



BEATIFY WHITEPAPER

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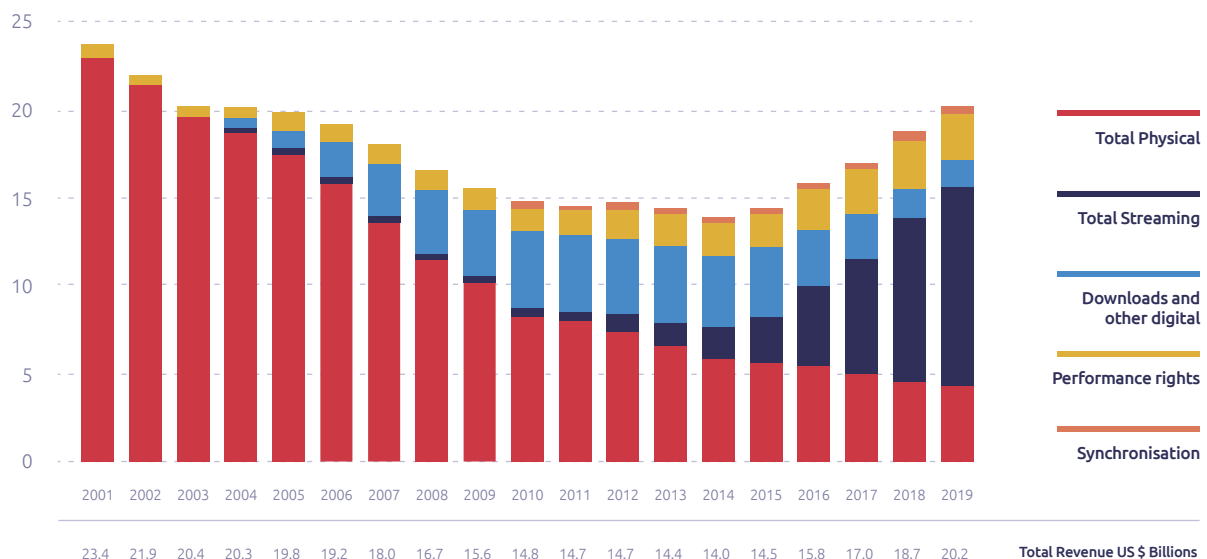
1.0 State of the Union

According to PRS Newswire, The global **music streaming market** size is estimated **to reach USD 76.9 billion by 2027**, . The market is expected **to expand at a CAGR of 17.8% from 2020 to 2027**. The growing adoption of digital music services is one of the key factors driving the market. Thanks to the flexibility and ease of use offered by various music applications. The industry has witnessed a notable shift from traditional viewership to online content consumption over the last decade. This is owing to the availability of vast databases of audio and video across streaming platforms.

Furthermore, the industry is expected to witness significant growth amidst the COVID-19 pandemic globally, as most of the outdoor leisure activities are on a standstill. The download and usage of music streaming apps have been on the rise since lockdowns were imposed across several countries severely affected by the pandemic. For instance, Spotify witnessed an upsurge in its monthly active users by 29.0% year-on-year to 299 million users in the second quarter of 2020. The increasing rate of digitalization and the rise in the adoption of digital music are fueling the industry's growth.

The app segment dominated the market and accounted for the largest revenue share in 2019. This segment is expected to continue its dominance over the forecast period. This is attributed to the availability of thousands of soundtracks on applications that can be streamed for free. Users can also purchase selective songs available on these applications. The songs specifically dominated the market and accounted for the largest revenue

Global Recorded Music Industry Revenues 2001 - 2009 (US \$ Billions)



share in 2019. This is attributed to an increasing number of commercial endusers including pubs, restaurants, cafes, and gymnasiums, who play songs in their commercial places for entertainment. Rising consumer preference for listening to songs while exercising, commuting, working, and doing household chores is driving the segment.

Musicbusinessworldwide.com states:

The global recorded music industry generated \$20.2bn in wholesale.

This figure was up 8.2% on the prior year (\$18.7bn), according to official industry data revealed in the latest IFPI Global Music Report today (May 4). Bright spots for record companies in 2019 included a softening of physical music revenue declines – down by just 5.3% year-on-year to \$4.4bn.

This physical fall was more than offset by growth in streaming formats (including video and audio), which generated \$11.4bn last year, up 22.9% YoY. Money generated by streaming accounted for more than half (56.1%) of all global recorded music revenues. The number of paid streaming accounts globally rose to 341 million, up 33.5% year-on-year (i.e. up 86m from 255m in 2019). Previous IFPI reports have suggested that the number of users of paid-for subscription services grew from 176m in 2017 to 255m in 2018 – a jump of 79m.



BEATIFY

Our mission is to unlock the potential of human ingenuity - by giving creatives an open and fair trade of their art and billions of inspired people the opportunity to enjoy and contribute to it.

2.0 The Problem

Musicians at the top of the music business are complaining about the Spotify streaming model

(Taylor Swift 2015/Bob Dylan 2020/CSNY 2020)

According to RollingStone.com in 2018, artists and record labels were paid 1.1% less of the total money handed over by US consumers to music “retailers” – a sector now dominated by streaming services – than in 2016. That percentage stat might not sound hugely noteworthy but think on this: 1.1% of the total music retail revenues in the US last year (\$9.8 billion) equates to \$108 million.

Theverge.com says this

“Recently, a musician signed to a major indie label told me they were owed up to \$40,000 in song royalties they would never be able to collect. It was not that they had missed out on payments for a single song — it was that they had missed out on payments for 70 songs, going back at least six years

The problem, they said, was metadata. In the music world, metadata most commonly refers to the song credits you see on services like Spotify or Apple Music, but it also includes all the underlying information tied to a released song or album, including titles, songwriter and producer names, the publisher(s), the record label, and more.

That information needs to be synchronized across all kinds of industry databases to make sure that when you play a song, the right people are identified and paid. And often, they aren't.

Metadata sounds like one of the smallest, most boring things in music. But as it turns out, it's one of the most important, complex, and broken, leaving many musicians unable to get paid for their work. "Every second that goes by and it's not fixed, I'm dripping pennies," said the musician, who asked to remain anonymous because of "the repercussions of even mentioning that this type of thing happens."



Reference link

<https://www.theverge.com/2019/5/29/18531476/music-industry-song-royalties-metadata-credit-problems>

Mainstream musicians that you know, and love are shouting out about poor streaming revenues, corporate greed and lack of metadata infrastructure. Petitions and causes like #BoycottSpotify are indicative of our marketplace.

There are 25 million artists that can't afford Pay-for-play playlisting are doing even worse. What if there was a better way to sell music? A fair way. Where the cream rises to the top, where musicians can feel good about making art and commerce merge once again.

3.0 The Solution

Beatify is a content streaming service utilizing block chain technology that lets fans contribute to the careers of their favourite musicians in a direct and real way. It streamlines the process of royalty and song payments, protects intellectual property, and pays the musician in real time! It offers users a unique way to experience their favourite Musicians/Creators and gives the Musicians/Creators complete control of their own musical wallet.

Metadata ensures proper and simple payable/receivables in the form of a smart contract and give 10x greater revenue to artists. This is only available using today's emerging technology.

3.1 Users

We have 2 kinds of main users. **Consumers and Creators.**

The 1st is the Consumer. Consumers are music fans who follow their favourite musicians on all social media platforms. They have an account and make purchases of music (download or stream). They enjoy leaderboards and additional stats and content Consumers will feel more engaged with the artist as they directly contributed to them that day, they can find new music or check out top selling artists for the day/week/month etc., they can read music blogs etc.

The 2nd user is a Creator. The creator has a piece of content (a song) and they create an account and open a wallet. They upload their song, and their song gets issued 10k coins as an early adopter. They have a dashboard where they can change their profile, +/- content, update their status etc., external links etc. They can also see their transactions and monetization of their work. They also receive stats on traffic, the blockchain, market shares etc.)

- ▶ **Freemium subscription - \$0** - Uses advertising to tokenize freemium users. Limited features
- ▶ **Regular Subscription - \$6.99/mo.** No ads, limited features
- ▶ **Premium Subscription - \$10.99.** No ads, unlimited streaming
- ▶ **Stakeholders (famous musicians/influencer status – Staking coins)**
List on 2 or more exchanges

 **1 coin = \$.007**
(@100% artist royalty)

 **1 stream = \$ 0.014**
(\$.005x2) (receivable/payable @ 100% royalty rate)

4.0 Who's Game?

Right now, Spotify is the big kid on the music block. There more equitable and similar streaming services who may pick up, but it still won't solve other various issues. Issues such as percentage and streaming revenue, issues such as pay to play and playlisting. Also, the direct and simple contract aspect resolves many, many publishing and copyright issues.

A shared ledger on a simple contract is FAR superior the archaic method of publishing and collective rights associations.

Self publish with a smart contract and get paid. Simple. There are a few other blockchain music companies who are addressing issues of management and supply chain paradigms, but only 3 other larger players in this particular streaming domain.



<https://emanate.live/home>

Emanate is built on the world's fastest public distributed ledger and computing technology, the EOSIO opensource software. Artist payments are sent instantly around the globe using a stable cryptographic asset, and our Emanate 'EMT' token is used for access and governance. As an artist, label or listener, you don't have to get involved at this level... but if you do there is plenty to discover

The main problem I see with Emanate is that it isn't user friendly. I see a lot about the blockchain and not much about the artists. As a fan I want to see the artist and work right away. I might not even care about the blockchain. I might feel comfortable with a basic digital or four square checkout. So the user experience is lacking here.



<https://opus.audio/>

By basing the OPUS Player the Ethereum blockchain and storing all the tracks on IPFS, there is no central server and so the storage costs are drastically reduced. This allows for more of the revenue to go directly to the artist, in a more secure, transparent way than ever before.

So same thing on this website, there is no music on the site and only technical info. I downloaded their app and I get a java script error on my cell when trying to log in.



<https://audius.co/trending>

is perhaps the best looking and user experience I have seen so far. However, their stance on copyright is landing them in hot water according to google finance. They refuse to remove infringing material ideologically, and it keeps some musicians away. They are a dominating market share, Audius only has 10k downloads on Playstore.

As of this writing Audius has a Market Cap of \$18,368,441

4.1 How we get to there from here

There will be increasing fees for Consumers as the creator pool expands. 10% user fee will apply to all transactions (like a brokerage fee). Coin value will increase with usage and user interaction. Seemingly basic ways to monetize the service and ensure its growth potential. Advertisers would be an additional source (potentially)

4.2 How we get users

Luckily, we live near a large metropolitan area, in Toronto, where many creatives are looking for alternatives to Spotify. Seeing as there are no direct competitors in this market and with crypto being on the verge on mass acceptance, we will tap into the local demand for monetized service and fair distribution of music content. I personally know quite a few hit writers in Toronto including ones with current radio hits and know they would love the

opportunity to support the free and fair trade of their work. We will target specific influencers in the community and offer them incentive to be an early adopter.

A social media campaign (paid for targeted advertising) is added, to bring awareness to a new product, to introduce new users to the idea that a broader audience exists and give the consumer/fan a unique and direct experience, including special tokens for concerts, or merchandise. The potential for private and custom content for a negotiated price is there too. Many musicians are already sharing #boycottspotify campaigns right now, which when presented with a better option, musicians will take it.

The user experience for the Creator becomes more interesting as they see wealth generation and pure market forces take place on their art for the first time in their lives.

An emphasis on Fair Trade work for them is important and would factor deeply into some forms of advertising.

It is in these ways the 2 users will interact, to create a new and prosperous eco system, which entertains us and makes us feel good about supporting the artists we love. Our competitive advantage is user experience and smart contracts, and fair-trade music.

4.3 Who is running this thing

Darryl Hillock graduated from Harris Institute for the Arts in 2003 right before the Napster boom. Darryl was lucky enough to work with the great Nick Blagona producing records until he opened and managed Bluewater Studios, a large format recording studio located in Downtown Toronto in 2004.

Darryl worked with many musicians, from world class acts to local musicians.



- Darryl Hillock

In 2008 Darryl purchased Arcadia Academy of Music in Newmarket where he employed over 40 professional musicians and provided lessons to over 400 students weekly, he mentored and taught many graduates of post secondary music degrees, while s producing music for artists.

In 2017 Darryl Co-founded HWY 11 Entertainment. A management service and boutique record label. Louisa Barbosa is still currently managed by HWY 11 and had performances at Scotia Bank Arena this year and was also a featured in a huge Best Buy campaign for back to school.

In 2019, Darryl sold his Arcadia franchise to embark on a new musical journey. To try and bring crypto to mass adoption through fair trade ideology and smart contracts, to allow musicians full control over their creative work and profit directly from their work for the first time, ever.

5.0 TECHNOLOGY

BEATIFY

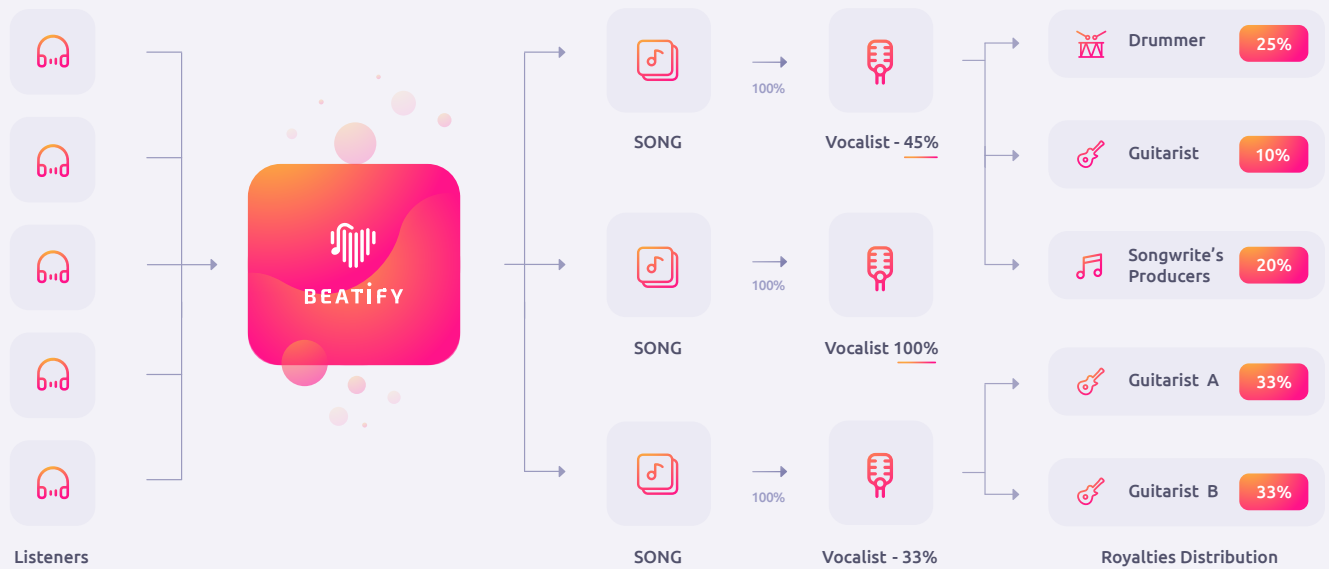
CURRENT LEGACY SYSTEM PAYS MUSICIANS A SMALL FRACTIONS OF TOTAL REVENUE



5.1 Token Model

BEATIFY

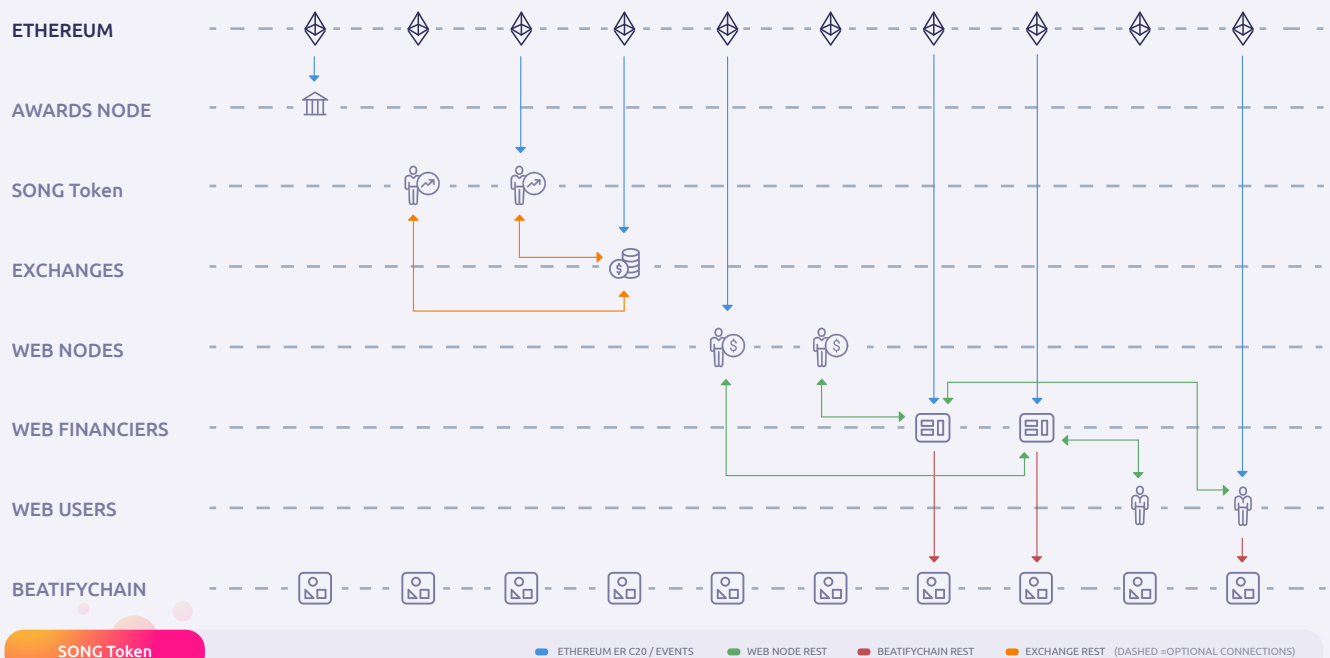
TOKEN MODEL



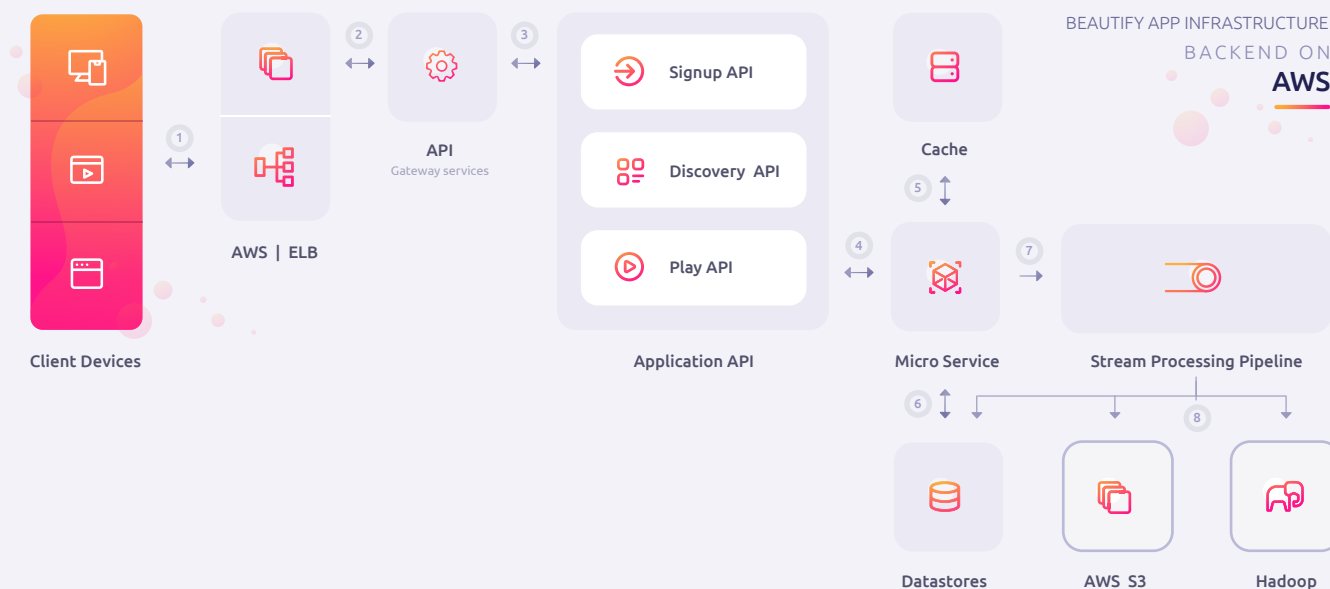
5.2 Token Architecture

BEATIFY

TOKEN INFRASTRUCTURE



5.3 App/Web Architecture



BEATIFY token is fully ERC20 compliant and will be available for purchase with ETH. **Symbol: \$SONG Base token price upon the launch of the crowdsale will be set to \$ 0.05 USD exchange rate will be locked based on June 1, 2021 market exchange rate** and will be valid for the entire time of the crowd sale.

Unlike many other projects using just an idea to raise funds via token crowd sales or initial coin offerings, without an actual product or at least a proof of concept, Beatify is up and running. Beatify already has a user base, established business partnerships and media coverage.

The project was bootstrapped with founders' own savings. The funds were used to build from ground up by creating wire frames , mock up design, developing app for iOS and Android and designing most advanced cloud architecture for the streaming. Our team have spend months of time to build the initial database of musicians.



Contributors agree with Terms of Service published on
www.Beatify.audio/TOS

NFTs are an exciting frontier within the digital music economy. They are a new, powerful tool for both artists and fans. They are used to share new and unique work from your favourite artist, crowdfund concept albums and cross-artist collaborations, create limited album art, inserts, and experiential media, drop backstage passes to lucky super fan.

You can mint a one off NFT for your fans or you can submit them to our BEATIFY FAN pack!

6.0 Announcing BEATIFY FAN Collectibles

BEATIFY offers NFT FAN packs for your favourite genre of music! Buy and collect your favourite musician's work! Win them all! Open your pack and discover your next favourite artist or win a new collectible from your current favourite artist.

BEATIFY FAN Collectibles is the best way to bring NFT collectibles directly to your fans. Showcase your favorite NFTs or sell them in a marketplace. This is a great way to personalize your profile or give your most loyal listeners exclusive drops on limited edition sales, concerts, albums, tickets, digital art, and more.

How to Use them

If unlocked, you can start adding NFTs by connecting a third-party wallet. In the BEATIFY marketplace!

Collectibles for Fans

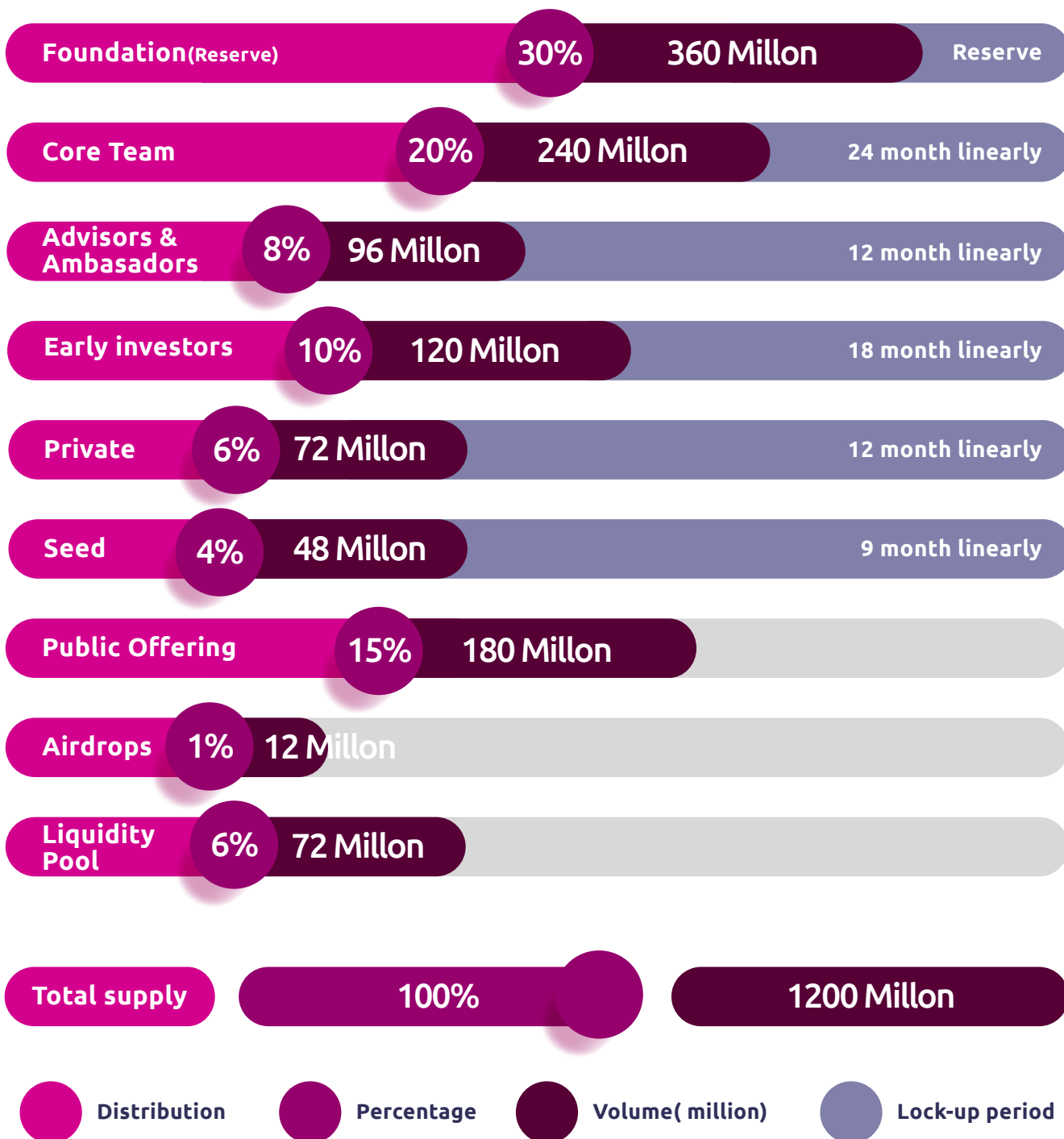
Collectibles are one of the best ways to personalize your profile and showcase your one-of-a-kind NFTs. Showcase your latest SOFTWARE drop. Rock a Cryptoberry, Display your Cryptofan badge! Your collectibles are yours. Show your friends how you helped build a bands brand, show off you collectible assets! Over time, BEATIFY FAN Collectibles will support more interactive experiences between creators and fans. Music, is one of the core breakout applications of NFTs. This is just the start.
Music Reborn

Help Build Beatify Collectibles

We're always looking to support those going above and beyond to show what makes Beatify a great fit for your Creator Economy. If you're keen to explore future partnership opportunities, please reach out to darryl@beatifyaudio.com

Happy collecting!

6.1 SONG Token supply and distribution



6.2 Tokenomy

A \$SONG lets our community own and govern their work, allows for greater network security and exclusive feature access.





The Beatify protocol gives everyone the freedom to share, monetize, and listen to any audio. Thanks to \$SONG, our users can earn a voice in the platform's future through active contributions to the network.

Our Spotify alternative helps artists monetize their work in creative ways by deeper engagement to their fans. A \$SONG will create a better future by streaming and giving users the means to shape Beatify as the recipients of \$SONG tokens.

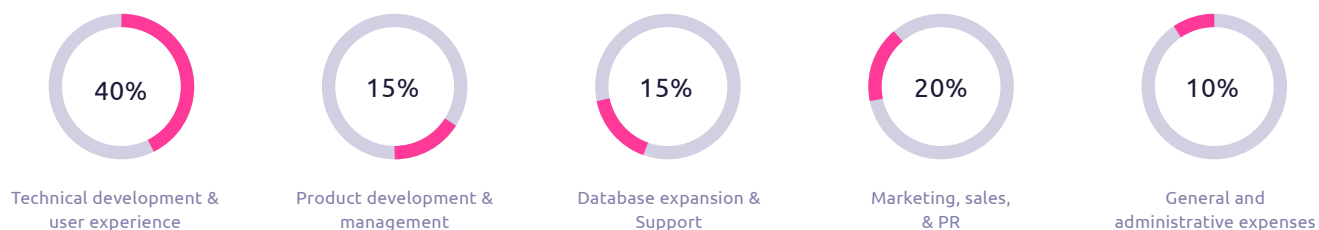
The Beatify will live forever, owned and operated by a decentralized community of artists, developers, and fans collaborating to defend the world's music catalog.

Use \$SONG to secure the platform, and in return receive a share of network fees, governance weight, and exclusive feature unlocks.

Early contributors will be rewarded with a discount. The discount rate will drop with every week, starting at 80 % and ending with 0% on the last week of the IDO

			Available	Lock-up Period
Angel	\$0.015		120 M	18 MONTH
Private	\$0.05		72 M	12 MONTH
Seed	\$0.10		48 M	9 MONTH
Public round	\$0.30		180 M	1 MONTH

10.04 Fund Distribution



7.0 IDO

We will create a smart contract that will handle the whole IDO process automatically. Main features of the smart contract will be:

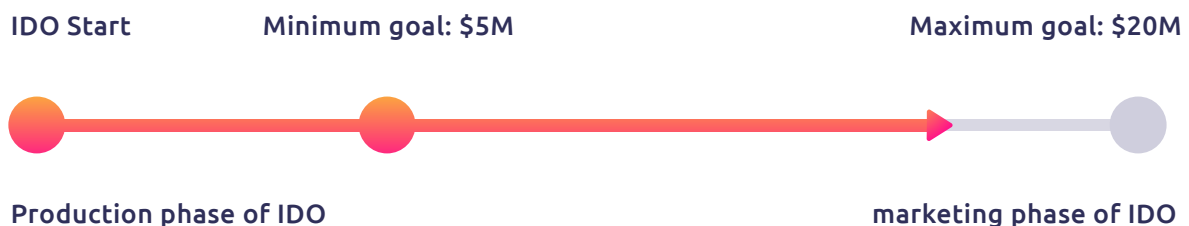
The smart contract will have a security measure for the contributors. If the minimum goal is not reached, we will not have access to the funds, and participating contributors will get a full refund. This measure protects the contributors from fraud and eliminates the need for an escrow

We are against uncapped IDOs, because we believe the company should raise the amount of money it needs to accomplish the goals from the roadmap. Furthermore, uncapped IDOs turned out to be harmful for the tokenized economy, often driven by greed and taken advantage of by the hype.

We strive to deliver our features as comprehensive as possible, which is why we made product and technical development a priority of our operations. This decision is strongly reflected in our financial strategy that is divided into two phases.

● The development cap defines the maximum amount of funds, needed to accomplish the development goals, defined in our roadmap. A portion of the funds is also reserved for the initial marketing campaign on a smaller scale.

● The marketing cap is intended to cover the cost of marketing, namely direct sales, and the launch of a global PR and advertising campaign. With the service firmly in place, our main goal in the second phase is to spread the word about Beatify all over the world.



In case the IDO does not reach the envisioned amount, none of the development or marketing activities will be completely omitted, but the dynamics of their execution might change. We'll rely on operating profits to fuel growth. If needed, our operations will only be scaled down to extend the runway far enough to achieve all development and marketing goals we've set.

Unsold tokens will be transferred into the marketing budget. Tokens will be locked into a smart contract and accessible after one year, when the global marketing campaign will begin. The lockdown is to prove the contributors we believe in the value of the Beatify tokens (\$SONG) and as reassurance that the tokens won't be sold immediately and will be spent only for the marketing and sales activities.

The IDO contract will be directly linked to the Token contract so that instant issuance of tokens will be possible. Users will be able to see in real time how many tokens they will get in return to their contribution and will not need to wait for an extended period of time to get them (sending will be enabled immediately after IDO ends).

8.0 Roadmap



9.0 The Team



Darryl Hillock

Director/CEO

 <https://www.linkedin.com/in/darryl-hillock/>

Darryl Hillock graduated from Harris Institute for the Arts in 2003 right before the Napster boom. Darryl was lucky enough to work with the great Nick Blagona producing records until he opened and managed Bluewater Studios, a large format recording studio located in Downtown Toronto in 2004. Darryl worked with many musicians, from world class acts to local musicians.

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Bill Katsavos

CFO

 <https://www.linkedin.com/in/bill-katsavos-cpa-cma-1b105218/>

Bill is an experienced finance professional with a proven track record of process improvement through successful change management.

Bill graduated from Laurier University with a BA. in economics, and then got his CPA in 2005. Bill started at Scholastic, one of Canada's leading publishers of books and educational resources where he worked as a Senior Financial Analyst until July 2016 when he was asked to be a senior manager for their financial planning and analysis team.

Budgeting/Forecasting, analytical problem solving, reporting and strong presentation skills are just a few things that Bill brings to the table. Complemented by a growth mindset and positive attitude, each challenge is met with energy and passion.

9.0 The Team



Patti West

Executive Advisor/Secretary

Patti graduated with her diploma in business in 2001 and worked as a tax/mortgage consultant until 2005 when she returned to school to pursue an art degree from Ontario College of Art and Design. She curated in Toronto art galleries and was one of the first artists in the world to develop a live streaming art gallery.

Patti helped to found Arcadia Academy of Music in Newmarket Ontario where she was manager of operations/accounting. Patti now works for BDO handling outsourcing, corporate accounts and book keeping.



Wen Yan

Blockchain Advisor

 <https://www.linkedin.com/in/wenyanqin/>

Wenyan Qin has more than 21 years of experience working in the technology sector of corporation like IBM, BMO Capital Markets, John Hancock financial Services, Manulife Financial, Envestbank co ltd, Raindb Technologies, North America Blockchain Foundation, Canadian Digital Asset Exchange Inc and has worked as a General Manager in the Blockchain Division of Envestbank.

He is the founder of 4 companies namely, Canadian Digital Asset Exchange., North American Blockchain Foundation and Raindb Technologies Inc and CoinShark Exchange. He is also a partner at BlockchainMind, which is a faster growing Blockchain startup in Toronto. He believes in the concept of innovation and is looking to restructure the traditional financial system.

9.0 The Team



Aryan Nava

Application architect

 <https://www.linkedin.com/in/aryannava/>

Founder of BlockchainMind Inc (<https://blockchainmind.com>) and CoinShark. BlockchainMind startup have developed the first hardware wallet in Canada and currently working with Beatify with blockchain as primary components. Highly skilled in Cloud/Blockchain and Software/Hardware development in Blockchain domain and has more than 10 years working experience in Capital Market. (Largest Pension Fund and Stock Exchange in Canada)



Anu Gajeeban

Project Manager

 <https://www.linkedin.com/in/anu-gajeeban/>

Manage business operations, vendor relationships, client relationships, business development initiatives, and IT consulting & support needs.

- Management & Corporate Governance also responsible to help create and execute unique and powerful strategies for our team of professionals and empowering our incredible Team.
- Provide strategic direction and operations oversight for a variety of internal and external needs including managed services. Help develop your smart contracts, set up your business in ICO friendly nations and prepare white papers.
- Digital marketing strategy and growth hacking for Blockchain and additionally ICO projects
- ICO Expert-as-a-Service for startups and investors for tokenize Business
- Critical upcoming ICO Project/White Paper Review (for investors and startups)
- Technological Validation from Architectural and Development perspectives
- Ecosystem Building/Evaluation
- Competitive Analysis (operational model; functionality; etc.)
- Business Model Tokenization
- Tokenized Structuring Analysis
- Token Generation Event
- ICO Staging
- Financial Model, Regulatory, Security & Scalability Assessment
- Management & Corporate Governance
- AML/KYC Compliance Assessment
- Escrow Service Assistance
- Marketing & Promotion

9.0 The Team



Chethan Sreenivas

Blockchain Architect Beatify

 <https://www.linkedin.com/in/s-chethan/>

9+ Years of experience in roles such as Blockchain Architect, Cloud Engineer, Application Architect, Administrator and Designer in distributed industry sectors and verticals. Was responsible for smart contracts implementation, building and designing solutions that leverage cross-asset frameworks and concepts.



Harish Kumar

Product Manager UI/UX

 <https://www.linkedin.com/in/harishdesigner/>

 <https://www.harishdesignk.com/>

Visual Designer with over 11 years of experience in producing high quality graphic design for both digital and print medium. Over their years I have designed and developed creative elements, varying complexity for both national and international brands.



Daisy Wang

Business Development Manager

 <https://www.linkedin.com/in/daisy-wang1/>

10 Ambassadors



Paul Linney

BEATIFY UK

<https://www.linkedin.com/company/spectrum-disco-paul-linney/>

https://www.instagram.com/paul_linney/

Paul Linney is available for UK and international hire and can provide the soundtrack for your corporate or private event. He regularly plays in both London and Ibiza topped up with gigs around Europe, Bali and Zanzibar.

DJ hire (disc jockey) and mobile disco hire for your exclusive Surrey Wedding Disco, Private Party Xmas Party or London corporate event or Ibiza themed party where music is taken seriously, be it 80's, 90's or the latest club tunes from Ibiza or old - see my DJ Blog for examples. From offering musical creativeness for your wedding and composing the soundtrack to your day, to helping produce a great one of a kind atmosphere for a private party or corporate event. Paul Linney is the event DJ.



Rusty Egan

BEATIFY UK

<https://www.linkedin.com/in/rustyegan/>

<https://www.instagram.com/rustyegan/>

Rusty Egan is a musician DJ writing and producing and remixing music and performing Live and DJ Sets at festivals and events. Music Supervisor on Film and TV and championed new Blockchain Supported platforms for new music ownership www.beatifyaudio.com 1st of many disrupters



Leo Bakhshi

BEATIFY CANADA

<https://www.linkedin.com/in/leo-bakhshi>

Driven Entrepreneur and Creative Mind. Experienced as freelance Sound Engineer and Live Sound Technician with Newmarket High School. History of working in the Music production industry. Experience with growing an event production label along side a record label. Skilled in AutoCAD, SolidWorks, and Logic Pro X. Strong Suits include Public Speaking, Sales, and Leadership.

High School Diploma from Newmarket High School in Mechanical/architectural design and construction major. Musical Education from Arcadia Academy of Music In Contemporary Piano and Music Theory.

10 Ambassadors



Gary Whitaker

BEATIFY USA

 <https://www.linkedin.com/in/gary-whitaker-266b1068/>

 https://www.instagram.com/gary_whitaker05/



Catrine Christensen

BEATIFY DENMARK

 <https://www.linkedin.com/in/catrine-christensen/>

 <http://www.softwavemusic.com/>

11. Contact Us



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<https://www.instagram.com/beat.ify/>



<https://www.facebook.com/beatifyaudio/>



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