



## **EXECUTIVE SUMMARY**

### ***History Repeats, while Prescience Leads!***

The music industry has grown through several cycles of change . . .

Pre – 1960	Vinyl Records
1960's & 1970's	8-Tracks & Cassettes ( <i>changed listening habits</i> )
1980	Music Television / MTV ( <i>changed art</i> )
Late 1980's & 90's	CDs Replaced Existing Vinyl & Tape Catalogs
1995 – 1996	Regional Cable Network Explosion Meant Syncs
2001	iTunes Replaced Albums With Singles
2005 – 2006	YouTube & Spotify Decreased Rights-Holder Rev. <i>[which brought corrective revenue adjustments]</i>
2007 – 2023	Streaming Studios Brought More Sync Opportunities <i>[Netflix   Hulu   Paramount   Disney   Sling   ESPN+   Twitch YouTube+   FOX &amp; NBC Sports Apps   More to come.]</i>
<b>2023 - 2030</b>	<b>—————▶ NFTs and DLTs Change The Game Bringing New &amp; Perpetual Revenue Streams!</b>

## General Overview

The INFERENTIAL Entertainment Group™ is re-imagining digital ledger technology, designed to re-energize the music industry with new and repeat revenue streams in perpetuity for master and publishing rights-holders.

Leveraging the relationships and track record established through decades of success in the music licensing, sports marketing, broadcast & cable, and integrated branding industries, *the INFERENTIAL Entertainment Group™* is designed to enhance sports & music-related licensing, social media, and e-commerce while confronting & solving the challenges associated with today's limited blockchain capacity. INFERENTIAL™ will introduce and promote new forms of entertainment-related content, and will enhance the security of transactions while maximizing profitability with respect to rights and data management.

Less of a ***“Technology Play,”*** and more of an entity focused on ***“Applied Technology with Immediate Utility in the Entertainment Industry,”*** 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.

Supporting content providers and industry influencers through technology, in both the creation and curation of:

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

... we intend to produce a \$10-Million EBITDA with more than \$20-Million in Owners' Assets and in IRR in excess of 30%.

What follows is a quick review of our domain experience and interpretation industry trends, followed by a proposed strategy.

## **Domain Experience**

Having developed the world's first *in-stadium / in-arena* music promotion and distribution platform back in the early-90's, INFERENTIAL's creative team has been at the intersection of sports, branding, licensing, and music for three decades. With the development of music licensing systems used by such entities as FOX Sports, Amazon Prime, The NFL Network, NASCAR Productions, and AT&T Sports Networks among other broadcast and cable outlets, our team has established a network of relationships inclusive of record labels, broadcasters, global brands, sports teams and 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 company, taking advantage of artificial intelligence, blockchain technology, a blossoming coding industry, and a cultural shift toward remote working.

## **Launch Strategy**

In response to the new opportunities the current landscape provides, and stemming from POC Media's in-roads, established over the past three decades, we believe INFERENTIAL™ will lead a new paradigm in the art of NFTs, and revolutionize rights and data management through the:

- Conception and roll-out of integrated brand marketing campaigns, that leverage relationships in the music, television, sports, and branding worlds (Social Media Apps & Label Support),
- Creation of new music licensing strategies supported by proprietary technology to support associated online and social media platforms (Licensing Apps); and ultimately,
- The deployment of artificial intelligence and blockchain technology to introduce coded solutions that enhance and economize licensing, branding, and social media, as well as the promotion and protection of entertainment industry content and associated rights management (Applied Technology for Entertainment & Rights Management).

In keeping with the belief that the best long-term projections are fulfilled through short-term success and momentum, 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, NFT catalog development, and web-based B2B apps, deliverable through a ubiquitous online gallery, INFERENTIAL™ should be able 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've named **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 elimination of internet access to storage and transactions. While providing a unique level of pass-coded access to fully traversable videos and gaming NFTs . . . the kind of novelty that enhances collectables and Metaverse-supported gaming; the larger value of EDEC™ within entertainment industry circles will likely be:

1. The definitive verification of copyright applications,
2. 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 transactions. 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 poised to capitalize as other industries integrate blockchain technology and NFTs into their traditional business streams.

It should be noted that the financial projections included in this *Executive Summary* 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 & NFT Copyrights,
- Collectables associated with eSports Gamers & Influencers, and
- A Ubiquitous Online Digital Gallery & Marketplace,

. . . all of which leverage our EDEC™ technology and aggregated rights management model to support the creation and ownership of various incarnations of NFT's, along with web-based & mobile device apps.

## **A Quick Overview on NFTs**

An NFT is a non-fungible token. A nonfungible token is a unique digital asset registered on the block chain. Every token is different and can represent a variety of value propositions that can be expressed in the form of an agreement or a smart contract. While today's most common association of the term NFT is applied to collectibles, generally in the form of a visual graphic animation or a piece of motion art, often accompanied by sound; the business applications beyond art are expanding.

The main difference between traditional, fungible tokens; for example, Bitcoin or Ethereum (fungible), and NFTs (non-fungible), lies in the unique set of attributes specific to the NFT. Since an NFT is more complicated than a fungible token, there needs to be a standard describing what makes the NFT tick. This standard is ERC-721, the descriptor of the NFT's technical details.

## **Critical Elements**

Supportive of the successful launch of the INFERENTIAL Entertainment Group™ are:

- Access to, and synergistic relationships with the creators and owners of iconic photography that can be augmented in terms of dimensionality and online capacity for the creation of unique NFTs,
- 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 VR and the Metaverse,
- Engagement of recording artists of various genres, who enthusiastically embrace and maximize the impact of their social media. 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, streaming and physical commerce,
- The release of our own crypto-currency in the form of ERC-20 tokens,
- The development and release of short-form programming supported by INFERENTIAL's EDEC™ protocol, and
- B2B and B2C apps.

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

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

An in-house team, experienced in both coding and graphic design will leverage proprietary technology to provide three-dimensional modifications to iconic photography as well as developing our own digital 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, along with audio and video NFTs, and short form programming associated with these developing artists.

Engaging influencers from various corners of the sports, music, and entertainment worlds, we intend to promote our own proprietary form of cryptocurrency.

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 minting fees, the mining efforts that connect NFTs to the blockchain. By embedding smart contracts, these minted NFTs should provide ongoing commissions to INFERENTIAL™ with each associated transaction.

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

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.

## **Proposed Structure**

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

With a start-up of (5) A-List coders (and out-sourced contractors when applicable), and the launch of (2) in-house recording artists whose music videos establish a new standard in fully decentralized traverse-ability, INFERENTIAL™ will hold the high-ground with respect to:

- Music Licensing for Film, TV, Commercials, and e-Gaming,
- Copyright Infringement Protection in social media for MLB, NHL, NBA, NFL, MLS, and DRL teams,
- Trend-setting forms of promotion for record labels through the incorporation of fully traversable NFTs for both promotion & sale, and
- Availability of NFTs through our own and other online marketplaces.

The current P&L projections are based on a rapid increase in the number of “A-List” coders from (5) to (21), supported by ever-increasing marketing, social influencers, and in-house artists. The next page provides projected financials, which include only entertainment-related revenue projections.

# Financial Projections

## Projected P&L

### INFERENTIAL ENTERTAINMENT GROUP: PROJECTED ANNUAL TARGET P&L

Projected P&L Per Year	<u>Year #1</u>	<u>Year #2</u>	<u>Year #3</u>	<u>Year #4</u>	<u>Year #5</u>	<u>Year #6</u>	<u>Year #7</u>
<b>Revenue</b>							
<i>In-House Visual Sales NFT Revenue</i>	11,900	126,000	337,064	618,509	955,271	1,321,519	1,679,630
<i>In-House Audio Recording Artist Revenue</i>	126,539	866,953	1,629,550	2,686,085	3,920,006	5,218,740	7,641,353
<i>INFERENTIAL Tokens/Crypto-Currency Revenue</i>	-	296,209	556,763	917,746	1,339,335	1,783,070	2,610,796
<i>INFERENTIAL Content Licensing Rights Revenue</i>	-	148,943	294,992	495,689	731,292	981,039	1,398,147
<i>Outside Online Marketplace Sales Commission Revenue</i>	2,975	32,288	86,373	158,493	244,788	338,639	430,405
<i>INFERENTIAL In-House 3D &amp; VR Animation Revenue</i>	-	504,000	1,516,788	2,319,408	2,865,813	3,964,556	5,038,890
<i>INFERENTIAL B2B &amp; B2C App. NFT Revenue</i>	-	433,476	814,775	1,343,043	1,960,003	2,609,370	2,547,118
<i>Non-Sports, Music, or Entertainment Revenue Revenue</i>	-	-	-	-	-	-	-
<b>TOTAL INCOME (\$)</b>	<b>141,414</b>	<b>2,407,869</b>	<b>5,236,305</b>	<b>8,538,973</b>	<b>12,016,508</b>	<b>16,216,932</b>	<b>21,346,339</b>
<b>Expenses</b>							
<i>Salaries, Sub-Contractors, and Employee Revenue Sharing</i>	1,057,056	1,115,136	1,321,610	1,647,715	2,160,992	3,149,655	3,885,403
<i>Record Label Operations</i>	546,000	714,000	1,050,000	1,554,000	2,058,000	2,394,000	2,730,000
<i>Monthly Office (Phones, Rent, Utilities, etc.)</i>	47,525	47,525	47,525	48,713	50,540	56,605	64,076
<i>Travel &amp; Entertainment</i>	-	12,000	36,000	48,000	60,000	60,000	60,000
<i>PR, Marketing, &amp; Advertising</i>	90,000	120,000	243,000	493,613	1,008,184	2,053,750	2,670,469
<i>Interest Payment On Credit Line</i>	-	-	-	-	-	-	-
<i>Production Expenses</i>	235,800	147,236	443,998	513,688	240,570	284,080	773,935
<i>Outside Commissions (Sales &amp; Support)</i>	707	12,039	26,182	42,695	60,083	81,085	106,732
<i>Out-Sourced Legal, Accounting, and Insurance</i>	107,485	144,315	316,796	350,162	438,603	388,396	415,453
<b>TOTAL EXPENSES (\$)</b>	<b>2,084,573</b>	<b>2,312,251</b>	<b>3,485,112</b>	<b>4,698,585</b>	<b>6,076,972</b>	<b>8,467,570</b>	<b>10,706,067</b>
<b>NET INCOME (\$)</b>							
	<b>Projected EBITDA (\$)</b>	<b>(1,943,159)</b>	<b>95,617</b>	<b>1,751,193</b>	<b>3,840,388</b>	<b>5,939,536</b>	<b>10,640,272</b>

## Projected Assets

ASSETS	<u>Year #1</u>	<u>Year #2</u>	<u>Year #3</u>	<u>Year #4</u>	<u>Year #5</u>	<u>Year #6</u>	<u>Year #7</u>
<i>Cash On Hand</i>	(1,204,953)	(1,144,948)	(58,387)	2,323,622	6,007,258	10,813,117	17,411,585
<b>34% Investor Equity</b>							
<i>Cash On Hand after Initial Investment</i>	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000
<i>Equipment Value (Depreciated Over 7 Years)</i>	11,875	11,699	11,539	11,395	11,264	11,145	11,037
<b>11% Investor Equity</b>							
<i>Cash On Hand after Second Investor in Year #3 @ \$7M</i>	-	-	7,000,000	7,000,000	7,000,000	7,000,000	7,000,000
<i>Digital Assets, Good Will (Ownership Group Estimate)</i>	-	-	-	-	-	-	-
<b>TOTAL ASSETS (\$)</b>	<b>1,806,923</b>	<b>1,866,751</b>	<b>9,953,152</b>	<b>12,335,016</b>	<b>16,018,521</b>	<b>20,824,262</b>	<b>27,422,622</b>

## The NFT Market

According to the Q#4-2021 *Markets Business Insider*, the NFT market cap is surpassing 7 billion dollars with each of the top NFT's market places focusing on specific artistic models, pricing strategies, smart contracts, and demo-targeted content to differentiate themselves from the pack. Content ranges from sports memorabilia to music to art to graphics to GIFs, and even smart apps and agreements secured on the blockchain.

Below is a table showing ten of the top-selling NFT marketplaces for January through September of 2021.

OpenSea	\$6.5 Billion	[Collectibles, Artwork, Music, GIFs]
Axie Infinity	\$2.1 Billion	[Trades in Pokemon-Style Games]
CryptoPunks/Larva Labs	\$1.3 Billion	[Expensive Larva Labs Art starting at \$285K]
NBA Top Shot	\$0.6 Billion	[Dapper Labs with Google Access]
Nifty Gateway	\$0.4 Billion	[Uses Gemini to support Credit Cards]
Rarible	\$0.2 Billion	[Community-Owned Digital Art Marketplace]
SuperRare	\$0.2 Billion	[Curation, Creation, & Acquisition of Art]
Foundations	\$ 79.0MM	[The " <i>Creative Playground</i> " for Artists – Variety]
MakersPlace	\$ 23.5MM	[Exclusive <i>One-of-a-Kind</i> Artifacts/Exclusive]
KnownOrigin	\$ 6.9MM	[Curated Gallery protected by IPFS]

The key value predictors for an NFT are scarcity, usefulness, and areas of interest. [CNBC.com](https://www.cnbc.com) recently attributed much of the increased interest in the NFT market to a growing belief in the technology of the decentralized digital ledger, combined with the perceived importance of one's social status within the Crypto Community. Given the meteoric growth of social platforms like Facebook, Instagram, Twitter, YouTube, LinkedIn, and TikTok, the future for NFTs could be significant.

## **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 NFTs and The Metaverse, the power of *Influencers* will be important in the perceived value of our NFTs, our audio-visual content, our digital footprint, INFERENTIAL's crypto-currency, and our online marketplace platform.

Technological competition is always a concern. Our strategy with respect to competition is to continually improve our *EDEC*<sup>™</sup> 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 might include Amazon Prime's and NASCAR's use of POC Media's proprietary *Music Licensing & Supervision System*<sup>™</sup> featuring predictive A.I. supervision tools, and blockchain verification on licenses. Another example might include POC Media's patent-pending *Copyright Infringement Neutralizer*<sup>™</sup>, currently being reviewed by teams from the NFL, NBA, NHL, and MLB as well as several NASCAR and SMI motorsports venues. Relationships and music licensing technology have supported successful music placements for both signed and unsigned recording artists. One such example is INFERENTIAL<sup>™</sup> co-founder Christian O'Connor, whose music has been featured on multiple television broadcasts, a national commercial campaign, and a global *eGaming* 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 medical communities. INFERENTIAL’s Co-Founders have 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 NFT properties using 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 rendering platforms like *Unreal Engine, Unity, Frostbite, CryEngine* and the likes, 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, minting fees, licensing rights in some cases, and full-on ownership in other cases, with respect to both consumer (B2C) and business (B2B) targeted content.



## 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*<sup>™</sup> and the *POC Media LRE*<sup>™</sup> *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 \$5MM in sync licenses have been generated through POC Media, Inc.

Pat's work in the integrated marketing world has included the development and execution of more than \$3MM 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 and The Family Band, MercyMe, Rae Sremmurd, The Band Perry, Building 429, Sugarland, 3OH!3, Boyz II Men, We The Kings, Monica, Jennifer Paige, Big Sean, and Motley Crue'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 - Atlanta**

&

**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.*

## Executive Summary Deck

The *INFERENTIAL* Entertainment Group™ 



**INFERENTIAL  
Entertainment  
Group**

***Technology-Enabled Content Production & Distribution  
Creating Ongoing Repeat Revenue Streams To The Music Industry***

© 2023 POC Media, Inc.

1

The *INFERENTIAL* Entertainment Group™ 

**History Repeats  
Prescience Leads!**

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2





## History Repeats

**Pre-1965**

**1960's & 70's**

**1980**

**Late 1980's & 90's**

**1995 – 1996**

**2001**

**2005 – 2006**

**2007 – 2023**

**Vinyl**

**8-Tracks & Cassettes**

**MTV (They Want Their MTV)**

**CD's Replace the Catalog**

**Regional Cable Explosion**

**iTunes**

**YouTube & Spotify (Streaming)**

**Streaming Studios**

**Netflix | Hulu | Paramount | Disney | Sling | YouTube+  
ESPN+ | Twitch | FOX Sports App | NBC Sports App**

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3



**2023 – 2030      NFTs | DLTs**

**Change The Game Bringing  
New Revenue Streams**

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4



**Build With Who We Know**

**Music Licensing | Social Media | E-Commerce**



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5

**Build On What We Know**

**Music Licensing | Social Media | E-Commerce**

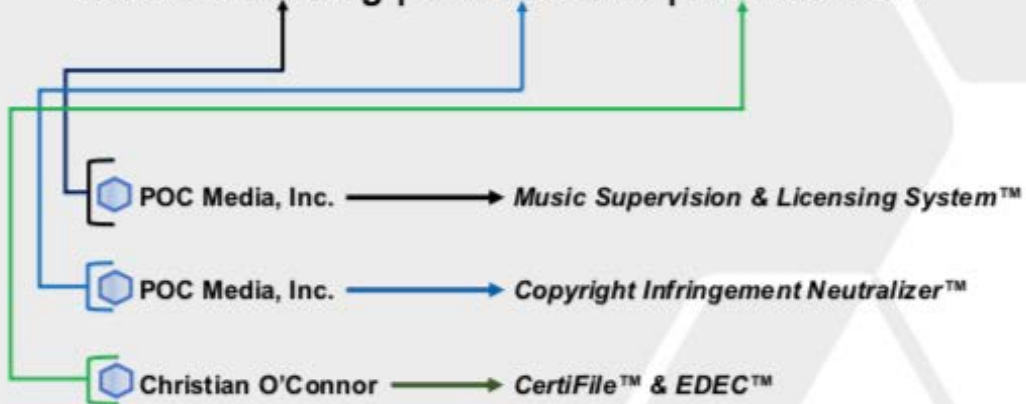


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6

**Build On What We Know**

**Music Licensing | Social Media | E-Commerce**



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7

**Defendable | Replicable | Scalable**



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8



9



10

# EDEC™

**Proprietary Blockchain Technology**  
*[Enhanced Dimensionality & Expanded Capacity]*

**Blockchain Native**  
*[The NFT Resides Exclusively on the Blockchain]*

**Proprietary INFERENTIAL™ Digital Marketplace**  
**&**  
**Available on Existing NFT Platforms**  
*[Compatible With All Traditional NFT Marketplaces]*

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# EDEC™

**Definitive Copyright Verification**  
*[CertiFile™]*

**Music & Visual Rights Licensing**  
*[Film | TV | Commercials]*

**Rights-Holder Asset Management**  
*[PROs | Publishers | Labels]*

**Non-Entertainment Associated Rights Mgmt**  
*[Medical | Financial | Leasing]*

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## The *INFERENTIAL* Entertainment Group™ Content & Revenue

-  In-House Audio & Visual Artists . . . 360-Degree Rights & Artist Management
-  In-House Audio-Visual Copyright Catalogs . . . *Leveraging EDEC™*
-  Outside Rights-Holder Audio-Visual NFTs . . . *Leveraging EDEC™*
-  eSports & Gaming Influencer Content
-  Fantasy Sports & Gaming Content
-  Web-Based B2B Apps with Entertainment Industry Focus
-  Ubiquitous Online Digital Gallery & Marketplace . . . *Leveraging EDEC™*
-  *INFERENTIAL* Entertainment Group™ Cryptocurrency

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## The *NFT* Market Size

-  According to *Markets Business Insider* the NFT Market Cap Exceeds \$7 Billion.
-  Top NFT Marketplaces for First 3 Quarters of 2021:
 

- OpenSea	\$6.5 Billion	[Collectibles, Artwork, Music, GIFs]
- Axie Infinity	\$2.1 Billion	[Trades in Pokemon-Style Games]
- CryptoPunks/Larva Labs	\$1.3 Billion	[Expensive Larva Labs Art   No Marketplace]
- NBA Top Shot	\$0.6 Billion	[Dapper Labs with Google Access]
- Nifty Gateway	\$0.4 Billion	[Uses Gemini to support Credit Cards]
- Rarible	\$0.2 Billion	[Community-Owned Digital Art Marketplace]
- SuperRare	\$0.2 Billion	[Curation, Creation, & Acquisition of Art]
- Foundations	\$ 79.0MM	[The “Creative Playground” for Artists – Variety]
- MakersPlace	\$ 23.5MM	[Exclusive <i>One-of-a-Kind</i> Artifacts/Exclusive]
- KnownOrigin	\$ 6.9MM	[Curated Gallery protected by IPFS]

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# The INFERENTIAL Entertainment Group <sup>TM</sup>



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Projected P&L Per Year	Year #1	Year #2	Year #3	Year #4	Year #5	Year #6	Year #7
<b>Revenue</b>							
In-House Visual Sales NFT Revenue	11,900	126,000	337,064	618,509	955,271	1,321,519	1,679,630
In-House Audio Recording Artist Revenue	126,539	864,953	1,629,550	2,696,085	3,920,006	5,218,740	7,641,353
INFERENTIAL Tokens/Crypto-Currency Revenue	-	294,209	556,763	917,746	1,339,335	1,782,070	2,610,796
INFERENTIAL Content Licensing Rights Revenue	-	148,943	294,992	495,689	731,292	981,039	1,398,147
Outside Online Marketplace Sales Commission Revenue	2,975	32,288	66,373	158,493	244,788	338,639	430,405
INFERENTIAL In-House 3D & VR Animation Revenue	-	904,000	1,516,788	2,319,408	2,865,813	3,964,556	5,038,890
INFERENTIAL B2B & B2C App. NFT Revenue	-	433,476	814,775	1,343,043	1,960,003	2,609,370	2,547,118
Non-Sports, Music, or Entertainment Revenue Revenue	-	-	-	-	-	-	-
<b>TOTAL INCOME (\$)</b>	<b>141,414</b>	<b>2,407,869</b>	<b>5,236,305</b>	<b>8,538,973</b>	<b>12,016,508</b>	<b>16,218,932</b>	<b>21,346,339</b>
<b>Expenses</b>							
Salaries, Sub-Contractors, and Employee Revenue Sharing	1,057,056	1,115,136	1,321,610	1,647,715	2,140,982	3,149,855	3,885,403
Record Label Operations	548,000	714,900	1,050,000	1,954,000	2,058,000	2,394,000	2,730,000
Monthly Office (Phones, Rent, Utilities, etc.)	47,525	47,525	47,525	48,713	50,540	56,805	64,076
Travel & Entertainment	-	12,000	36,900	48,000	60,000	60,000	60,000
PR, Marketing, & Advertising	90,000	120,000	243,000	403,613	1,008,184	2,053,730	2,670,489
Interest Payment On Credit Line	-	-	-	-	-	-	-
Production Expenses	235,800	147,238	443,968	513,688	240,570	284,080	773,935
Outside Commissions (Sales & Support)	707	12,039	26,182	42,695	60,083	81,085	106,732
Out-Sourced Legal, Accounting, and Insurance	107,485	144,315	316,796	350,162	438,603	388,396	415,453
<b>TOTAL EXPENSES (\$)</b>	<b>2,084,573</b>	<b>2,312,251</b>	<b>3,485,112</b>	<b>4,698,585</b>	<b>6,076,972</b>	<b>8,467,579</b>	<b>10,706,047</b>
<b>NET INCOME (\$)</b>	<b>(1,943,159)</b>	<b>95,617</b>	<b>1,751,193</b>	<b>3,840,388</b>	<b>5,939,536</b>	<b>7,749,362</b>	<b>10,640,272</b>

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# The INFERENTIAL Entertainment Group <sup>TM</sup>



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## Projected Target 7-Year Key Asset Accounts

ASSETS	Year #1	Year #2	Year #3	Year #4	Year #5	Year #6	Year #7
Cash On Hand	(1,204,953)	(1,144,548)	(58,387)	2,323,622	6,007,258	10,813,117	17,411,585
34% Investor Equity							
Cash On Hand after Initial Investment	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000	3,000,000
Equipment Value (Depreciated Over 7 Years)	11,875	11,699	11,539	11,395	11,264	11,145	11,037
11% Investor Equity							
Cash On Hand after Second Investor in Year #3 @ \$7M	-	-	7,000,000	7,000,000	7,000,000	7,000,000	7,000,000
Digital Assets, Good Will (Ownership Group Estimate)	-	-	-	-	-	-	-
<b>TOTAL ASSETS (\$)</b>	<b>1,806,923</b>	<b>1,866,751</b>	<b>9,953,152</b>	<b>12,335,016</b>	<b>16,018,521</b>	<b>20,824,262</b>	<b>27,422,622</b>

## Projected Target Business Valuation at a 10X Multiple

	Year #1	Year #2	Year #3	Year #4	Year #5	Year #6	Year #7
Projected EBITDA (\$)	(1,943,159)	95,617	1,751,193	3,840,388	5,939,536	7,749,362	10,640,272
Projected Total Assets (\$)	1,806,923	1,866,751	9,953,152	12,335,016	16,018,521	20,824,262	27,422,622
Projected Business Value (\$)	8,823,529	26,411,765	27,465,086	50,738,893	75,413,879	98,317,886	133,825,347

The above projections are based on hitting pre-determined revenue and expense targets. The above results are not guaranteed. Due diligence is required on the part of any potential investors.

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## Pat O'Connor



**Founder/CEO: *INFERENTIAL* Entertainment Group™**  
**Founder/CEO: POC Media, Inc.™**

Founder/CEO, Pat O'Connor, has spent the past 3 decades developing his integrated brand marketing company 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, and NASCAR Productions, among other sports broadcast & cable outlets. More than 20,000 song clearances and \$5MM in sync licenses have been generated through POC Media.

Pat's work in the integrated marketing world has included the development and execution of more than \$3MM in branded mobile marketing, social media, and consumer activation platforms for companies that include Coca-Cola, Heinz, Nestlé, Sunoco, Castrol, Cinnabon, Walmart, Bass Pro Shops, Webasto, and The Accor Hotel Group among others.

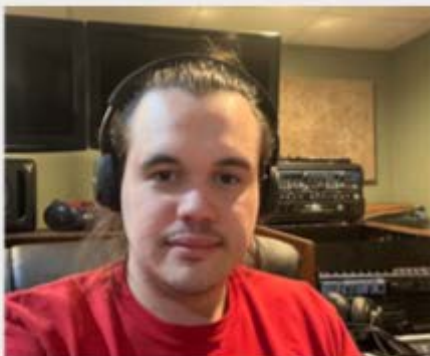
POC Media has booked and produced more than 100 concerts and branded events for artists that include Taylor Swift, Ludacris, TobyMac, 3 Doors Down, Train, Big & Rich, Robert Randolph and The Family Band, MercyMe, Rae Sremmurd, The Band Perry, Building 429, Sugarland, 3OH3, Boyz II Men, We The Kings, MONICA, Jennifer Paige, Big Sean, and Motley Crue'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.

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## Christian O'Connor



**Chief Technology Maven/Co-Founder**  
***INFERENTIAL* Entertainment Group™**

Chief Technology Maven, Christian O'Connor has pioneered the integration of new blockchain technology with 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 capacity 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 accomplished sideman.

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

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The *INFERENTIAL* Entertainment Group™ 

# **INFERENTIAL™**

*Re-Imagining Digital Ledger Technology  
Designed To Re-Energize The Music Industry  
With New & Repeat Revenue Streams  
In Perpetuity*

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