



ICO White Paper - Version 0.2, published 1st August 2017

For transparency, previous versions of this white paper are available to view at www.7ype.com/ico/whitepaper

Elevator Pitch:

Producing an ever growing slate of feature films with Ethereum based cryptocurrency tokens.

Tell me more!

7ype is a unique, forward thinking and innovative way for feature films to be financed by supporters and fans, which blends the best benefits of crowdfunding donations and avoids the pitfalls of film “investing”, whilst allowing supporters to share in the success of the films.

It uses an Ethereum based token called a “7ype coin” and smart contracts to allow honesty and transparency in how funds are spent, and to allow supporters to retain or increase value.

There are many films already on board to use the technology, including several that are near completion. Supporters can use 7ype coins to get their name in the credits, invites to premiere screenings, limited edition DVDs and Blu-rays. They can even get producer credits, or company production credits and logos attached to the films and trailers.

7ype coins are limited to a small pool which will never be increased, and films produced will have a steadily larger budget and more star power, so coins should increase in resale/trade value over time.

How can I get involved?

Our official website is www.7ype.com and we also own www.7ype.co.uk which just redirects to the dot-com. You can join our official email mailing list on the site if you wish to be kept up to date with the ICO launch and our projects, and our official Twitter account is [www.twitter.com/7ypecoin](https://twitter.com/7ypecoin).

Safety notice:

Due to the popularity of ICOs and the relative anonymity of cryptocurrencies, it has sadly become common for fake/clone websites to appear online, or for people to impersonate an ICO company member to try to trick you out of your ETH. Please be vigilant and only ever send ETH to the addresses and contacts listed on our website. *We will never list payment details on other websites or social media.*

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About this “simplified” white paper:

This is a simplified version of the white paper, for the early ICO period, limited to a bite-sized twenty pages. The full version forthcoming will have much more information after the first twenty pages, mostly expansions on ideas and points and explanations and proof of certain concepts. Keep an eye out on 7type.com and our twitter feed @7typecoin for when the updates of these white papers go live.

TL/DR:

For those for whom reading twenty pages is still a chore, I’ve got space here, so I’ll cut to the chase. This is an ICO raising money for a film producing slate. My name is *Samuel Victor*. I’ve been an actor in some major “Hollywood” films (I won’t plug them here to avoid copyright, but see my *IMDb* page), produced over 25 feature films, been twice recognised by *BAFTA*, rapped with *D12*, oh, and I’m super humble!

Our token is the *7type Coin*. They are limited to 100,000 *ever* and this is a capped sale. The coins can be used to pay for on screen and *IMDb* credits, limited edition DVDs, and other perks in films similar to donating on *Kickstarter*, but the difference is, you get them returned to you once the films are released, and the films will get ever bigger and more ambitious, meaning the coins should raise in value over time.

At the time of publishing, the ICO is in full swing! You have until the end of 27th August 2017 to participate!

If you are an ICO investor, and simply want to buy coins no questions asked, before 28/07/17, you can buy 7type coins for just 0.1 ETH each, simply by sending ETH to 7typecoin.eth

Not your typical ICO white paper

I imagine that there are going to be two types (7types?) of people who read this ICO white paper:

1. Those who are into Ethereum and ICO investing, and have no idea who I am, and
2. Those who know who I am, but have no idea what Ethereum or an ICO is!

I appreciate that of course there is going to be some cross-over, but in general, this white paper will have to have a rather clunky open as we get everybody starting on the same page.

For those used to reading ICO white papers, this is probably going to be a little less formal than you are used to. I want this to be as “plain English” as possible, and also as honest, open and transparent as I am able to make it. I’ll try and explain everything simply first, with more detail later for those who want it.

A large part of whether you decide that this token (our “7type coin”) has any value to you will depend on how much you believe in me personally, and my ability to follow through on the plan out-laid in this white paper, so it makes sense that much of this will be in first person, as if its me talking to you directly. Because, really, it is. I have a nice core team of film industry buddies that I have built over the years by working out who’s good at their job, reliable and honest. But at the end of the day, on this project, the buck stops with me.

In this paper, there is also going to be significantly less hype, promises of “future changing” technologies or huge returns. This doesn’t mean that I’m not hugely excited by this project (spoilers: I am), or that I don’t think it has value (I do), or that it isn’t completely unique (it is!).

I spend a lot of time reading the *Ethereum*, *EthTrader* and *EtherMiner* subreddits and watching *YouTube* videos on cryptocurrencies, and I notice that many people feel that some ICOs can seem greedy, dishonest or unclear. Others expect you to see speculative value in as yet undeveloped products and services. I hope to avoid such pitfalls, whilst retaining an interesting and exciting proposition.

To be clear from the start:

- This ICO is not speculative about future technologies not invented yet, it starts *now*. Today.
- We are *not* trying to raise “moon money”! We are capped at just 50,000 coins for sale, at a maximum initial value of 5000 ETH – or just 2500 ETH if we sell out early.
- I am not making promises of equity shares in business profits. This would render the project illegal in several countries (many ICOs conveniently gloss over this!) However:
- The amount of tokens is very limited, and they have a desirable, real world application, and the projects utilising them will grow in ambition and budget. The combination of these factors should mean an increasing value to trade the tokens on Exchanges or via private sales in the future.

About “Investing” in ICOs

It is common to hear stories of people buying tokens in ICOs, then having them jump in value, cashing out and making a lot of money. However, this is risky and is essentially speculative gambling. In general ICOs are not regulated by government organisations, and there are usually no investor protections.

I intend this crowd sale ICO to be different, in that I am hopefully launching a niche token that people will buy because it holds value to them and they actually want to use it, rather than just trade it at the soonest chance they get. *I am not selling a company share, equity or security*. This is a token which has a real world application, but you can choose to resell in the future should you wish. Its an important distinction.

Whilst I have designed this project so that the token should retain and hopefully increase in value, I am not a financial advisor, fiduciary, accountant or lawyer, and *none of this white paper should be considered financial or legal advice*. Obvious, yes - but I felt I should be clear and upfront.

For those who know me and my work, but don't know ETH and ICOs:

Those familiar with these concepts can skip to the next page. Thanks for bearing with us!

What is an ICO?

ICO stands for *Initial Coin Offering*. It is similar in many ways to an IPO – an *Initial Public Offering*, which businesses use to sell shares to raise funds. However, there are some key differences.

ICOs are a lot easier, cheaper and faster for the general public to get involved in. Each “share” is in the form of a “token”, and these are often very cheap during the ICO launch. For example, our token, the “7type coin” can be bought from as little as 0.05 ETH each, which at the time of writing is just under £15, €17 or \$19 US. These tokens can eventually be traded on crypto currency exchanges and can often raise in value over time.

Both an advantage and a disadvantage of ICOs is that in general they are not regulated. It is easy and cheap to start one, without that project having huge legal fees, and months of regulation applications and approvals. This works particularly well for industries which are very fast moving such as technology and entertainment businesses. But as previously stated, there are no investor protections, and there is a higher risk.

Because of this, ICOs are often referred to as a “*cryptocurrency crowd sale*”. They can be thought of as similar to *Kickstarter* and *Indiegogo* crowdfunding, but with the significant bonus that your tokens that you bought can in the future be resold or traded, and they may go up in value.

TL/DR: *ICOs are a mix of a donation (like Kickstarter) and investment (like shares).* You can support projects that you believe in, and if the project is successful, you may be able to get your money back or even make a profit by trading your tokens – in our case “7type coins”.

What is a Cryptocurrency?

A cryptocurrency is a digital currency which operates independently of any central bank, mint, government or organisation. There are many advantages to this – it means that the currency cannot be manipulated by people that you do not trust – for example with fiat currencies like the Pound, Dollar or Euro, any time a government chooses to do so, they can change how much the currency is worth – either directly, or by methods like quantitative easing, which reduces debt for the country but badly affects average citizens.

Another advantage is that transactions do not need a “middle man” to approve them, you own your own virtual wallet and act as your own bank – reducing times, fees, and eliminating the possibility of an organisation deciding to not give you access to your own money.

Perhaps the best advantage of cryptocurrencies is that they are not affected by world boundaries. The price is the same in every single country, putting everyone on even ground.

The first and most famous Cryptocurrency was *Bitcoin*, but *Ethereum* is likely to overtake its market cap.

What is Ethereum?

Ethereum is an open source, decentralised computing platform, with smart contracts. Many believe that it will replace the current financial, and even internet systems. It is often called the “*World's Computer*”.

The cryptocurrency “*Ether*” (*ETH*) is used both for payments on the network, and as a store of value, similar to Bitcoin, but with several major advantages – its much faster and transaction fees are significantly less.

Major companies in the financial (*Santander*, *JP Morgan*, *ING*), tech (*Microsoft*, *Intel*, *Samsung*), and other (*BP*, *Toyota*) industries are investing in the system, and even governments of entire countries are on board.

An Introduction to Me

So all these pages in and I've not introduced myself, I apologise...

My name is *Samuel Victor*. I'm 35 years old, married, with two kids. I live in *Cardiff*, the capital city of *Wales*. I am a film producer, director, writer, actor and rapper. Here's a picture of me filming at *Pinewood Studios*. I don't at all consider myself a celebrity, but certain others with very low expectations do!



I started in the music industry when I was 16, and have won several awards, competitions and accolades. I have ghost written and produced for major artists and labels in the United Kingdom and United States. As a solo artist I have worked with multi-platinum artists including *D12*, *R Kelly*, *T Pain*, *Akon*, *Public Enemy* and others, and have had my music played on *BBC Radio One*, and music videos on major TV channels.

More recently I have rapped with “artist of the moment” *Stormzy* on his social media accounts, and due to the phenomenal response I'm recording a new album with several big guest artists, the first single of which is out now on *iTunes*, *Spotify*, *Amazon* and *HMV*, and the *VEVO* video has well over 350K views and counting.

As an actor I have had speaking parts in “Hollywood” films, and major British films, as you can see on my *IMDb* profile (<http://imdb.me/samuelvictor>). I've had lead roles in several independent films alongside many well known faces, and I am signed up to play some big parts in several feature films over the next few years.

Elsewhere in the film industry I have produced over 25 feature films and directed a few as well, not to mention countless music videos. I've personally produced features with budgets from just a few thousand to over \$3 million, and often starring some famous faces. The very first feature that I wrote, produced and directed on a practically zero budget (*The Perfect Love Song*) received two bursaries from *BAFTA*, and was screened by the *British Film Institute* for Valentines Day.

I studied film production, direction and sales at the *Hollywood Film Institute* Los Angeles with *Dov Simens* (who taught *Quentin Tarantino* before he made *Reservoir Dogs* and *Guy Ritchie* before he made *Lock Stock and Two Smoking Barrels*) and in London with *Raindance* founder, and best selling author, *Elliot Grove*.

I've studied visual effects with *Oscar* winning artist *Paul J. Franklin* (*Captain America: Civil War*, *Inception*, *Interstellar*, *The Dark Knight Trilogy* and many others) and animation with *Don Bluth* (*The Land Before Time*, *Anastasia*, *An American Tail*) and *Richard Williams* (*Who Framed Roger Rabbit?*).

I am very well connected in the film industry and regularly attend premieres, film festivals and award ceremonies, including the *BAFTAs*. I am lucky enough to call many amazing and prolific producers, directors, writers and actors my friends, and am on first name terms with several big name stars. Also, for reasons that I've never quite established, *Barack Obama* follows me on *Twitter*. So there's that!

From an advertising and marketing perspective I've done freelance work for many major companies over the years including *Disney Channel*, *Disney Store* and *Disneyland Paris*, *Microsoft*, *Sony Music*, *Sony Bravia*, the *BBC*, *Hamleys*, *Toys R Us*, *Ladbrokes*, *Drink Aware* and many others. I've also had articles published in newspapers, print magazines and websites over the years on a wide variety of topics.

I'm pretty well versed in technology and computing – I've been programming since I was nine years old and ran several online businesses as far back as the 1990s. I got into cryptocurrencies in 2011 with *Bitcoin*, and am both an investor (and “hodler”) in *ETH* and an active *Ethereum* miner.

A quick note (because I'm British!)

I'm British, and we have a tendency to think that bragging about your achievements is distasteful. Please don't think that I am boasting or name dropping (though I guess I *am* doing the latter). The purpose in that information dump was to hopefully show that I am 100% able to do the things I am promising in this white paper. We're not starting from nothing as many ICOs do, I am already actively producing feature films.

I'm also aware that some of this might sound far fetched and people might be sceptical, but its all true and later in this white paper, for those who want proof I'll explain how and why I got to be in this position, and give more details so things can be properly verified for those who like to do so. But for now I'd say have a look at the pictures on my *IMDb* page to get a small idea of the kind of things I've done over the years.

Problems that we hope to solve with this ICO and token

It is often said that the best ICOs are ones that solve a current problem, and ask anyone in the film world about film financing and sales, and they will tell you that there are several huge problems with how the system currently works. I've been in this business for nearly ten years now, and been speaking to producers, executive producers, finance companies, distributors and sales agents for just as long. I know people who have financed and sold films made on a shoestring £500 budget, and am good friends with other who have spent several million on their projects, and of course every thing in-between. I have even talked at length with several executive producers of "Hollywood" films who claim budgets in the hundreds of millions, and they all come back to the same problems. The system as we know it is pretty broken.

Problems that I propose to fix with this ICO:

- Large scale film investors are no longer easy to come by, due to drastic market changes, and big studios and distributors will only back blockbusters and sequels.
- The current system of territories and markets does not financially justify the current funding models, making it harder for films to make a profit, or even raise the capital in the first place.
- Small scale "investors" in films lose their capital and never see profits due to "creative accounting" and legal loopholes used by those higher up, and have little to no legal protection.
- Supporters on crowdfunding platforms like *Kickstarter* or *Indiegogo* can donate to support projects they like, but then get no financial reward if the films they funded are a success.
- If one film is a large success, this doesn't directly help any other films get made other than direct sequels or clones, leading to the same films being made over and over again.
- Original independent films are seen as too much of a risk for big distributors or studios to financially back, and risk never getting seen by audiences, especially as the budget *DVD* market crashes.
- Film companies lie about budgets and profits to look glamorous, but in reality they create "money" from nothing and create debt, often by screwing over the "little guys" who work on them.
- Film companies unnecessarily over-inflate budgets, making it near impossible to turn actual profits for investors, and turning capital in to large payments for a small amount of individuals.
- The industry standard of "deferred payments" means many people never get paid and many debts are written off, whilst a few others reap the rewards at their expense.
- Due to these practices, individuals never even receive on-screen or *IMDb* credit for their work, for fear of legal reprisals forcing the producers or distributors to pay them.

Who, what, why, where, when?

The problems laid out on the last page may not be self evident to everybody outside of the film industry. Later on in this white paper I will go into extensive details about all the points laid out and the industry as it exists at the moment, for those who care to learn more, but right now, since I have stated *why* I am starting this ICO, I think its important to move on to *what* I am trying to raise, *how* I'm trying to raise it, and *how* I plan on using the funds raised.

By raising money with this ICO, we hope to start a completely new model of slate funding for independent feature length films, starting with repayable loans of *up to* \$750,000 of equivalent ETH per feature, and steadily increasing the value of the pot with repayments of loans, profit sharing and cryptocurrency investing, eventually reaching a maximum of \$10 million equivalent ETH per feature (and with efficiencies brought by our network, there is no reason why ten million cannot produce a film on a par with anything the Hollywood system can make for reported hundreds of millions, as we shall explore later).

Why we're not in this "For the Lambos"

Just a quick note, but it feels important to say: of course, investors in Ethereum have seen massive profits recently, as well as some fairly spectacular "tests" to the network. We've all seen major ICOs that have caused exchanges to crash, raised absolutely ridiculous amounts of money with very little concrete to back them, and caused a lot of doubt and distrust in the communities. This ICO aims to be different on several accounts.



If I can indulge for a second in Reddit Memes, although we definitely believe this idea is going "*to the moon!*" - we're even making a film about it - we're not starting this ICO "*for the Lambos*". I've literally already been there and done that (see above - it was rented - the insurance and petrol prices were ridiculous!) Although my friend Richard owns an ETH mining farm, and he's just bought a new *Tesla*!

About film slates, and why ours is different.

Traditionally, film companies, distributors or sales agencies don't just buy or fund one film at a time, they fund a "slate" of five films to spread the risk. The hope is that if one film loses money (as they often do), then another will make up the shortfall. Low budget independent producers who can only afford to make one film at once will often add their film to a slate with others to make it attractive to companies to buy.

With our "super slate", we aim to fund between three and seven films at any one time, but have the money invested be returned, with profits, to fund more films, so the slate will, in theory, keep producing more and more films over the years, with a constantly growing pot so the films can be more ambitious, higher budget and attract bigger stars, bigger audiences and wider distribution.

- The first film will be released *within a month of the ICO closing*.
- We have *over twenty films* from five experienced directors already signed up to our slate.
- We have several films ready to be released within the first year, *including those with star casts*.
- The slate will fund and distribute *both North American and British films*, in multiple territories.
- Films will be available to wide audiences by mainstream distribution methods including major streaming services, retail DVD and Blu-ray, and (sometimes) theatrical / cinema screenings.

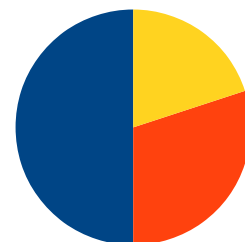
Distribution of 7type coins

- The total amount of 7type coins *ever* created is 100,000.
- There will *never* be any more Coins created after the ICO.
- The ICO will offer 50,000 (50%) of shares to the public.

We do not need to raise any further funds for film making once these coins are sold. Profits from each film, which would traditionally go to investors, will instead go back into the “pot” for funding future projects. Our ambition is for the films to steadily increase the size of the pot, giving higher budgets for more ambitious films, bigger star power and higher marketing budget, meaning that each subsequent film will increase the pot further. Even if a project loses money, the risk is spread, adding further value and stability.

Because the supply of 7type coins is limited, but they allow credit and involvement with projects which are steadily increasing in value and prestige, the value of the coins should intrinsically rise. After all coins have been distributed by us, the only way for a latecomer to get coins will be to buy them from initial supporters either through an Ethereum token exchange or as a private sale agreement.

- **50,000** 7type coins (50%) will be available to the public via ICO
- **20,000** 7type coins (20%) will be shared with the production team
- **30,000** 7type coins (30%) will be reserved for myself, for securing the future of the company



- 50% Public Coins
- 30% Founder Coins
- 20% Member Coins

This means that fifty percent of the company remains with myself and key members of our production team, meaning that we can retain creative and financial control over our “super slate”.

Timeline of the ICO, and prices

- There was a pre-sale period from announcement on the 7th July (**07/07/17**) to midnight (12am) BST (London time) on the 17th July (**17/07/17**). *During the pre-sale, coins were priced at **0.05 ETH** each, **50% off**.* This period is now over, and we successfully raised a good amount of ETH.
- The ICO officially launched on the seventeenth of July (**17/07/17**) midnight (12am) BST. *During the first 7 days, coins were **0.08 ETH**, **20% off**.* Again, this period is now over, sorry.
- As with the original *Ethereum* launch, the ICO will run for **42 days**, *Hitchhiker*’s style. From 24/07/17 at midnight (12am) BST to 27/08/17 coins will be available at **0.1 ETH, full price**.
- *At the time of publication, **coins are now available at 0.1 ETH each!***
- The ICO will end once the cap of 50,000 coins is sold. Any extra ETH sent will be refunded in full. Any unsold coins at the end of the ICO period will be retained in the pot for potential future sales to raise funds. To reiterate, *the total cap on all coins is 100,000, no new coins will ever be created.*

Pre-Sale Period Sorry, now over	Bonus Period Sorry, now over	Sale Period – now on!
7th July 0:00am to 11:59pm 16th July	17th July 0:00am to 11:59pm 23rd July	24 th July 0:00am to 11:59pm 27 th August
1 7type Coin = 0.05 ETH	1 7type Coin = 0.08 ETH	1 7type Coin = 0.1 ETH
1 ETH = 20 7type Coins	1 ETH = 12 7type Coins	1 ETH = 10 7type Coins

(All times are in BST (London time) and all dates are in the year 2017) ICO sale will end early if all allocated coins (50,000) are sold. Any extraneous ETH will be refunded.

About the Funds raised

At the time of typing this, 1 ETH costs around £235. However, I am bullish about Ethereum as a technology and feel that it is undervalued. I expect the price to fluctuate, but steadily rise in the long term, so for the sake of putting a figure on it, let's assume that at the end of the ICO on 27th August that 1 ETH will be £300.

- If all 50,000 allocated 7type coins are sold, they will raise between 2500 and 5000 ETH.
- If all coins had sold in the pre-sale period, at 50% off, 2500 ETH would be raised. Assuming a £300 value of ETH, the funds raised would be equivalent to £750,000.
- If all coins were sold at full price, 5000 ETH would be raised. Assuming a £300 value of ETH, the funds raised would be equivalent to £1,500,000.

Of course, though we sold a large amount of coins, we did not sell *all* our coins during the pre-sale and bonus period. If all coins now sell, that would raise approximately 4500 ETH, or £1,350,000.

Because of the way I have dynamically planned this project to be scalable, it is not a disaster if not all coins are sold. In fact *with the coins already sold, we can still continue with the plan*, just scaling slower.

Why not try and raise more?

Many ICOs recently have aimed to raise significantly more ETH than we are here. It is not unusual to raise tens or even hundreds of millions of dollars, when only actually proposing a website, application or product that could arguably be made for a tiny fraction of the money raised.

On the complete other end of the spectrum, Hollywood films often claim \$200 million budgets, so ironically, ours would be one of the few times when this kind of huge figure may be reasonable!

However: The money that we are hoping to raise will be used in a cyclical way, where money spent will be returned over time, often with a profit. Also, funds in the pot remaining unspent, and coins retained by the team should both increase in value along with the cryptocurrency markets over the years. By design, the *practical spending power* of the money we are raising will have a value of *many times the initial sum*, at a steady pace, allowing us to pay ourselves reasonable wages whilst doing a job that we love.

Let's be real for a second: How many people, when given \$100 million overnight would feel motivation to actually make the product they promised? With 7type, none of us are getting rich in the short term. We're not greedy, but ambitious, and in this for the long term.

Another thing to note is that many of the films on the slate will already have some funds in place, for example *Live Justine* has £25,000 already invested, and *Silence* and *Boogaloo Exotica* will have "matched funding", meaning that whatever we allocate to them in cash-flow from our slate will be effectively doubled.

Why wouldn't all coins sell? Don't you believe in your product?

We all believe in the product very passionately, myself especially. At the time of writing, *we have already sold a lot of coins*, and had a huge amount of support from people who believe in the project, and I am beyond grateful to everyone! Although it seems as if all ICOs sell out nearly immediately at the moment, it is important to remember that the most visible projects have been those with *big campaigns* spending a lot of money on online advertisements and *paid press releases* and raising (exaggerated?) hype.

We have tried to do things differently, by just organically putting this out there and giving people a chance to make up their own mind whether it is of *genuine interest* to them. We see this as a long term commitment, so a lot of initial hype resulting in buyers pumping and dumping the coins would actually be destructive in the long run. We'd rather start from a solid foundation and build steadily upwards. The quality of the films, and the steady growing of the pot should speak for themselves.

What if you only sell a few tokens?

At the time of writing, we have already sold nearly 25% of our allocated coins and raised over 550 ETH.

The design of our “*super slate*” is scalable, with films at differing budget points, some of which only need a few hundred pounds – for example a basic “found footage” film by a first time film maker, or a more ambitious project that is already created, but which needs translation, certification, festival entry fees etc.

We’ve already raised over £150,000, which is absolutely amazing! It will let us release a steady stream of low to mid-budget films, hopefully building the pot to allow ever more ambitious projects in the future.

If we raise significantly more than this by the end of the sale, even better! We can still make the simple films mentioned above, but can also move forward with some of our more expensive projects right away, enabling the slate to turn around faster, and the pot to grow quicker.

If we raise over a million? That’s *perfect*, as it will allow full funding of all seven of the initial proposed films to be made within the first two years, as well as supporting many lower budget projects, and starting development on the next lot of films to be added to the slate.

If at the finishing date there are some of the 50,000 7type coins allocated to the ICO left unsold, they will of course remain with us to potentially sell at a later date the next time we need a funding boost for a project. But to reiterate again, we will *never* create more than the initial 100,000 coins.

What if the value of ETH crashes?

I am personally bullish about *Ethereum* and strongly believe that the value of *ETH* will continue to rise, so much of our pot will remain in *Ethereum*, and will hopefully increase in value over time. Even if there are crashes in the price, I believe these are likely to be temporary and the value will increase over time - “zoom out and *hodl*”! However, it is always risky to keep all your eggs in one basket, and I do not plan on doing so.

In addition to *Ethereum*, I strongly believe in cryptocurrency in general. The current debt-based economy and non-gold-backed system is non-scalable and will require significant financial restructuring in the short to long term. The continued international reliance on the petrodollar creates environmental and political instability. Should there be a major stock market crash, or dip in the value of fiat currency, cryptocurrencies could skyrocket in price, and could be comparatively safe as they are decentralised and not tied to any localised or regulatory agency. There are strong indications that many financial companies, world banks, and even entire countries’ governments believe decentralised digital currencies are the future of finance.

To diversify, some of the ETH raised will be converted to *Bitcoin*, and a smaller amount into *Litecoin* and *Dash*, with the possibility of other coins that I feel are good investments over time. I personally follow news on cryptocurrencies pretty closely, so should be in a good position to move funds around to predict and avoid any major crashes. However we *shall not be margin trading with funds*, as I believe this to be too risky and want to spend my time making cool films, not panicking watching second to second changes on graphs.

Though I believe that cryptocurrencies are the best short to long term investment at the moment, I also believe that it is wise to have a truly diversified portfolio, and should we raise a significant amount of money that we will not be spending entirely right away, will also store some of the funds raised in “boring but secure” stocks, like *gold*, *silver*, and *index tracking funds*. These can of course easily and quickly be sold when the value is required to be reduced from the pot for spending on films from our slate.

A small amount of the funds initially raised will be converted to fiat currency (GBP as we are based in the UK) for immediate access when needed for spending on things like props, equipment, retainers for cast, and real world regular running costs like insurance, transport, and base level salaries for core members. Additional value will also be retained from continued performance of previous films from the slate, and newer films produced with funds before any temporary dip in value of the pot.

Why “7ype” (and what’s with all the sevens)?

I registered 7ype.com and [@7ypeCoin](https://twitter.com/@7ypeCoin) back in 2014 when I first started to develop the idea for a revolving, ever increasing film funding slate. I have waited until the plan was fully fleshed out before launching.

Culturally the number seven is often considered to be lucky, and I (initially) had seven ideas for feature films that I wanted to make in the near future. These feature films were higher budget and more ambitious than previous projects that I had personally made, but I saw other close colleagues of similar experience and skills making equally ambitious projects and I saw no reason not to “dream big”. Crowdfunding was growing, and social networks were massive, so I started to envision a platform to raise funds whilst simultaneously creating “hype” for these seven projects, and so I came by the name “7ype”.

By the way, *I’ve always pronounced it “Zype”*.

I waited to go public with the idea, because I was initially uncomfortable raising large amount of funds as “donations”, as you would with crowdfunding platforms. Traditionally when myself or my colleagues have required large amounts of money we’ve gone through private investors, media funds, people looking to shelter tax in EIS schemes and other more conventional methods of funding. A disadvantage of this is that by doing so you have to give away a large proportion of your work, and you can even lose creative control. Even considering this, anyone in film finance will tell you that raising funds through these methods is vastly more difficult than even just five years ago, due to market changes and the current financial climate. I will cover all these issues in detail later, for those interested.

I have followed *Bitcoin* since 2011 and when I heard about the *Ethereum* project with its tokens and smart contracts, I started to work out the details of an ICO that would allow us to keep creative control, whilst creating value for the supporters. I stuck with the theme of “lucky sevens”.



I put together a “seven year plan” of projects that should in theory secure the entire future chain of film production and funding way beyond that seven year period.

I thus retrofitted the acronym “**7 Year Plan with Ethereum**”

I think that combining this with raising “7ype” for projects, and allowing supporters to join the “7ypegeist” makes for a memorable and easily marketable brand, with a pleasingly short and modern domain name.

Sticking with the theme of sevens, this white paper and the ICO pre-sale are launching on the seventh day of the seventh month, in the year 2017 (7/7/17). The sale period starts on the seventeenth (17/7/17).

The 7ype logo is designed to bring to mind the lucky sevens on “one armed bandit” / “fruit” machines, and the style of playing cards used in poker. The double diamond design in the seven is repurposed to subtly reflect the Ethereum logo. I have designed both square and rectangular variations.

Of course, whilst a bold and recognisable company logo, the company stings at the beginnings of feature films (for example the big three dimensional *20th Century Fox* logo and fanfare, the *Paramount* mountain with stars or the *Universal* logo wrapping round the earth) usually require impressive CGI rendered animated logos with an epic scale and feel. I have produced many of these logos, and will create a recognisable, upscale, professional branding experience for the films produced using our funding platform and 7ype coins.

I would also like to include a “*powered by Ethereum*” or similar branding to help promote Ethereum (and thus also increase the value of our pot), and will explore the legal and practical possibilities of this.

How the “super slate” funding pot will work

The ETH raised in the ICO shall be put into a funding “pot”. The “super slate” will work by making films either fully or partially funded from the funds in the pot, following a simple set of rules:

- *No more than seven films, and no fewer than three* can be on the slate at any one time.
- *No more than 50% of the “pot” can be spent on any one project, and at least three projects must be “live” on the slate at once*, creating a variety of projects for coin holders to support at multiple budgets, and to create stability for the slate (*if a film fails to return on investment, others support it*).
- *Films can be added to the slate in any stage of development, production, or post*. For example, a film which is already 75% complete can be added to the slate, to ensure a *fast turnaround* of projects.
- *Films can be fully or partially funded from the pot*. For example, several funding pools match funds where 50% of the budget is already raised, and many distributors will do pre-sale deals once a star name is attached via “pay or play” contract, requiring a significant portion of the total budget.
- For projects being funded entirely from the pot, *targeted time from development to completion of post should be a maximum of 18 months*, to enable *steady turnaround* and development of the slate.
- *Quality films* which have already been completed, but need a small amount of funding to be distributed should also be added to the slate to keep a *regular amount of releases* whilst others are being produced. Deals like this will be *actively sought* from directors and producers.
- *Funds spent from the pot will be included in the budget of the film*, and once completed and sold, *capital will be returned to the pot*, along with a *10% profit share bonus* of initial sale or MGs and any recurring royalties to facilitate growth of the pot and fund future projects on the slate.
- *Funds spent from the pot will be clearly laid out via our website*, along with justifications for the decisions. Where possible, *blockchain transactions will be included to verify payments*. Payments to individuals may be grouped together to maintain privacy and contract stipulations of cast and crew.
- *Funds left in the pot unspent will be held in cryptocurrency and other investments*, as laid out on page 10, with the intention to *compound and increase in value exponentially* over time.
- *Invitations to add projects to the slate will be given to trusted producers, directors and teams* with a track record of completing commercial quality films, preferably with success in market distribution.
- *Projects will be defined by seven distinct categories of budget and ambition*. Higher budget films will have less risk – established directors and bigger stars. Lower budget films will have more risk but take up a smaller part of the pot, and will *allow a platform for new voices and talents* to develop.
- *Emerging producers, directors and writers will be able to apply for funding* in the lowest budget category to potentially fund their first feature films based on proven work ethic, realistic budget breakdown, proven understanding of the film industry, and clear roadmap for future career development. *All applicants, regardless of success, will be given advice and access to free training*.
- Where possible, *wages for new films will be paid either upfront, or upon completion of contract*. Deferred payments will only be used in the case of core team working under a producer’s credit for profit share. *No-one will be asked to work unpaid*. Traditionally unpaid or “expenses only” team roles will be paid *at least national minimum wage, often national living wage or higher*.

We believe that these guidelines will ensure a profitable, ethical and scalable solution, unique in the industry. There are enough safeguards there that if we raise a lot of ETH with our ICO we should be able to scale up quickly, and if not, we have a clear path to start small and grow exponentially.

Why we are categorising by negative budget:

As mentioned on the previous page, films funded from the slate will be split into seven different categories, with maximum negative budget being the main deciding factor.

Having worked in both the British and American film industry for nearly ten years, actively producing, and also knowing (and having candid conversations with) many feature film producers I can reliably state that films can be broadly broken down into distinct budget categories, from \$5000 to \$10,000,000. Yes, I know that you often hear of films with budgets in the hundreds of millions, but please bare with me.

Though most of our budgets and financial statements will be in ETH and GBP, we are using the US dollar here as a frame of reference, as the western film industry is still primarily lead by large American “studios” (who nowadays in reality are more like distributors, for reasons discussed elsewhere in this white paper) and for marketing purposes, budgets are typically referred to in USD.

Please note that the budgets mentioned in our categories are “negative” budgets, which is not the same as the eventual reported budget! Though there is no hard and fast rule, negative budgets usually only cover the actual physical cash that was required upfront to complete a film, not the theoretical debt created by the film which is then recouped through sales and profits.

For example:

- A “Hollywood blockbuster” with a \$200 million reported budget may have a \$10 million negative budget cash-flow required upfront to make the film, with the rest to be raised once it is complete.

We hope to keep the real budgets closer to the negative budgets, so that the funding can be returned and profits be made faster, and avoiding the common pitfalls of creative accounting and films never actually turning profit or paying their debts which we previously discussed on page six. All of these concepts, issues and solutions are covered in detail later in this white paper, for those interested.

The seven project categories:

On the next page there is a table with a breakdown of the seven broad project categories.

If 100% of funding for an individual film project is being taken from the pot:

- Lower budget films take less of the total pot, causing less risk. However:
- Lower budget films are less likely to give a large return on investment, due to lack of star power or marketability via flashy visual effects or wide variety in locations and props in trailers. Conversely:
- Higher budget films take more of the current pot, causing more risk. However:
- Higher budget films are more likely to give a large return on investment, due to increased star power and higher marketability via flashy visual effects or wide variety in locations and props in trailers.

Of course, it is beneficial to the slate to include some films that are already partially funded (or even complete, just requiring funds prepare for distribution or marketing) as laid out on the previous page. This could mean that a film with a high budget and high marketability could be added for a lower share of the pot.

For example, our film *Live Justine* already has the majority of its work already complete and paid for, and it has some recognisable star cast and interested distributors already on board, so for a tiny percentage of the pot (assuming we sell all *7type coins*) a potentially very high return to the pot for very little risk.

Though of course, some “breakthrough” films famously have a budget reported as lower than \$5000, because we are choosing to pay everybody at least minimum wage, and need to cover expenses such as film ratings and classifications, insurance, film festival fees, mastering to DCP and other professional expenses, a “zero budget” feature film actually comes in at closer to \$5000, so this is our lowest priced category.

Category	Max. "Negative" Budget	Description of typical project
#1	\$5000	<p>"Zero budget" experimental films, perhaps shot on cheap camcorders or even mobile phones (surprisingly common). Often "found footage" or "documentary style".</p> <p>No celebrity actors, and often first time directors or inexperienced crew learning on the job, but also a fast a lucrative way to turn profits for experienced small teams. Sometimes a student or hobbyist film which has garnered positive festival reception and is then bought for commercial release and gains a wider audience than was perhaps expected.</p> <p>Examples: Films similar in style to <i>The Blair Witch Project</i>, the first <i>Paranormal Activity</i>, <i>Terry</i>, or <i>Colin</i>. A "rockumentary". <i>Clerks</i> is a great example, but could also fit category #2.</p>
#2	\$25,000	<p>A more traditional film with a more cinematic quality of shots, lighting, framing etc. Often shot on DSLRs or mirrorless cameras which can achieve a cinematic look when used correctly, and if no particularly strenuous moves or difficult lighting situations are needed.</p> <p>Typically no celebrity actors, or just one lower profile actor such as a soap star, to help gain some notoriety and free marketing. Usually only one main location, and shot over a short period of time, perhaps a long weekend. This is possible for a "stage play" or "courtroom drama" style film, or a simple horror or drama.</p> <p>Examples: Films similar in style to <i>Reservoir Dogs</i>, <i>Phone Booth</i>, <i>Night of the Living Dead</i>, <i>SAW</i>, or Hitchcock's <i>Rope</i> (but without the star cast of several of those films of course).</p>
#3	\$100,000	<p>Similar to the above, this film may be shot on DSLR/mirrorless, or may rent a high end cinema camera, depending on how many days the shoot is, and what shots are required. You'll probably add one or two extra locations, but still avoid any big action sequences or expensive visual effects moments, unless you can be creative and do a lot of post yourself.</p> <p>At this budget it is foolish to not have at least one recognisable actor in a lead or highly visible role. Again, typically this will be a lower profile actor like a soap actor, former child star, or model or pop star looking for a "breakthrough" acting role.</p> <p>You may be able to afford a higher profile actor to play a key role, but only for one day (probably can't afford more). This key role is not a lead character, but a featured role, for example the President, mob boss, Police chief, "bad guy" whose identity is only revealed at the end, or a character who is in the opening sequence but then not in the rest of the film, usually either because they die, or because they are appearing in an expositional flashback.</p> <p>A good example would be <i>Drew Barrymore</i> (big star) in the opening of <i>Scream</i>, which starred <i>Neve Campbell</i> (at the time recognised soap/tv drama star but not movie actress).</p>
#4	\$500,000	<p>With this budget increase you'll almost certainly be shooting on a cinema camera and cinema lenses (note that this is still usually digital, like an <i>Arri Alexa</i> or <i>Red Epic</i>).</p> <p>You'll add more, or more exotic or expensive locations. You may even be able to afford to set it in a different time period or universe and use expensive costumes or props. You may have one or two brief but impressive action or visual effects moments, which of course you add to your trailer to make the film look more visually exciting.</p> <p>You'll have maybe one big star in a supporting role, and multiple rising stars or lower profile actors, and perhaps some celebrity cameos.</p>
#5	\$1,000,000	<p>As above, but with more involvement from your celebrity cast, perhaps even casting an A-List or B-List actor in the lead role, if you get very lucky and they or their agent likes the script. You will have a few more rising stars and lower profile actors, and may add some recognisable licensed chart music. You can have some very ambitious/complex shots and probably have a shooting schedule of between 2 and 3 weeks to get it all done.</p> <p>Perfect example: <i>Kick Ass</i>, which had <i>Nicholas Cage</i> in a decent sized supporting role, up and comers <i>Aaron Johnson</i> and <i>Chloe Moretz</i>, and support from many recognisable lower tier but well loved faces. It was economical but wise with action/vfx, and chart music.</p>
#6	\$5,000,000	<p>As above, but ramping everything up to 11. More stars, bigger locations (or sets!) & props. If appropriate to the script there will be lots of action or visual effects. If not appropriate (like in a period drama) then <i>many</i> big name actors, producers and director will be named.</p>
#7	\$10,000,000	<p>"Blockbuster", almost exclusively a big visual effects spectacular franchise, like <i>Avengers</i>, <i>Pirates of the Caribbean</i>, <i>Fast & Furious</i>, <i>Jurassic...</i>, <i>Star Trek</i>. May shoot over <i>months</i>.</p>

What type of films will we be making with our super slate?

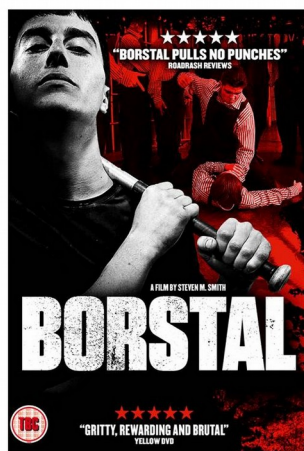
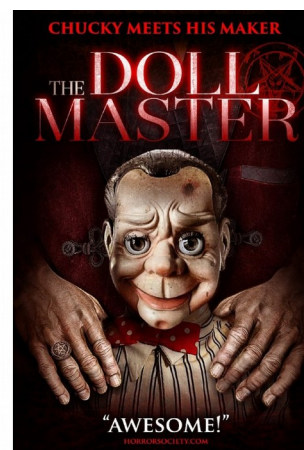
We already have over *twenty films* signed up to use the slate, and plenty more experienced directors and producers interested. These films run from everything from “zero budget” films, through mid budget horrors, dramas, thrillers and comedies, up to high budget sci-fi and ensemble dramas, and even including a *super hero franchise* and *trilogy of Sci-fi epics*, once our pot gets to a high enough budget to support this.

The types of films we initially make and how quickly we scale up to more ambitious projects depends largely on how much we raise with our ICO crowd sale.

If we sell the full amount of *7type coins* and reach our capped total, then we have an initial slate of seven films in the first five categories, which will all go into simultaneous production (some starting from script and cast only, some are already in production and some are nearly complete). *This will give a steady release of films over an 18 month period*, which should hopefully in turn grow the pot and fund the next set of films, including a higher number of category #4 and #5 releases, perhaps even one category #6. If those films are successful, then the pot should continue to grow, continuing the cycle.

If we do not sell all *7type coins* and raise a smaller amount, we will just scale back and use the principals laid out on page 10 to fund at least *three* films initially, the ones requiring the least upfront capital from the pot.

On the next page we will cover the first initial slate of seven films. But in order to give a clear picture of the kind of films to expect in the future, here are the covers of some films that I have produced myself, and those of close friends and colleagues who will be closely involved with this project:



Of course, between us all, we've also worked in smaller capacities on high budget Hollywood features including multiple *Marvel*, *Lucasfilm*, *James Bond*, *Harry Potter*, *X-Men* and other franchise films, high budget *Bollywood* productions, dance movies, *BBC* comedies, romances, and everything in-between.



Our First Slate of Seven films:

Silence

Category #5, 18 month turnaround

Certainly the most ambitious and perhaps the most exciting of the first seven films announced for the 7type super slate, this has all the hallmarks of a major worldwide hit with Hollywood production values.

An innovative cross between *Gravity* and *The Martian*, this film centres around a man who has always dreamed of going to the moon, but when he finally achieves his dream, severe technical issues leave him stranded and unable to communicate with earth, and without the means to return. This leads to a film of two sides, with deep, solitary psychological introspection in space, and frantic political and scientific scrambling at home.

With an Oscar winning visual effects artist as a consultant, and one of the most celebrated animators of all time potentially on board, and several noted Hollywood actors in negotiations, this film could literally take the 7type slate "To the moon!". Watch this space.

Boogaloo Exotica

Category #5, one year turnaround

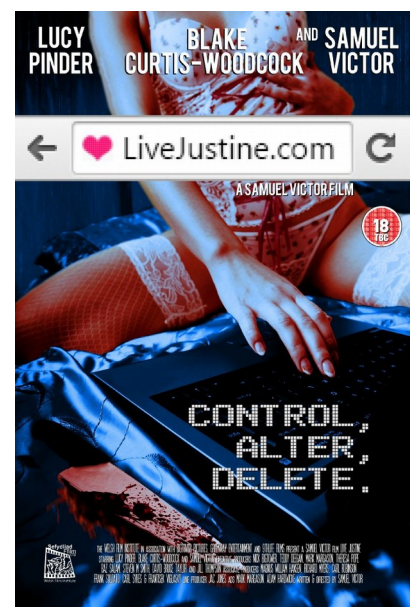
I am very bullish about this one. As I mentioned, I studied at the *Hollywood Film Institute* with *Dov Simens*, who taught *Quentin Tarantino* before he made *Reservoir Dogs* and *Pulp Fiction*, and *Guy Ritchie* before he made *Lock Stock and Two Smoking Barrels* and *Snatch*, four of my favourite films of all times. I have a huge amount of experience in the gangster crime genre, and with writing dark humour. I have written a script that combines British and American organised crime, and though contracts are pending, I have received very positive feedback from many of the cast of the best *Guy Ritchie* and *Nick Love* films (all of whom I have worked with many times), and strong interest from two bona fide American legends, who loved the *Tarantinoesque* dialogue heavy script. I wish I was allowed to say who I am talking to about this, but suffice to say it could be the most exciting line up of US and UK icons in years.

Live Justine

Category #2, three month turnaround

Likely to be the first "big success" for the 7type slate, the script was highly fought over and several major festivals have expressed a desire to screen it, with several sales agents and distributors bidding to buy it. The lead role is played by *Lucy Pinder*, Britain's most successful glamour model with a huge worldwide following and massive social media outreach, in her first starring role, after appearing in some of the most successful independent British films of recent times.

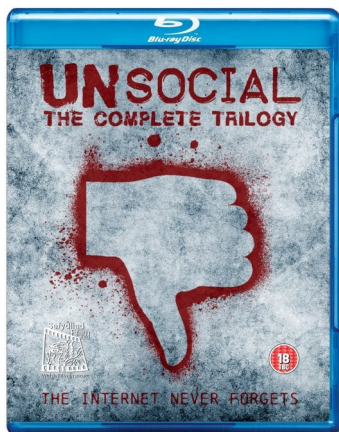
A thriller with horror elements, based on a true story, where a successful film producer gets blackmailed by a woman who he meets in an online chatroom. The film is 95% shot and edited, and early test screenings received rave reviews from audiences. We just want to do two more days of filming a new opening sequence to make the film even better before *worldwide* release in multiple languages/territories.



The Perfect Love Song

Category #1, immediate turnaround

This was the first feature film that I ever wrote and directed, back in 2009, on a shoestring budget, but to audience acclaim. A romantic comedy set in the music industry, it saw a limited London theatrical run in 2011 and a UK DVD release in 2013. It received recognition from *BAFTA*, receiving two Bursaries, and was screened by the *British Film Institute* for Valentines Day. I'm happy to add this *already completed film* as the first film to be released from the 7type slate, using a tiny amount of funds to remaster it for HD, adding subtitles for TV, and getting it released for the first time in the USA on DVD and Blu-ray with *Amazon*, and streaming through *Amazon Prime*.



UnSOCIAL (Volume 1)

Category #1, six month turnaround

The first in the planned *Unsocial* trilogy, all of which are low budget experimental internet based horror thrillers similar to *Unfriended*, *Chatroom* and *Demons Never Die* (the latter two of which I worked on). Preliminary shoots for the first film have already started. A very promising young cast have signed up already, through *Welsh Film Institute* courses and support, and some notable cameos are planned for news readers and police. The *UnSOCIAL* Films are all part of our 20 film slate, and each is in category #1 with a fast turnaround. This trilogy already has UK and USA distribution in place for DVD and Blu-ray with *Amazon*, and streaming VOD through *Amazon Prime*.

Roadmans

Category #2, one year turnaround

A broad teen comedy in the same vein of *Ali G Indahouse* and *Anuvahood* based around British “yoot” rudeboy culture and Grime music fans. The script is already written. Whilst contracts are under negotiation, I am very well connected in the Grime scene, I worked on *Shank*, *Sket*, and *Brotherhood*, and I know many of the actors from *Ali G* and *Anuvahood*, and several have expressed an interest, so there is strong potential to become a British cult hit with many recognisable faces.

Night of the Living 3D Dead

Category #4, one year turnaround



Starring *Gemma Atkinson*, well known for *Hollyoaks*, *Casualty*, and *many* horror films, as well as several other recognisable British, American and Australian faces. A *highly* ambitious remake of the *George Romero* classic, we even went as far as to remake the original timber frame house to capture the mood of the original.

Due to (my) issues adjusting to learning to light for the new 3D technology I was unhappy with the finish of several scenes and despite an offer of distribution from major US distributor, I chose to delay the release to perfect the film, out of respect for the original. I am *delighted* to be able to use 7type as a platform to speed up and facilitate the complete digital overhaul, regrade and remaster of this great film.

What about other producers and directors?

These seven films are all ones where I am heavily involved. I have many other directors and producers interested in using the slate, but who are waiting to see how much interest there is in the ICO, and how much ETH is raised before I can officially announce them. I have added films of my own with significant money and years of time *already invested* to kick start the slate and mean releases can start *immediately*.

What are the 7type coins actually for? What can I do with them?

Good question! Here's where it gets interesting.

It's an ugly truth that most small scale investors in films simply get ripped off. It is very common to hear stories both in London and in Los Angeles of people being persuaded to give hundreds and often thousands of their own money to invest in a film, only to be told that the film never made any money, even when the film goes on to seemingly do well at box office or in DVD sales charts. Companies are liquidated, debt is written off, and yet the guys at the top of the ladder still make out like bandits. The only way to guarantee that the main producer is not going to take your money and run is to *be* the main producer yourself! But even then you can have figures "massaged" by creative accountancy by distributors, studios and sales agents meaning that your film never officially turns a profit, and you become the guy giving bad news to smaller investors who trusted you with their money.

Another solution for smaller scale investors who just want to be involved in the film business, support films they love, or perhaps start building a career in film producing, can of course get involved with crowd funding sites like Kickstarter or Indiegogo, and donate money in order to get thanked in the credits, invites to premieres, early screening copies, or even producer credits on the films. But the disadvantage is that donations are just that, donations not investments, and they never have any chance of getting their money back. *7type coins are different.*

Lets say that you buy some *7type coins*. You can choose to spend one or more to support a film that you are interested in via our website. Like crowd funding sites, you can choose to exchange the coins for whatever bonuses take your fancy. The difference is that once that film is eventually completed and turns a profit, as the investment from the funding pot is returned, so are your coins returned to you.

Any coins that you have unspent (and of course coins that you have spent and had returned) can either be spent on a different film, or traded or resold to other people who want to spend them.

The vast majority of films on the platform, including all seven in our initial slate, will allow for purchasing "associate producer", "executive producer", "co-producer", and even "producer" credits for those films. Your name, as a producer, on a commercially released film. Both on the finished film credits, and on the *IMDb* page. For anyone wanting to start a film producing career and building their CV, that is invaluable. And as the size of our pot grows, and the scale and ambition of our films increases, so too will the potential value of being named as a producer on the film. There's even the possibility for another film company to co-brand the film - "in association with", for the right amount of *7type coins*!

Why would someone "buy" a producer credit? Isn't that dishonest or misleading?

Not in the slightest. Many, in fact probably *most* producers of feature films are simply the "money men" who pay every body's wages and allow the films to actually happen. Sure, some producers like myself also organise the films, negotiate the contracts, hire the crew, develop ideas and make the film their own. But others simply just give money, and trust that the line producer, director, casting director and others will spend it wisely. As a general rule of thumb, an *associate producer* gives some of their own money, or helps raise some though contacts that they have. An *executive producer* does exactly the same, but for far higher sums of money – they are either giving more money themselves, or are in charge of how large sums of money are raised and sold. *Co-producer* and *producer* are generally are far more involved or have more at stake. Personally I like to be involved with all the films I support, but many just like to pay money and help us creatives along. And now, you can even get your coins returned, and resell and trade them.

What if I don't care about credits but love films?

You can also use your *7type coins* to buy exclusive *limited edition* DVDs, Blu-rays and other merchandise, even get tickets to film premieres and screenings. Perfect for networking, or just enjoying a great night!

OK, so how do I invest in the Pre-sale?

If you are interested in buying some 7ype coins as part of the pre-sale period, that's great to hear, thank you for the support!

- The ICO is only from 07/07/17 (live **now!**) til 23:59:59 BST 27/07/17.
- The cost is 0.1 ETH per 7ype Coin.
- There is NO decimal or fraction of a 7ype Coin – whole numbers only please.
- Decide how many coins you want to buy (for example 1 ETH would buy you 10 coins).
- **Send the ETH to 7ypecoin.eth**, or 0xaE5d1861a9d125A5B9aabA863D909E8a5A62da15.
- Make sure your *send from an ERC20 compatible wallet* (like MyEtherWallet.com) and not directly from Coinbase or any other exchange!
- We will manually distribute coins to the ETH accounts that they were paid with, within 24 hours.

Wait, how do I buy ETH?

That is a little out of the scope of this white paper, but many people feel the easiest way is through coinbase.com – you can use credit card or bank transfer. Another good site to buy ETH is gemini.com. I recommend that you buy slightly more than you need to cover transaction and gas fees.

Once you have bought ETH I recommend that you set up a wallet at MyEtherWallet.com, then transfer your ETH to there, and then use that site to transfer it to us at 7ypecoin.eth

How will I know when I have received my coins?

*Please be aware that it may take **up to 24 hours** for us to manually send your tokens during pre-sale.*

- Go to MyEtherWallet.com and click “View Wallet Info”
- Click “Add Custom Token”
- Under Address, input (copy and paste) **0xe463d10ec6b4ff6a3e5be41144956116ca30d4c3**
- Under Token Symbol, input **7YPE**
- Under Decimals, input **0**
- Click “Save”

You'll now be able to see your tokens under “Token Balances”

If you want to send your tokens to another account (or manually sell them outside of an exchange) you can transfer them by the “Send Ether & Tokens” link.

Why not just use £ / € / \$? Can I just pay you in these?

There are many reasons I am choosing to use ETH only for this pre-sale, its a combination of fairness in price for everyone (not linking to any one country's currency), traceability of all payments through the blockchain, and the fact that we can see if payments have been made, then transfer coins directly to your ETH address anonymously, without the need to ask for your name, email address or other personal details.

Of course, in the future when you spend your coins, we'll need to know the name that you want credited, or the address to send things to. But until then, you are free to remain completely anonymous if you wish.

If you want to let us know your email address and stay up to date with the latest info on 7ype, you can join our email mailing list at 7ype.com, and follow us on Twitter at @7ypeCoin. We'd love to hear from you and give you a virtual high five for supporting our pre-sale!

Summary and end of “simplified” white paper 0.1a

So this is the end of the “simplified” white paper, launched on 7/7/17, in there quickly for those who want to get in early. For some of you, you’ll already have all you need to know whether you believe in this project and want to buy 7type coins at all. Whatever your decision, thank you for reading this far.

However, I fully understand that for some of you, you’ll want more information.

Perhaps you’ll need to know more about me to see if I am trustworthy or honest – I appreciate that in a quick summary, a lot of what I write about myself and my previous experience in the industry, connections etc. may seem like hyperbole or lies. I would encourage you to do a small bit of research, perhaps *Google* my name, or look me up on *IMDb*. And yes, Barack Obama *does* follow me (@samuelvictor) on *Twitter*. Its weird, I know, but you can check it.

Ah, you aren’t going to check it. No-one does, they just don’t believe me anyway. Sigh.

In the longer version of this white paper there will be a much longer section telling my “life story” of sorts and about my journey in the music and film industries and how I got to be in such positions – hint – its less about being amazingly talented, and more about being super persistent and just always putting myself out there and never giving up. That’s kind of what I’m doing with this ICO. I’ll also be quite honest about mistakes I’ve made in the past and previous failings (nothing major! No master criminal here). Everyone makes mistakes, and we learn from them, but its good to be open and transparent.

Perhaps you’ll doubt or not understand some of the “problems” that I’ve pointed out with the current models of funding and distribution in the film industry, or want some more details about exactly what is wrong, how we’re different and how we propose to fix the issues, with example and details.

Perhaps you want a detailed roadmap of how we plan on moving forward, or details about the other films we look to be making in a few years time, rather than just in the first 18 months. No problem, that’s all going to be there too.

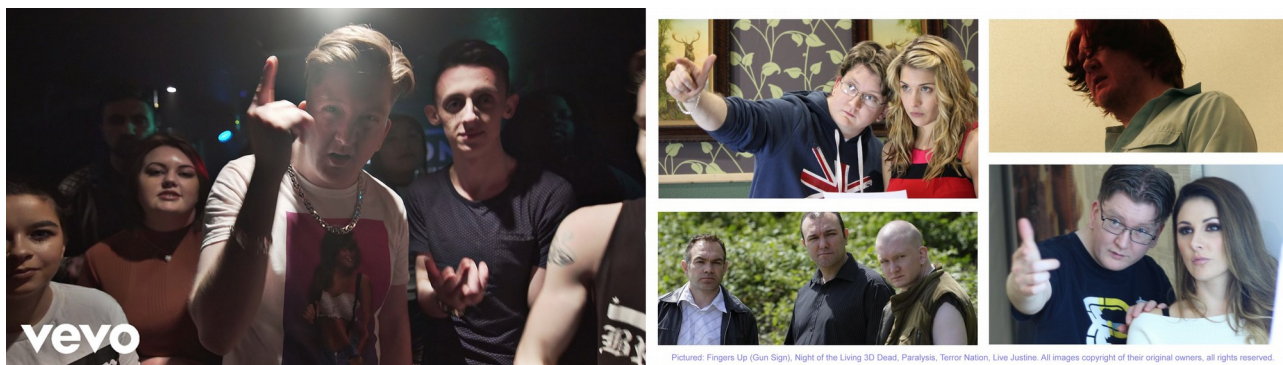
Whatever you need, the longer white paper will have you covered.

To know as soon as newer versions of this white paper are uploaded, just check www.7type.com or follow [@7typecoin](https://twitter.com/7typecoin) on Twitter. You can also join our email mailing list if you like, also on our website.

For now, many thanks again for giving me your time. I truly appreciate it.

Best, Samuel Victor

PS Here’s some more pictures of me in recent work, just to prove I’m real ;)



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External companies, brands and films are mentioned to show examples of previous *freelance* work. No professional affiliation or endorsement is expressed or implied.