
- Formula = (# of Sales Reps) x (84 Sixers/Flyers Games/Season) x (Clients Entertained each Night) = \$ROI .  
.. %ROI = (\$ROI)/(Suite Cost)

B. **Amanda Oliver: SVP, General Counsel for NASCAR – Daytona.**

- POC Media’s Music Licensing & Clearance Support for NASCAR Productions and their affiliates; FOX Sports, FS1, NBC, MotorTrend, and Sponsors (*Thousands of Songs, Zero Lawsuits, Zero Insurance Claims*).
- Introduction of Artificial Intelligence and Blockchain Technology into the Licensing Process employed for NASCAR Productions (*NASCAR’s in-house production & licensing facilities*).
- Concerts Booked & Produced for NASCAR Races: *3 Doors Down, TobyMac, MercyMe among others.*

C. **Bruce Kirkland: Former President & CEO of EMI-Capitol Entertainment Properties (CMO/Capitol Records) and Current Founder/CEO of Tsunami Entertainment – Los Angeles.**

- Support in the Strategy & Licensing surrounding alternative distribution & promotion of music videos through NHL, NBA, NFL, MLB, and NASCAR Venues.
- Artists included *Foo Fighters, Everclear, and Beatles Anthology* among others.

D. **Tom Lord: Former VP of Marketing for Universal Music Group and Current VP of Marketing for Red Light Management – Nashville.**

- Support in the Strategy & Licensing surrounding alternative distribution & promotion of music videos through NHL, NBA, NFL, MLB, and NASCAR Venues.
- Artists included Shania Twain, Terri Clark, and Billy Ray Cyrus among others.

- E. **Pat Brady: Former CEO at Angie's List, Stoneacre Partners, and Cyrk, and Current Executive Advisor at Originate and Investor in Transformational Software Products – Indianapolis.**
- POC Media produced the *Angie's List* Festivals of Service, and has
  - Supported the Integrated Marketing Efforts of *Stoneacre's* Portfolio Companies including *The Official NASCAR Members Club* and *Cyrk*.
- F. **Bill Nystrom: Former Sr. Manager of Sports Marketing and Current President of Nystrom Management, Inc. – Atlanta.**
- Supported Coca-Cola's At-Track-NASCAR Marketing Efforts, integrating *Webasto*, *Sunoco*, *Accor Hotel Group*, and *Bass Pro Shops* into the Consortium to Create a New Sponsorship Platform at NASCAR Races.
  - Used this platform to get a developing country artist signed to a record deal with *Bigger Picture Group* and an agency deal with *WME*.
- G. **Rolf Haag: Former President & CEO of Webasto – Detroit (\$3-Billion Brand)**
- Supported Webasto's At-Track-NASCAR Marketing Efforts.
- H. **Tony Philo: Sr. Marketing Manager at Coca-Cola North America**  
&  
**Mike Baldrige: Former Director of Customer Development for Coca-Cola Consolidated and Current National Account Manager for Pabst Brewing Company – Charlotte.**
- POC Media developed and executed a 2-Year Retail Consumer Activation featuring In-Store Walmart Concerts featuring *The Band Perry* and *Sugarland* among other artists.
  - The project was the first of its kind, supporting product placement to propel Coca-Cola's in-store marketing and increased sales results at Walmarts in the Eastern US.
  - A similar roll-out for *TGIFriday's Frozen Foods (Heinz)*, executed by POC Media, featured *Taylor Swift* among other artists performing in-store at Sam's Clubs and Walmarts.

*Contact information available upon request.*

# **DISCLAIMER**

***This Summary/Memorandum, All Financial Projections, Associated Web Sites & Decks are intended for Accredited Investors only.***

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Forward-looking statements and financial projections are based on the opinions and estimates of management, sometimes based on the informal and off-the-record thoughts of advisors or mentors, and always at the date such statements and projections are made and are subject to a variety of risks, uncertainties and other factors that could cause actual events or results to differ materially from those anticipated in the forward-looking statements and financial projections. Although we believe that the expectations reflected in the forward-looking statements and financial projections are reasonable, there can be no assurance that such expectations will prove to be correct. We cannot guarantee future results, level of activity, performance or achievements and there is no representation that the actual results achieved will be the same, in whole or in part, as those set out in the forward-looking statements and financial projections.

By their nature, forward-looking statements and financial projections involve numerous assumptions, known and unknown risks and uncertainties, both general and specific, that contribute to the possibility that the predictions, forecasts, projections and other forward-looking information will not occur, which may cause the Company’s actual performance and financial results in future periods to differ materially from any estimates or projections of future performance or results expressed or implied by such forward-looking statements and financial projections.

Important factors that could cause actual results to differ materially from expectations include, but are not limited to: delays in the development, marketing, or sale of assets intended to provide revenue to the Company; a deterioration in business, general economic or industry and capital market conditions; current or future laws or regulations and new interpretations of existing laws or regulations including but not limited to labor, occupational safety, and/or securities and licensing laws; government-caused force majeure in general; market conditions and the demand and pricing for our products; our relationships with our customers, suppliers and business partners; our ability to attract, retain and motivate qualified personnel; competition in our industry; technology failures; failure of counter-parties to perform their contractual obligations; systems, networks, telecommunications or service disruptions, failures or cyber-attack; our ability to obtain current or (if necessary), additional financing on reasonable terms or at all; litigation costs and outcomes; our ability to successfully maintain and enforce our intellectual property rights or defend against third-party claims of infringement of such party’s intellectual property rights; and our ability to manage working capital or growth.

The forward-looking statements and financial projections contained in this document, our web site, and any associated presentations are expressly qualified by the foregoing cautionary statements. Except as required by law, we undertake no obligation to update or revise publicly any forward-looking statements, whether as a result of new information, future events or otherwise, after the date on which such statements are made or to reflect the occurrence of unanticipated events. Readers are cautioned not to place undue reliance on forward-looking statements and financial projections.

Prospective investors should not construe the contents of this presentation as legal, tax, investment or other advice. All prospective investors should make their own inquiries and consult their own legal, tax, investment and/or other advisors concerning an investment in the Company.

## **Subscription Procedure**

If the reader satisfies our investor criteria and is interested in equity participation in the Company, if still available, a Securities Purchase Agreement will be furnished for execution. Despite the upside potential of such an investment, potential investors are cautioned that there is market risk and any such investment should be limited to a reasonable level for the investor. The Company reserves the right to limit or terminate accepting investment at any time without prior notice.