



Chicken Soup for the Soul® Entertainment

INVESTOR PRESENTATION | JANUARY 2019

FORWARD-LOOKING STATEMENTS

This presentation (the “Presentation”) relates to Chicken Soup for the Soul Entertainment, Inc. (“CSS Entertainment” or the “Company”), which completed its initial public offering in August 2017 pursuant to a qualified offering statement (“Offering Statement”) filed under Regulation A as promulgated under the Securities Act of 1933, as amended (the “Act”). The Company completed its acquisition of Screen Media Ventures, LLC in November 2017 as further described in the Company’s current report on Form 8-K, initially filed on November 6, 2017 and amended on January 16, 2018 and January 17, 2018 (the “Screen Media 8-K”). The Company completed its acquisition of Pivotshare, Inc. in August 2018 as further described in the Company’s current report on Form 8-K, filed on August 28, 2018 (the “Pivotshare 8-K”). The Company completed its acquisition of A Sharp Inc., dba A Plus, on December 28, 2018 as further described in the Company’s current report on Form 8-K, filed on January 2, 2019 (the “A Plus 8-K”). Financial information for the year ended December 31, 2017 and the nine months ended September 30, 2018 is derived from our Annual Report on Form 10-K and Quarterly Report on Form 10-Q, respectively, as filed with the Securities and Exchange Commission. Please see these reports, our Offering Statement, our Current Reports on Form 8-K (including the Screen Media 8-K, as amended) and our other filings at www.sec.gov.

The purpose of this Presentation is to assist persons in their review of the business and plans of the Company. In addition to the information presented herein, you are advised to read the Offering Circular, which contains additional information, including information regarding the risks faced by the Company in its operations and the risks involved in an investment in the Company. The entire contents of this Presentation is qualified by the Offering Circular.

This Presentation includes “forward-looking statements” and projections. CSS Entertainment’s actual results may differ from its expectations, estimates and projections and consequently, you should not rely on these forward looking statements or projections as predictions of future events. Words such as “expect,” “estimate,” “project,” “budget,” “forecast,” “anticipate,” “intend,” “plan,” “may,” “will,” “could,” “should,” “believes,” “predicts,” “potential,” “continue,” and similar expressions are intended to identify such forward-looking statements.

These forward-looking statements and projections include, without limitation, estimates and projections of future performance, which are based on numerous assumptions about sales, margins, competitive factors, industry performance and other factors which cannot be predicted. Therefore, the actual results of operations are likely to vary from the projections and the variations may be material and adverse. The projections should not be regarded as a representation or prediction that CSS Entertainment will achieve or is likely to achieve any particular results.

CSS Entertainment cautions readers not to place undue reliance upon any forward-looking statements and projections, which speak only as of the date made. CSS Entertainment does not undertake or accept any obligation or undertaking to release publicly any updates or revisions to any forward-looking statements to reflect any change in its expectations or any change in events, conditions or circumstances on which any such statement is based.

The Company uses a non-GAAP financial measure to evaluate its results of operations and as a supplemental indicator of our operating performance. The non-GAAP financial measure that the Company uses is Adjusted EBITDA. Adjusted EBITDA is considered a non-GAAP financial measure as defined by Regulation G promulgated by the Act, as amended. Due to the significance of non-cash and non-recurring expenses recognized in the years ended December 31, 2017 and 2016, and nine months ended September 30, 2018 and the likelihood of material non-cash and non-recurring expenses to occur in future periods, the Company believes that this non-GAAP financial measure will enhance the understanding of its historical and current financial results. Further, the Company believes that Adjusted EBITDA enables its board of directors and management to analyze and evaluate financial and strategic planning decisions that will directly effect operating decisions and investments. The presentation of Adjusted EBITDA should not be construed as an inference that the Company’s future results will be unaffected by unusual or non-recurring items or by non-cash items. This non-GAAP financial measure should be considered in addition to, rather than as a substitute for, the Company’s actual operating results included in its consolidated financial statements.

All registered or unregistered service marks, trademarks and trade names referred to in this Presentation are the property of their respective owners, and CSS Entertainment’s use herein does not imply an affiliation with, or endorsement by, the owners of these service marks, trademarks or trade names.

The securities of CSS Entertainment are highly speculative. Investing in shares of CSS Entertainment involves significant risks, including those described in the Offering Circular.

RISK FACTORS

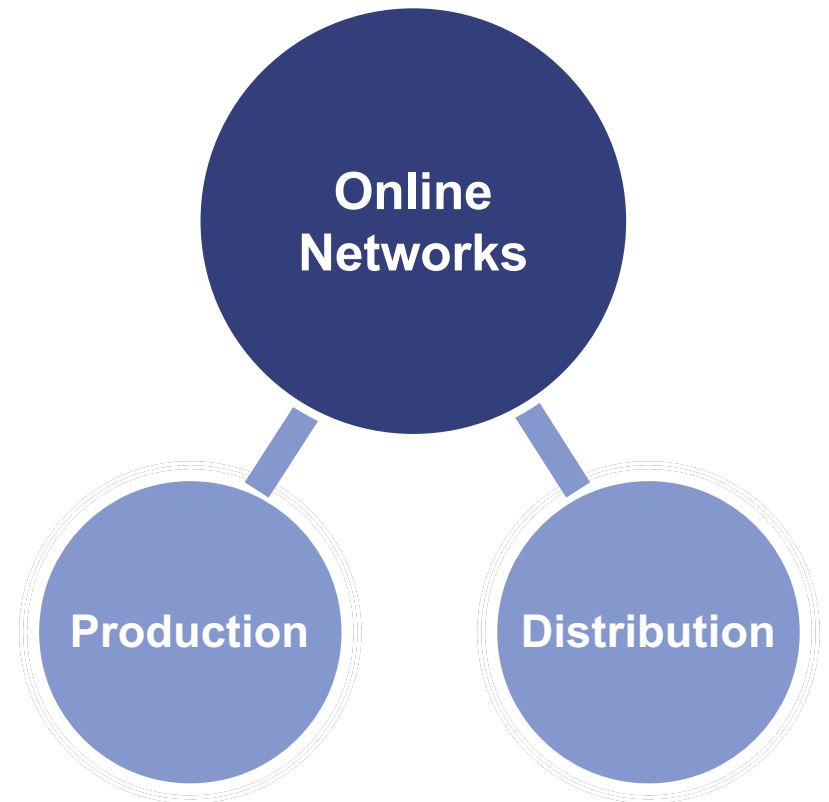
The following factors, among others, could cause actual results to differ materially from those set forth in this presentation:

- CSSE does not have a long operating history on which to evaluate the company.
- Certain conflicts of interest may arise between CSSE and its affiliated companies and CSSE has waived certain rights with respect thereto.
- CSSE's reliance on third parties for production and distribution could limit its control over the quality of the finished video content.
- An integral part of CSSE's strategy is to initially minimize its production and distribution costs by utilizing funding sources provided by others, however, such sources may not be readily available.
- As CSSE grows the Company may seek to fund and produce more of its video content directly, subjecting the Company to significant additional risks.
- CSSE has derived revenue to date from limited video content and a limited number of clients, and has funded its projects from a limited number of sources.
- CSSE is required to make continuing payments to its affiliates, which may reduce cash flow and profits.
- Distributors' failure to promote CSSE's video content could adversely affect its revenue and could adversely affect its business results.
- CSSE is smaller and less diversified than many of its competitors.
- CSSE faces risks from doing business internationally.
- Protecting and defending against intellectual property claims may have a material adverse effect on its business.
- Piracy of video content may harm CSSE's business.
- CSSE relies upon a number of partners to offer streaming of content to various devices.
- Any significant disruption in the computer systems of third parties that CSSE utilizes in its operations could result in a loss or degradation of service and could adversely impact its business.
- CSSE's online activities are subject to a variety of laws and regulations relating to privacy, which, if violated, could subject CSSE to an increased risk of litigation and regulatory actions.
- If government regulations relating to the internet or other areas of CSSE's business change, CSSE may need to alter the manner in which it conducts business or incur greater operating expenses.
- If CSSE experiences rapid growth, CSSE may not manage its growth effectively, execute its business plan as proposed or adequately address competitive challenges.
- CSSE's exclusive license to use the Chicken Soup for the Soul brand could be terminated in certain circumstances.
- CSSE's success depends on its management and relationships with affiliated companies.
- CSSE is an "emerging growth company" under the JOBS Act of 2012 and cannot be certain if the reduced disclosure requirements applicable to emerging growth companies will make its Class A common stock less attractive to investors.
- CSSE's status as an "emerging growth company" under the JOBS Act of 2012 may make it more difficult to raise capital as and when the Company needs it.
- Since CSSE's content is digitally stored and distributed online, and CSSE accepts online payments for various subscription services, causing its business to face numerous cybersecurity risks.

A more complete description of these risks and uncertainties can be found in the filings of the Company with the U.S. Securities and Exchange Commission.

INVESTMENT CONSIDERATIONS

- **Branded entertainment company** building online video-on-demand networks (**AVOD, SVOD**)
- Produce, obtain and distribute **content** profitably
- **Recent acquisitions** have enhanced our portfolio of assets, strategy and increased revenue and EBITDA
- A **solid balance sheet** with ability to raise additional capital to fund growth



OPPORTUNITY

Technology has fundamentally disrupted the structure and economics of the entertainment and media industry.

Consumers are going online for video consumption.

CAPITALIZING ON OPPORTUNITIES



NEED FOR BRANDED CONTENT

30%

of internet users are using **ad blockers**¹

51%

of respondents believe too many ads are **annoying** or **irrelevant**²

615M

devices were blocking ads worldwide by the end of 2016³

¹eMarketer, 2017

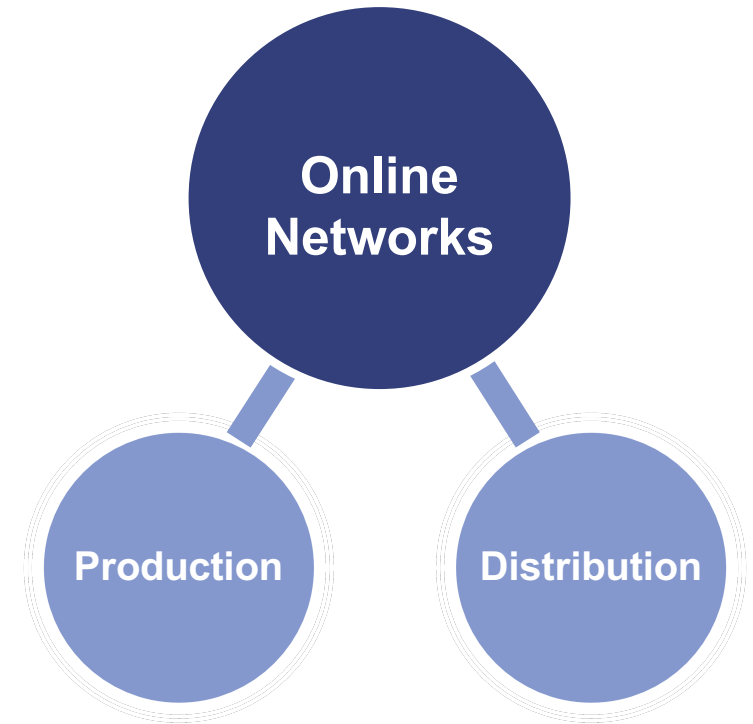
²GlobalWebIndex, 2018

³Business Insider, 2017

OVERVIEW & STRATEGY

ONLINE VIDEO-ON-DEMAND NETWORKS

- Building and expanding our online VOD networks to create a “network of networks”
- Advertising-supported and subscription-based online video-on-demand networks
- Market across multiple networks to grow audience and lower customer acquisition costs
- Share technology costs
- Segment and reuse content to create critical mass of content at lower cost
- Potential themes for built and/or acquired networks: animals/pets, education, food & DIY, inspirational movies, family, kids, relationships, wellness/self help, travel, live theater



SUPPORTED BY:

GROW MULTIPLE BRANDS

Chicken Soup
for the Soul®

a plus

popcornflix
MOVIES. TV. FREE.

truli
FAMILY ENTERTAINMENT NETWORK

OBTAIN CONTENT PROFITABLY

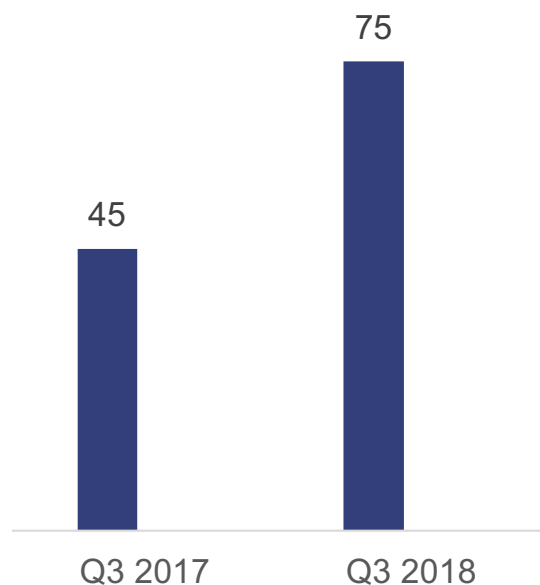
- Solid and predictable economic engine
- Rights to over 34,000 hours of programming worldwide
- One of the largest independently-owned content libraries
- Long- and short-form videos funded by sponsors or advertising covering more than the production costs

ADVERTISING VIDEO-ON-DEMAND DIRECT-TO-CONSUMER NETWORKS

- Currently five global AVOD networks
- Available online and through Apple iOS, Android, Roku, Amazon, YouTube, and more
- Variety of content across multiple themes including family, kids, comedy and relationships

Number of Ads
Served per Quarter

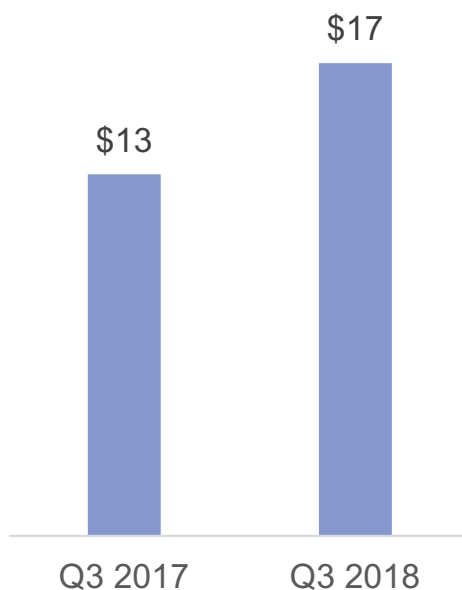
in millions



Ads served have grown
66% year-over-year

eCPM

in \$



eCPM has grown 30%
year-over-year

popcornflix
MOVIES. TV. FREE.

popcornflix
KIDS



FRIGHTPIX™
GREAT HORROR. FREE.

Español
Flix

ACTIVE & GROWING ENGAGEMENT

15 MILLION
Users Annually

27 MILLION
App Downloads

4,000+ HOURS
Programming

56
Countries

180+ MILLION
Ad Requests in 2017

SUBSCRIPTION-BASED VIDEO-ON-DEMAND NETWORK

- Global SVOD service offering channels across a variety of categories of content including music, sports, religion, arts and culture, lifestyle and family
- Launch branded owned and operated channels
- Secure adaptive playback across a multitude of devices
- Responsive design, AirPlay and ChromeCast support, iOS, Android and Roku Apps
- “Shopify” of online video-on-demand as white label providers

HEATHER CHAPMAN HAIR

laughinglotus 

**TOTAL BODY
TRANSFORMATION**
with
TRACY CAMPOLI

jasyoga
ATHLETES FOR YOGA

**EXCELLENT
ADVENTURES**



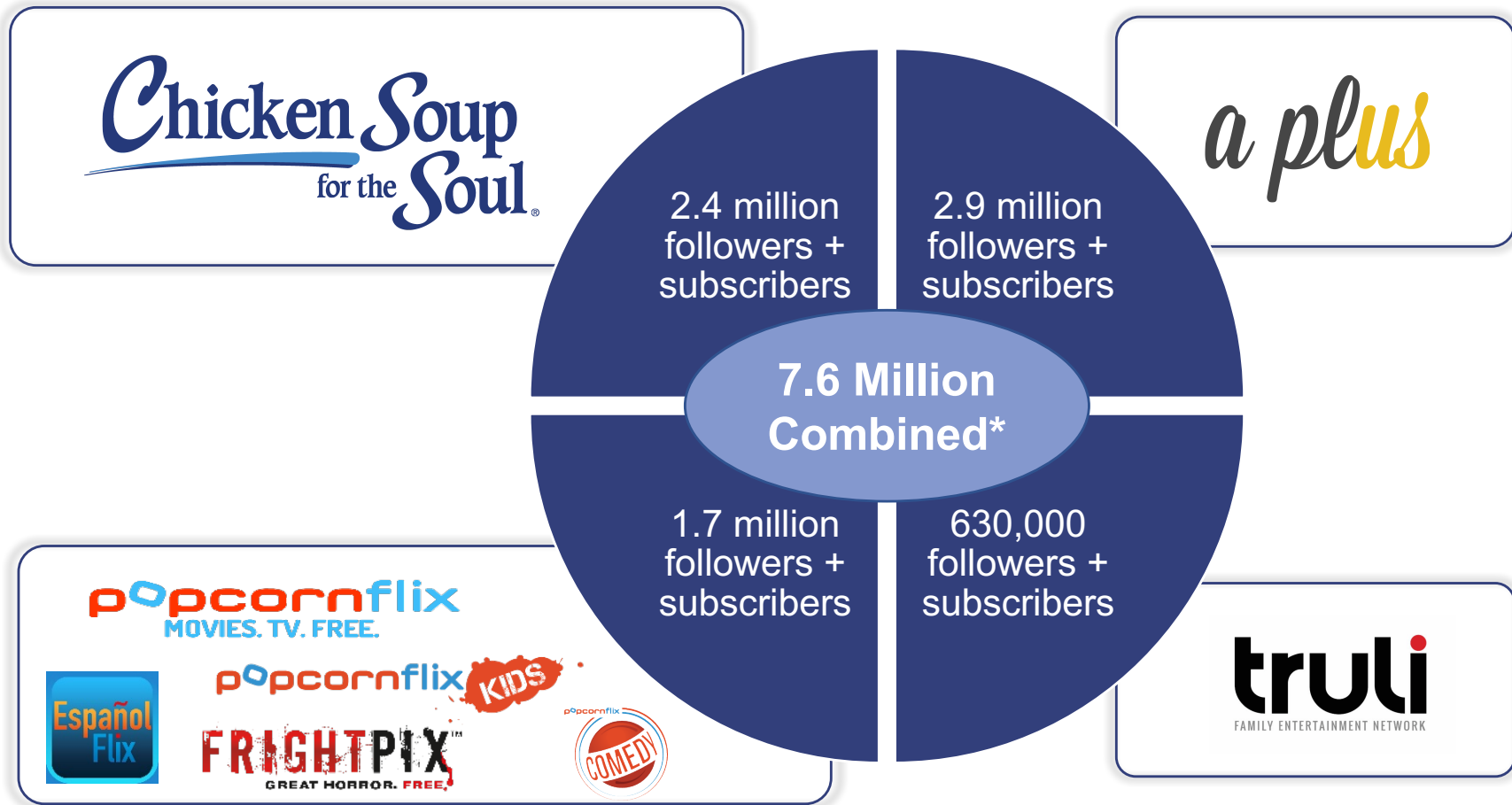
**ACTIVE &
GROWING
ENGAGEMENT**

**28,000
Hours of Programming**

**25,000
Paid Monthly
Subscriptions**

**7,000
Content Providers**

GROW MULTIPLE BRANDS



*Followers includes metrics provided by Facebook, Twitter and Instagram. Subscribers includes metrics provided by email newsletter service and YouTube.



COMBINED AUDIENCE



- **3.65B** content views^(a)
 - **27 million** apps downloaded
 - **5.8 million** social followers
-

- **628,000** email opt-in newsletter subscribers
- **922,000** YouTube subscribers
- **25,000** SVOD subscriptions



BRAND FACTS

89% Brand Awareness^(b)

>250 Book Titles
Published over 25 years

25,000+ Stories
Published

500M Books
Sold worldwide

10-12 New Titles
Published each year

^(a) Includes impressions, video views, and podcast downloads from 1/1/18 – 11/18/18.
Metrics from Facebook, Twitter, Instagram, and Google Analytics.

^(b) Harris Poll 2008

OBTAINING CONTENT PROFITABLY

SCREEN MEDIA



ACQUISITIONS & DISTRIBUTION

- Powered by **Screen Media**
- **Distributing television series and films worldwide**
- **Monetize content** through theatrical, home video, pay-per-view, free, cable and pay television, video-on-demand, and new digital media platforms
- **One of the largest independently owned content libraries** in the world with rights to more than 1,200 TV series and feature films

PRODUCTIONS

- **Profitable**, de-risked business model
- Third-party **committed funding secured prior to production**: sponsorships, advertising and product integration from corporations, foundations and networks (cable, broadcast, online)
- Hire independent producers to **produce for a fixed fee**
- **Retain and monetize** valuable back-end rights
- **Growing pipeline** of long- and short-form projects in various stages of development covering a variety of themes

GROWTH PLAN

EXPAND ONLINE VOD OFFERINGS AND AUDIENCES

ORGANIC

- Expand the library to appeal to more viewers
- Library has grown to 66 hours of original programming and 34,000 hours of total programming
- Continue to grow viewers and subscribers

M&A

Selectively acquire:

- Content libraries
- Digital publishers with related content
- Stand-alone VOD networks

ACQUISITIONS TO DATE



MONETIZE PRODUCTION & TRADITIONAL DISTRIBUTION

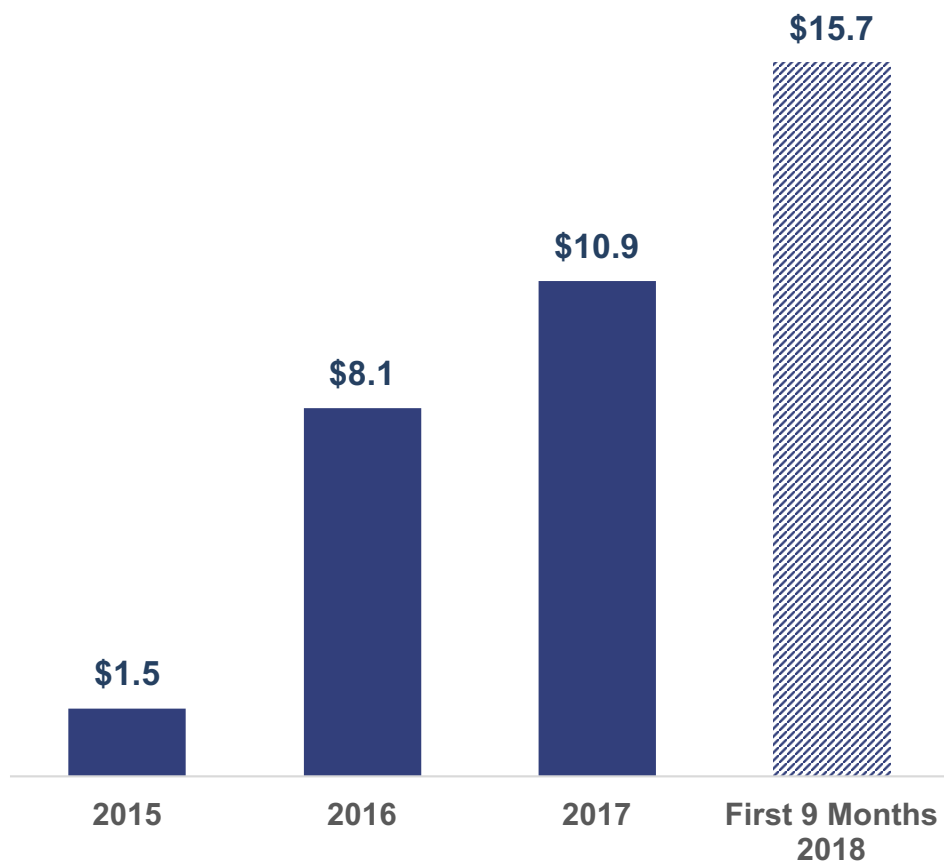
- Continue producing TV series using profitable, de-risked business model
- Lower content costs
- Increase revenue and EBITDA as networks grow
- Acquire additional films and TV series and distribute globally in all media through Screen Media

SCREEN MEDIA

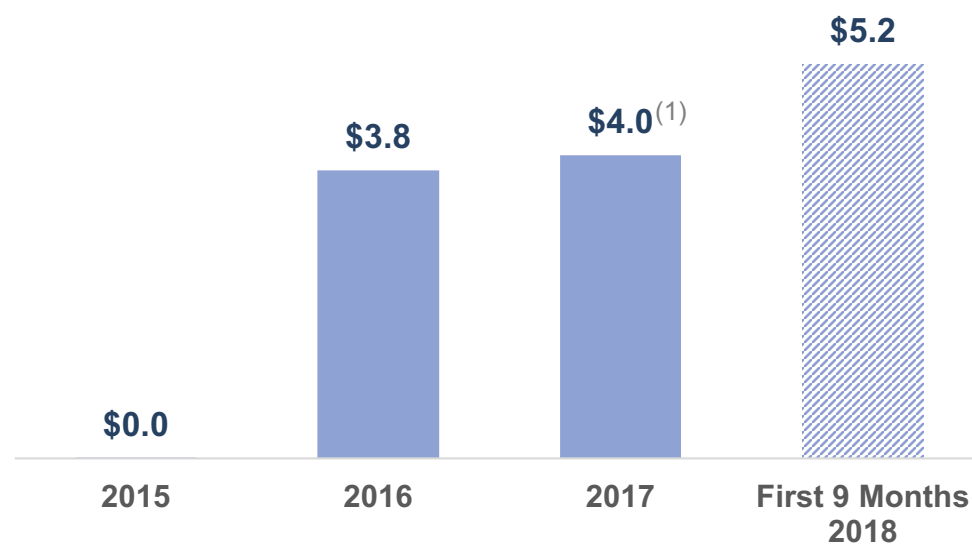
FINANCIAL SUMMARY: OPERATIONS

\$ in millions

Revenue



Adjusted EBITDA

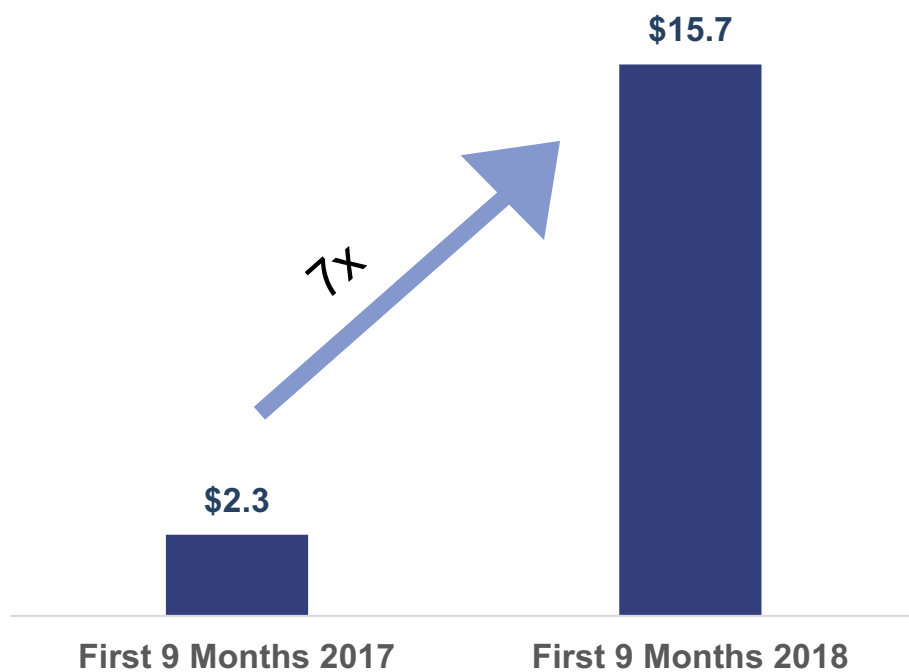


(1) 2017 Adjusted EBITDA excluding gain on bargain purchase of \$24.3 million

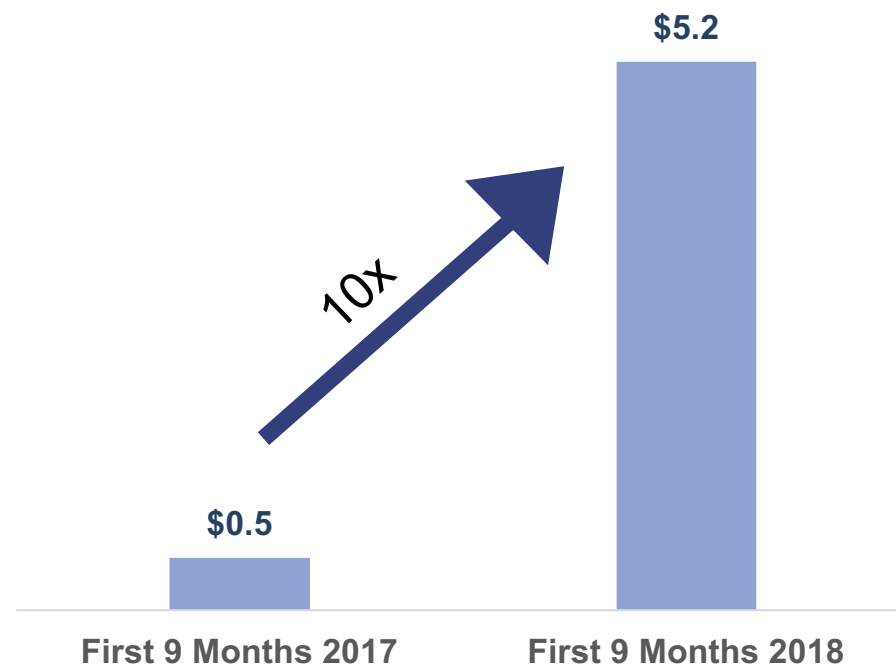
FINANCIAL SUMMARY: FIRST NINE MONTHS 2018*

\$ in millions

Revenue



Adjusted EBITDA



(*) See our Quarterly Report on Form 10-Q for the nine months ended September 30, 2018

SUMMARY BALANCE SHEETS

Solid balance sheet and significant liquidity as of 9/30/18

\$ in millions



Minimal debt

In June 2018, the Company raised \$15M of Perpetual Series A Preferred stock with a \$1.1M over-allotment in July, and \$3.5M in November 2018

~11.8M fully diluted shares

EXPERIENCED MANAGEMENT TEAM

William J. Rouhana, Jr.

Chairman and Chief Executive Officer, CSS Entertainment

- Leader in the media, entertainment and communications industries for more than 35 years
- Acquired CSS in 2008 and became CEO
- Founder and CEO of Winstar Communications, a wireless broadband pioneer with \$1 billion revenue, and Winstar New Media 1993-2001
- Acquired media companies including Virgin Vision, a Virgin Group global film distribution venture
- As an entertainment and finance lawyer, developed new film financing models for major producers such as Blake Edwards
- Founder of The Humpty Dumpty Institute, Global Creative Forum and International Film Exchange
- B.A., Colby College, currently trustee emeritus; J.D., Georgetown Law School

Scott W. Seaton

Vice Chairman and Chief Strategy Officer, CSS Entertainment

- 25 years of media and telecommunications investment banking experience
- Joined Chicken Soup for the Soul as COO in 2012
- Managing Director – Credit Suisse First Boston, Bank of America, Oppenheimer & Co.
- Past Board of Directors – Mediacom Communications Corp.
- A.B., Stanford University; M.B.A., Harvard University

Chris Mitchell

Chief Financial Officer, CSS

- 25 years of management and financing experience
- Joined Chicken Soup for the Soul in 2013 as EVP of CSS and CEO of Chicken Soup for the Soul Pet Food
- Founder and CEO of specialized private capital investment firm TMG Partners, 2009-2013
- Led or assisted 59 transactions totaling more than \$17 billion, including financings for subscription based or ad supported media businesses
- Studied International Law and Finance at the London School of Economics and Political Science
- B.S. in Finance and B.S. in Management, Virginia Tech

Elana Sofko

Chief Operating Officer, CSS Entertainment

- 25 years of experience across multiple media platforms
- Vice President, Digital Business Development and Operations at World Wrestling Entertainment before joining CSS in 2016
- Previous experience at ESPN, Nokia, A&E Television Networks, Sirius Satellite Radio and News America Marketing
- B.A., University of Albany; MBA, University of Connecticut

EXPERIENCED MANAGEMENT TEAM

David Fannon **President, Screen Media Ventures**

- 20 years experience in content distribution, partner management, operations, and legal & business affairs
- Joined Screen Media in 2005 and has been responsible for the development and implementation of its global content distribution and business development strategies
- Previous experience at A&E Television Networks as a Legal and Business Affairs executive
- B.G.S., Ohio University, J.D. John Marshall Law School

Lou Occhicone **Senior Vice President of Business Affairs and Distribution, CSS Entertainment**

- 20+ years of programming, distribution and operations experience
- Joined CSS Entertainment in 2017
- Held senior consultative and executive positions at production and distribution companies driving content distribution globally
- M.A., Education, University of Connecticut

Michael Winter **Senior Vice President of Development and Programming, CSS Entertainment**

- More than 15 years of experience in the television industry, specifically the development and production of successful unscripted television programming
- Director of Programming at Scripps Networks
- Previous experience at Jupiter Entertainment, Leopard Films, Versus Outdoor Life Network, MTV, TLC, VH1, DreamWorks and ABC
- B.A., American University

ACCOMPLISHED BOARD MEMBERS

Fred Cohen

- 35-year media and entertainment veteran and industry icon
- Chairman of the International Academy of Television Arts & Sciences (Emmys); Chairman of its Foundation
- Former President of King World International Productions, EVP CBS Broadcast International, President HBO International
- Currently serves as strategic advisor to Harpo Productions on the international distribution of DR. OZ
- Director of Hopskoch.com, transmedia online marketing and game platform
- Chair Emeritus of PCI – Media Impact, a New York based international NGO
- B.A., The University of Michigan; M.S., Stanford University

Peter Dekom

- Over 40 years of media and entertainment legal, consulting and entrepreneurial experience
- Forbes top 100 lawyers in the United States; Premiere Magazine 50 most powerful people in Hollywood
- Formerly "of counsel" with Weissmann Wolff Bergman Coleman Grodin & Evall; partner with Bloom, Dekom, Hergott and Cook
- Clients include and have included George Lucas, Paul Haggis, Keenen Ivory Wayans, John Travolta, Ron Howard, Rob Reiner, Andy Davis, Robert Towne and Larry David; corporate clients include Sears, Pacific Telesis and Japan Victor Corporation (JVC)
- Prior Director of Imagine Films Entertainment, Will Vinton Studios, and Cinebase Software
- Member of the Academy of Television Arts and Sciences and Academy Foundation
- B.A., Yale; J.D., UCLA School of Law

Amy Newmark

- 30 years of media and telecommunications industry and investment banking experience
- Current Publisher, Editor-in-Chief and Author of Chicken Soup for the Soul
- Published more than 150 Chicken Soup for the Soul books since 2008
- Founded and managed successful hedge fund
- Managing Director – CJ Lawrence, top ranked telecom analyst
- 10 years of experience on various technology company boards
- A.B., Harvard University; CFA

Christina Weiss Lurie

- Multi-faceted career spans the worlds of sports, entertainment and philanthropy
- Owner of Philadelphia Eagles and founder of Eagles Charitable Foundation
- Two-time Oscar award-winning film producer
- Co-founder of independent film company, Tango Pictures
- B.A., Yale University

Diana Wilkin

- Over 20 years of experience in the media industry
- Managing Director of Twelve 24 Media, a broadcast and media consulting firm
- Former President of CBS Affiliate Relations, responsible for network agreements with all major broadcast television station groups
- B.S., University of Southern California



Thank you!

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PRODUCTION: TV SERIES

Currently On-Air / In Production for 2018

Title	Theme	Network	Status
Being Dad	Parenting	Netflix	Streaming
Vacation Rental Potential	Travel, Home	A&E, FYI	Season 2 In Production
The New Americans	Compassion	The CW, APlus.com	On Air
Going From Broke	Millennials, Finance	TBD	In Production
Chicken Soup for the Soul's Hidden Heroes Season 4	Kindness	TBD	In Production
Chicken Soup for the Soul's Animal Tales	Pets	The CW	On Air

In Development

A growing pipeline of long- and short-form projects in various stages of development covering a variety of themes including, but not limited to:

Title	Theme	Title	Theme
Hero House	Home, Veterans	Brighter Things	News
Extreme Community Make Better	Social Experiment, Kindness, Home	Behind the Seams	Social Experiment, Documentary
RAK'd	Social Experiment, Kindness	New Leash on Life	Pets
Animal Rescue Live	Pets	No Restaurant Required	Epicurean, Travel
Cities, Burbs or Sticks	Real Estate, Travel, Home	Pet Caves	Pets
Secret Life of Babies	Parenting, Comedy	Together She Stands	Social Experiment
Weird History of Cool Stuff	Lifestyle, History, Science	Late Night Snack	Epicurean, Home

PRODUCTION: SPONSORS

Sponsorship from **household names** is an important source of funding that is **secured prior to production** of long-form and short-form content.

Consumers recognize brands in a positive light when associated with uplifting, authentic content.

