



Business Plan

February 2024
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Agenda

- Executive summary
- Our mission
- What we do
- Market analysis
- SWOT analysis
- Competitors analysis
- Marketing strategy
- Financial forecast

Executive Summary

Huge Market Potential

1. The global media and entertainment market will reach \$2.30 trillion in 2023
2. Forecasted +4.45% compounded annual growth for the next four years
3. Estimated media and entertainment market to reach \$2.50 trillion by 2025

Solid Business Concept

1. We operate a publicly traded media conglomerate with a global footprint
2. We focus on premium quality film and TV show production and distribution
3. We are currently looking for funds to develop additional proprietary content

Attractive Investment Prospect

1. High growth potential, with forecasted sales of \$194.64 million in five years
2. Strong profitability, with 57.12% EBITDA / Sales and high cumulative FCF
3. Low risk investment, with a forecasted payback period of three years

We run a publicly traded media conglomerate (\$BSEG) with divisions in film, television, gaming, media, education, merchandising and more.

Our films have premiered at the most prestigious independent film festivals, played at the largest theatrical chains and can be found in top retail outlets.

We are on a mission to entertain and inspire people around the world through the power of storytelling, education and innovative technologies that makes our company a global brand.

What We Do (1/4)

We run a publicly listed international movie sales and distribution company, focused on delivering our clients and audience a broad range of outstanding media and entertainment services, with a strong focus on proprietary and third party film production and distribution services, and development of new TV IPs for major streaming and television platforms. We have the ambition to entertain and inspire people around the world through the power of storytelling, education and innovative technologies that makes our company a global brand.

We bring great media and entertainment to our audiences and serve as a one-stop-shop film development firm for a broad range of customers, delivering services spanning from production to sales, distribution and manufacturing. At the moment we have 4 feature films and 3 television series ready to shoot. We are currently investing on the development and production of such content, and are planning to manufacture our new merchandise line, The Princess Network. To unfold the potential of our activities, we are looking for access to a development fund of \$7.00 million to begin with a maximum of \$25.00 million.

What We Do (2/4)

About Our Activities

1. Proprietary film production
2. Third party film production services.
3. Development of new TV IPs for major streaming and television platforms.
4. Domestic and international distribution of proprietary and third party films.
5. Marketing and podcast services.
6. Post-production services.
7. Production of commercials, music videos, and educational training videos.
8. Selling, distributing or producing television programming, including TV realities and drama or comedy scripted shows.

What We Do (3/4)

About Our Operating Model

1. We produce and sell our own films and television shows, on top of selling films produced by other companies.
2. We never own less than 50.00% of the films that we produce. We generate revenues through sales of distribution rights and studio fees.
3. We partner with a broad range of entities to unfold the potential of our business in several directions. Notable partners include:
 - a. Aggregators for digital and VOD sales
 - b. The Princess Network for online shopping and a soon to be announced retail store
 - c. Hollywood Filmmaker Magazine
 - d. Big Stream Entertainment - our own streaming channel with over 300 titles

What We Do (4/4)

We Generate Revenues Through

1. Producing and owning film and tv
2. Marketing rev
3. Podcast, Magazine, advertising revenues
4. Subscriptions revenues from our own streaming platform, Big Stream Entertainment
5. License fees paid from TV shows produced for third party streaming platforms
6. Sales or rights for new films and IP's

We distribute content through a broad range of channels, including Netflix, Dish, TubiTV, Amazon Prime Video, Vudu, Sumo, Dooya, Google Play, iTunes, YouTube, Plex, Pluto TV, Roku, Microsoft XBox, and Playstation Video.

About Our Streaming Operation

We are set for an income boost from our successful streaming channel, Big Stream, which operates with a Hulu style advertising revenue and subscription model.

Established 24 months ago, the Roku channel and online streamer featuring hundreds of hours of content from the Big Screen library and that of our affiliates, together with our original programming, has seen its audience rise 325% from a year ago.

With an ever-expanding development slate and a growing creative team, BSEG is in discussions to launch a film fund to bring to the screen a string of projects created in house.



The global entertainment and media market size will reach \$2.10 trillion in 2023 and is expected to grow at a CAGR of 4.45% until 2025 ¹

\$2.30 T

media and entertainment market size

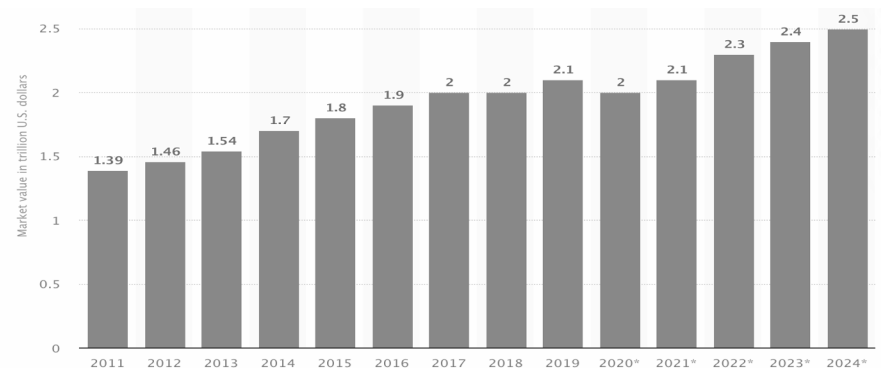
+4.45%

compounded annual growth until
2025

\$2.50 T

forecasted global entertainment and
media market within next four years

The rising disposable income and inclination towards comfort together with new COVID-19 restrictions to traditional live entertainment are expected to drive the market growth, revealing a huge potential for players with an alternative and quality offering to capture growing shares.



value of the global media and entertainment market from 2011 to
2024 (in trillion U.S. dollars) ¹

1. Source: <https://www.statista.com>

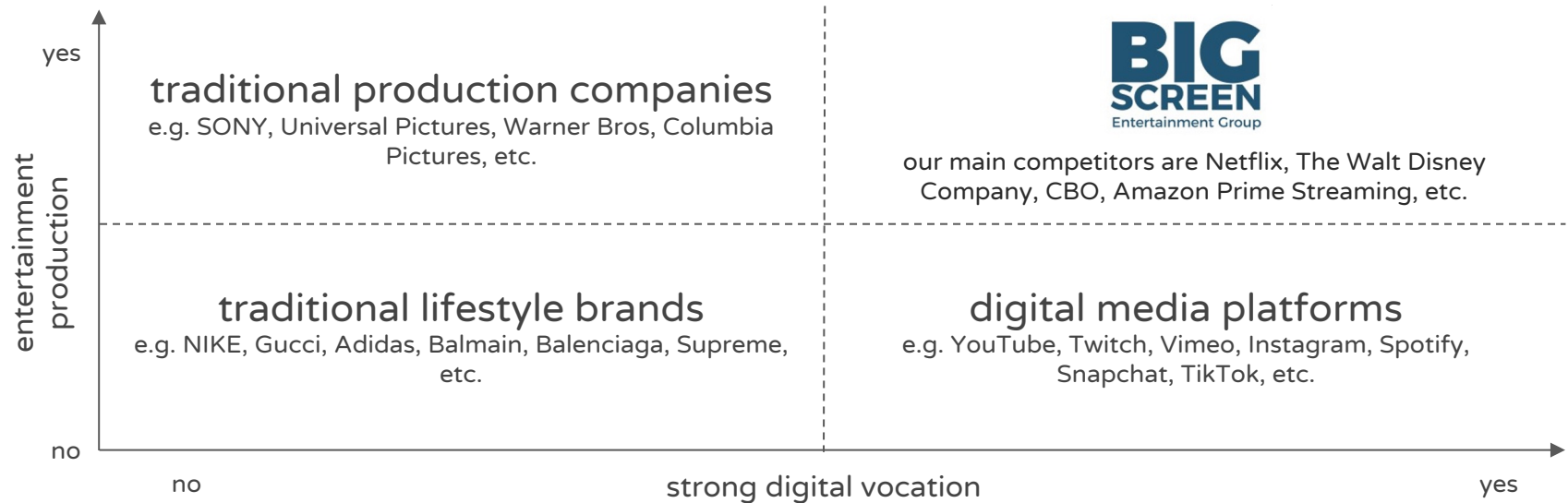
Our uniqueness comes from our capability to provide our investors solid returns from a comprehensive entertainment conglomerate producing and distributing movies, music, TV shows, gaming, and much more

We want to provide a better alternative to current options by focusing every effort on the creation of great entertainment products and services for our audience to follow.

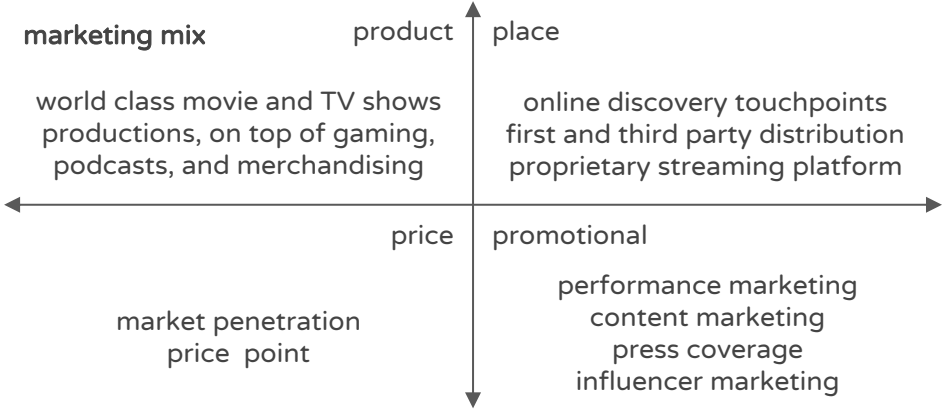
<p>Global media conglomerate S</p> <p>Our group is set up to become one of the biggest and most ambitious entertainment conglomerates at a global level, with operations spanning from films to direct TV streaming.</p>	<p>Capital intensive W</p> <p>Our activity is capital intensive by definition and requires a consistent upfront investment to develop world class films, TV shows, and further entertainment and media content.</p>
<p>Growing markets O</p> <p>Big market potential with a solid and growing demand, with the opportunity to diversify our business by investing into additional entertainment branches, including TV streaming.</p>	<p>Negative externalities T</p> <p>Externalities reducing the volume of customers, including lower spending power due to economic recessions or new similar competitors could result in a longer payback period.</p>

The media and entertainment space is extremely distributed and leaves room to companies with a unique offering to conquer growing shares

The media and entertainment space is extremely distributed but lacks strong incumbents with a value proposition beyond vertical focus on specific productions and with a strong digital vocation, leaving room for companies capable to diversificate their offering to any lifestyle media or production service area to become a go-to partner for every investor.



An integrated marketing strategy leveraging a wide array of promotional and sales channels to become a global leading entertainment firm



distribution channels

- Direct marketing, word of mouth, and referrals
- Press, magazines, blogs, interviews, newspapers
- Landing pages for SEO and conversion funnels
- Performance marketing, Google and Instagram ads
- Social network, content and influencer marketing
- Guerrilla marketing actions in prime locations

Marketing mix and distribution channels

Our business model is centred around the offering of a range of media and entertainment content for the large public, including films, music, podcasts, gaming, video, audiobooks, and more.

Additionally we provide third party production and distribution services to other entertainment companies.

Our audience will be able to discover more about our content and services selection through online discovery touchpoints including social media, our website, and a wide range of third party platforms.

Our content will appear with priority compared to that of competitors on search engines thanks to a careful SEO (search engine optimization) work performed on the website and through consistent outbound public relation efforts.

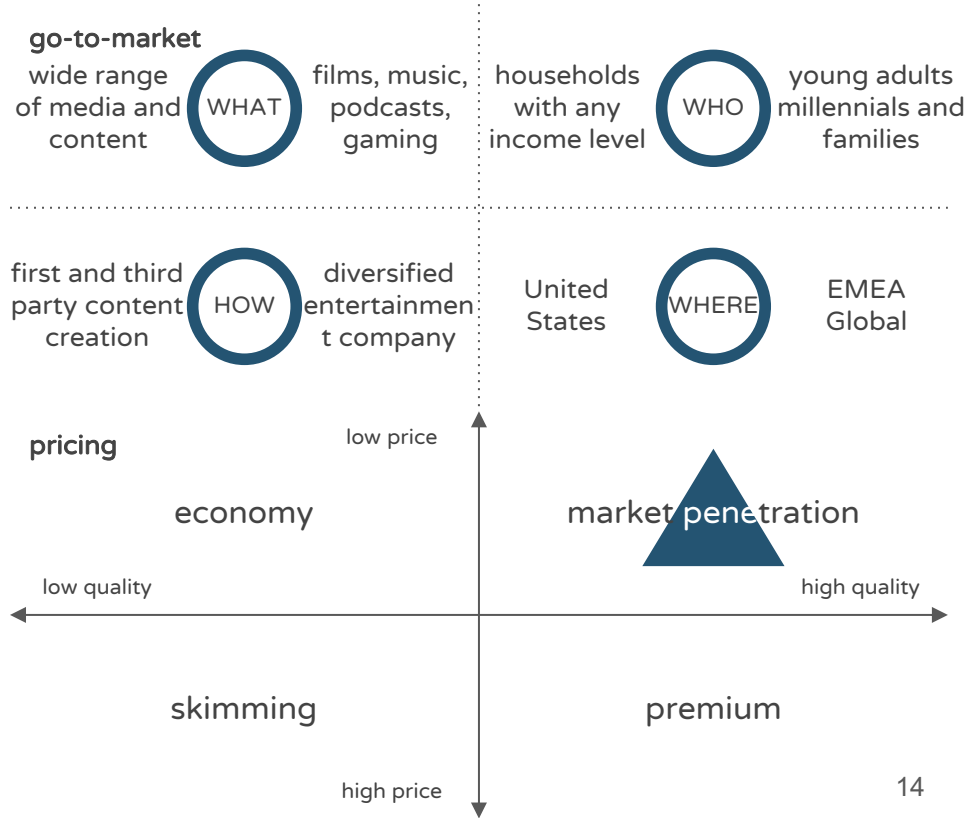
An integrated marketing strategy leveraging a wide array of promotional and sales channels to become a global leading entertainment firm

Go-to-market strategy

We position ourselves as a provider of exclusive and world class pieces of entertainment thanks to our strong film and media content production and distribution expertise, targeting our productions at customers with any age, any level of income, and any background, with a particular focus on young families who watch content on digital platforms.

We generate revenues through streaming fees and royalties, on top of distribution rights, studio fees, and directly selling music, podcasts, videos, and a broad range of diversified merchandising.

We have a strong digital vocation and plan to nudge word of mouth about our content through a series of solid digital marketing campaigns performed by our in-house marketing team.

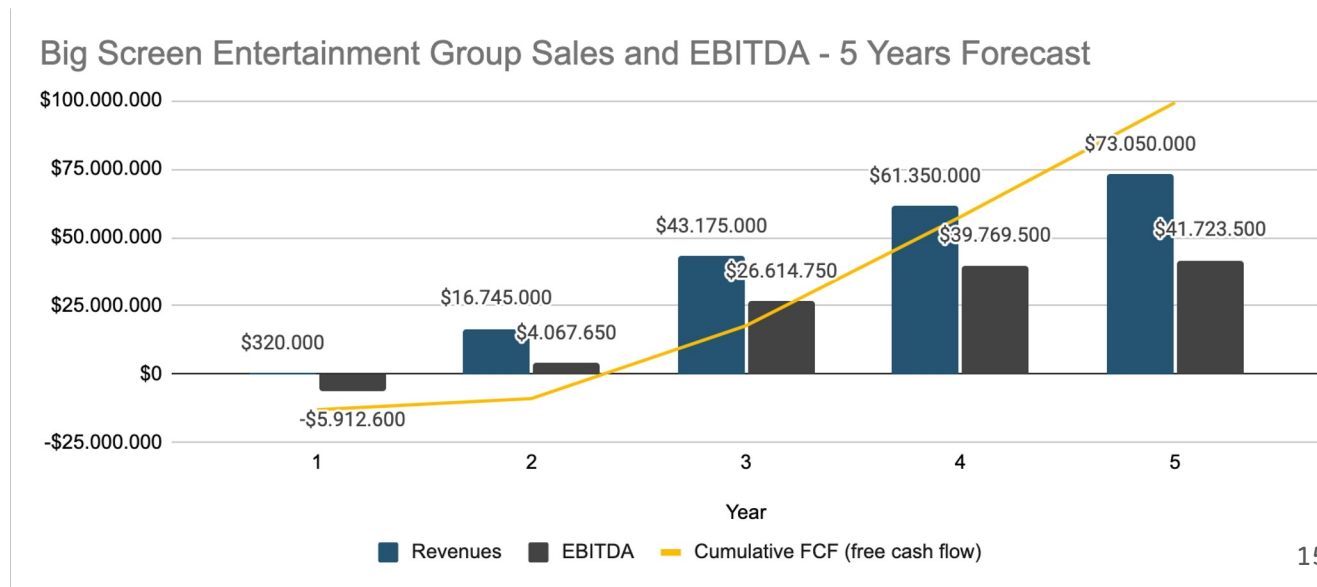


We need \$7.00 million funding to finance our first year of commercial expansion, including film production budget, staff salaries, capital and marketing costs for distribution, manufacturing, acquisition & new IP's

With an estimated gross margin of 60.72%, we will be able to break even during our third year of expansion, and reinvest accrued profits to scale-up operations by diversifying and expanding our activity even further without any additional capital injection required.

5 Years Forecast

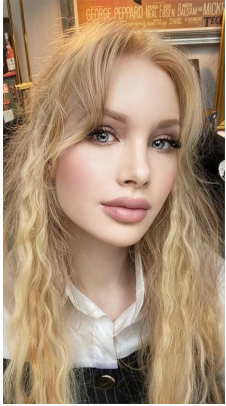
- Sales: \$194.64 million
- Growth: 1,337.95% YoY
- EBITDA / Sales: 57.12%
- ROI: x14.18
- Payback period: 3 years



Profit and loss statement

Year	1	2	3	4	5
Gross revenues	\$320.000	\$16.745.000	\$43.175.000	\$61.350.000	\$73.050.000
Film Sales	\$0	\$15.000.000	\$38.600.000	\$53.500.000	\$61.300.000
TV and Educational Shows Licensing Fee and Sales	\$0	\$1.000.000	\$3.000.000	\$5.000.000	\$7.000.000
The Princess Network Merchandise Sales	\$70.000	\$300.000	\$800.000	\$1.500.000	\$2.500.000
Big StreamChannel subscriptions & ad rev	\$25.000	\$50.000	\$75.000	\$150.000	\$250.000
IP (Intellectual Property) Sales	\$100.000	\$250.000	\$350.000	\$400.000	\$800.000
Library Film and TV Revenue	\$125.000	\$145.000	\$350.000	\$800.000	\$1.200.000
Hollywood Filmmakers Magazine	\$0	\$0	\$0	\$0	\$0
Who's the Best Podcast	\$0	\$0	\$0	\$0	\$0
COGS	\$5.359.600	\$11.452.350	\$14.845.250	\$19.390.500	\$28.691.500
Payment processing fees	\$9.600	\$502.350	\$1.295.250	\$1.840.500	\$2.191.500
Film Production Costs	\$4.600.000	\$10.100.000	\$12.600.000	\$16.300.000	\$25.000.000
Creating TV and Educational Shows	\$500.000	\$500.000	\$550.000	\$750.000	\$900.000
The Princess Network Merchandise & Operating Exp	\$250.000	\$350.000	\$400.000	\$500.000	\$600.000
Gross margin	-\$5.039.600	\$5.292.650	\$28.329.750	\$41.959.500	\$44.358.500
<i>Gross margin / Sales</i>	<i>-1575%</i>	<i>32%</i>	<i>66%</i>	<i>68%</i>	<i>61%</i>
Big Stream Marketing and Acquisition	\$100.000	\$150.000	\$200.000	\$250.000	\$300.000
Library Film and Rev marketing costs	\$8.000	\$10.000	\$25.000	\$30.000	\$35.000
Hollywood Filmmaker Magazine	\$50.000	\$50.000	\$65.000	\$75.000	\$100.000
Who's the Best Podcast	\$15.000	\$15.000	\$25.000	\$35.000	\$50.000
IP Development Film, TV	\$150.000	\$200.000	\$300.000	\$350.000	\$450.000
Interest on Initial Loan	\$350.000	\$300.000	\$150.000	\$100.000	\$50.000
Marketing Costs	\$50.000	\$200.000	\$500.000	\$800.000	\$1.000.000
Big Screen Office Operating Costs	\$150.000	\$300.000	\$450.000	\$550.000	\$650.000
EBITDA	-\$5.912.600	\$4.067.650	\$26.614.750	\$39.769.500	\$41.723.500
<i>EBITDA / Sales</i>	<i>-1848%</i>	<i>24%</i>	<i>62%</i>	<i>65%</i>	<i>57%</i>
Cumulative FCF (free cash flow)	-\$12.912.600	-\$8.844.950	\$17.769.800	\$57.539.300	\$99.262.800
Total need for fund	\$7.000.000				
ROI	14,18				

Management summary



**KIMBERLEY
KATES**

CEO CO-CHAIRPERSON
AND DIRECTOR

Kimberley Kates is a multi-award-winning producer and creator who runs the Los Angeles-based publicly traded, production and global distribution company, Big Screen Entertainment Group (\$BSEG).

She brings more than 25 years of entertainment experience to the role. She has worked with some of the biggest names in the business from Keanu Reeves, Martin Scorsese, Clint Eastwood, Robert Redford, Ben Affleck, Dean Devlin, Dolly Parton, Jared Leto, William Shatner, Burt Reynolds to mention a few.. She oversees a wide range of tasks at Big Screen, including creating new IP's for television and film as well as producing feature films for the company.

Some of the tasks she oversees: Negotiations, drafting of agreements for production and distribution of motion picture and television productions from beginning to end, knowledge of all aspects of the film industry including creating, developing, delivery, distribution, production, deals for actors, directors, writers, producers, investor deals, merchandising deals, domestic distribution deals, acquisition of films and distribution rights deals, casting, script development, hands on set producing, foreign sales relationships, shareholder relations, editing, post production supervising, marketing and website design, knowledge of film markets, forming numerous alliances with other film companies.

A big supporter of young filmmakers, she has funded and consulted on many projects for up and coming artists. An avid reader, her passion and love since she was a child has been storytelling.

Management summary



**SANDRO
MONETTI**

COO/PRESIDENT OF
DEVELOPMENT

Sandro Monetti is a leading and respected entertainment industry expert, he is a regular contributor on CNN, the BBC and other major global media outlets. A longtime Board of Directors member of the British Academy of Film and Television Arts (BAFTA) and a Trustee of the Royal Society of St George, the Queen's charity in America,

Dedicated to mentoring and helping new talent thrive in Hollywood careers, he has been given humanitarian awards from the United Nations and the White House, receiving the President's Gold Award for Volunteer Service in 2019.

He is a multi-award-winning writer, Sandro's hit projects include Marilyn and Sinatra, a sell-out play in New York, Los Angeles and London's West End that is now streaming and available on audio, the author of various acclaimed books including the biographies of movie stars Mickey Rourke and Colin Firth.

An experienced manager and leader, Sandro has been Managing Editor of the Los Angeles Business Journal, entertainment department head at leading British newspapers and is currently Editor-in-Chief of Hollywood International Filmmaker Magazine. He has won 4 National Arts and Entertainment Journalism Awards. He also created the world's first Bachelors Degree course in Celebrity Journalism.

Hollywood's go-to Q&A moderator and event host he has hosted large scale theatre shows with superstars like Sylvester Stallone and Al Pacino and hosted the global launches of the last two James Bond films.

At Big Screen Entertainment Group, where he's a Board member and President of Acquisition and Development, he brings all his experience to assist the company in a range of areas from communications to creativity and management.

Management summary



**STEPHEN
ECKELBERRY**

CO-CHAIRPERSON AND
DIRECTOR

When Stephen Eckelberry joined Big Screen in 2005, he came as a filmmaker with over 25 years experience. His latest film which he wrote and directed for Big Screen, *Nina & the Mystery of the Secret Room* won accolades at several film festivals, including the Hollywood and the Portuguese Fantasporto Film Festival, and garnered him the Director's Award at the Macon Film Festival.

Stephen's experience in post-production includes big-budget studio films and quality independent films. Highlights include: Vincent Gallo's *Buffalo 66* (Sundance '98), *This World, Then The Fireworks* (Sundance '97) starring Billy Zane and Gina Gershon. Stephen edited *Men* directed by Zoe Clark Williams which won the Best Young Filmmaker award at the Hollywood Film Festival, *Mirage* starring Sean Young and Edward Olmos for MCA/Universal, and *The November Men*, both directed by Paul Williams.

He started his career as additional editor on *Cool World*, starring Kim Basinger and Gabriel Byrne. Skilled in writing, directing, production, post-production, film delivery and distribution. Stephen is one of the best people to have on any production team. A genius problem solver, he has literally saved 100's of productions from going over budget and can fix anything in post.

Management summary



**MICHAEL
MANASSERI**

President and
Director OF BSEG

Michael Manasseri is an award-winning director and producer. His directing talent lies in his ability to communicate with actors on their level so as to evoke their best performances; his honest and insightful approach brings a sense of reality to each story being told. Much of Michael's success as a director is a logical extension of his early success as an actor on stage and screen. Michael recent films: award winning horror film, Babysitter Wanted, the comedy, The Pickle Recipe, and the sci fi/comic book film, Mosquito Man.

Michael won an Independent Spirit Award, the John Cassavetes Award (Best Film) for GIVE ME LIBERTY in 2020

From 1995 to 1999, Michael trained in the Master Class of acclaimed Acting/Directing teacher, Milton Katselas at the Beverly Hills Playhouse. Michael has been in partnership with BSEG CEO, Kimberley Kates, for twenty years.

Michael was a production partner on the documentary William Shatner's Gonzo Ballet with Mr. Shatner's production arm, Melis Productions. Gonzo premiered at the Nashville Film Festival to terrific reviews and made its international premiere at the Marbella International Film Festival where it won Best Documentary.

Management summary



DR. BRUCE LEE

HEAD OF EDUCATION
DIVISION/DIRECTOR

Bruce B. Lee, MD is the co-founder and Chief Medical Officer of Halt Medical, Inc., and inventor of the Acesa procedure, a safe and effective minimally invasive surgery for the treatment of uterine fibroid tumors. The procedure has received FDA clearance and is also licensed/cleared in Europe, Canada, and Mexico.

Dr. Lee's father, George S. Lee, was President and Founder of the Southern California Chinese Lawyers Association and one of the key members who assisted in the creation of East-West Bank of Los Angeles, CA.

With a parallel interest in entertainment, Dr. Lee has served on multiple boards for over 25 years, has been an executive producer on several films and is a talented composer. He worked with CEO Kimberley Kates in development of the Content Education Division of BSEG. He is currently working with BSEG to develop and expand activities in this large potential market both in the US and abroad.

Dr. Lee's invention, the Acesa Fibroid Procedure, sold for \$80 million USD in 2020 to Hologic (NASDAQ:HOLX), a woman's health care giant in the latest of technology.

Dr. Lee is busy creating a new invention that he says *will be bigger than Acesa for women's health*.

Website: <https://bigscreenentgroup.com/>
Email: big@bigscreenent.com
2020 BSEG Financial Report: <https://www.wsj.com>
2020 BSEG Annual Filing: <https://sec.report>



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