



# VILVI.IO

*virtually unq*

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# 1. Introduction

We see a future where virtual communities back the next Stormzy.

VILVI links music artists with micro-investors and fans to build their career through perpetual income using NFT technology, one release at a time.

Remixing sales platforms isn't enough. Value is created through the emotional connection people have with music, reclaiming it as art; hence the resurgence of vinyl.

In the physical world, VILVI underpins each digital release with a vinyl copy, emphasizing that link.

In the metaverse, VILVI creates artist specific worlds to give fans and investors a tailored, authentic experience merging art, design and music into a vivid creative exchange.

Welcome to our platform.

We work with artists, labels and distributors to generate extra revenue from unique sales that work alongside the existing physical media and digital streaming economies.

We are a team of music professionals, economists and programmers that want to see a sustainable music economy and have designed each VILVI release to stand the test of time.

## 2. Music Media & Economics

### Vinyl Era

Relative scarcity meant that vinyl still holds a resale value even today



### Tape Era

Decreased Marginal Costs in manufacturing means wider access to individualised music for collectors. Less scarcity, less resale value.



### CD Era

Music became very accessible due to low manufacturing costs and digital file replication. Even less scarcity, even less resale value.



### MP3 Era

Music became essentially free for most listeners. Limewire etc. Harder for indie artists to make money from releases, meaning live shows become the primary source of income. Zero scarcity, Zero resale value.



### Streaming Era

Royalty payments are minuscule and not paid according to track listens on market leader Spotify, again sees independent artists getting the worst deals.



### NFT Era

Still validates all other forms of distribution, but the emphasis on ownership and scarcity for this new media means that it benefits artists, listeners and investors.



### 3. About VILVI

#### 3.1 OVERVIEW

VILVI is a unique platform for distributing music based physical music media and digital NFTs, with a marketplace for fans and collectors to buy and resell their work.

We work with artists, labels and distributors to generate extra revenue from unique sales that work alongside the existing physical media and digital streaming economies.

We are a team of music professionals, economists and programmers that want to see a sustainable music economy and have designed each VILVI to stand the test of time.

Vinyl & NFTs often look beautiful, and are limited edition creations of the artist, just like Vinyl sleeves used to be. We would like to bring back the level of artistry around music releases, and the income possible for artists with this new technology.

Buying an NFT is an investment for fans in the artist and their future artistry. The file cannot be damaged as it's on the blockchain, and makes the vinyl or CD ultra-collectible. There is a similar incentive for investors to buy early work from musicians just as we have seen in the visual arts in 2021. We have also included some innovative defi fundraising mechanisms for artists and investors.

Buying a NFT allows the fans to have a collectable asset they can trade, so they can resell to others fans, whilst also generating income for artists through a % of resale. This is the technical innovation that has only just become possible with trading real-world items on blockchain.



## **3.2 ARTIST & FAN ON-BOARDING**

### **Advantages to Artists**

- Income in perpetuity; every resale a percentage goes back to the artist.
- Accounting is done on the blockchain, meaning there is reduced risk of an agent or label not being transparent.
- Lowers the financial barrier to entry for doing physical releases, which is especially good for music in developing countries and artists from disadvantaged backgrounds.

### **Advantages to Collectors & Fans**

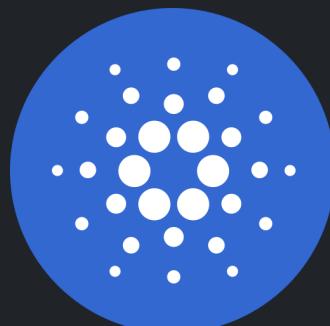
- Allows independent music to become more widely available with relative scarcity
- Maintains resale value that's publicly viewable on the blockchain

## **3.3 CARDANO STAKE POOLS AS CASHFLOW MULTIPLIER**

### **(ISPO) INITIAL STAKE POOL OFFERING**

Our core business model is built by launching from the Cardano ecosystem; running multiple stake pools each on our servers allows for our investors to see a maximal return, rather than running one single one. This is because of the weighted system of Cardano rewards disincentivizing large investors. APR for this will be confirmed in phase 1.

Delegated Staked funds from our low risk investors should see AT LEAST 12-15% APR return (TBC, could be much higher), whilst our internal cashflow is boosted many times that by running the nodes, with extremely limited risk. These pools will be incrementally available to public when we need to raise more funds, giving us a secure future defi fundraising option rather than anything which might cause token price volatility at specific times, potentially disrupting scaling operations.



### **3.4 TOKENISING INVESTMENT IN RELEASES AND ROYALTIES**

**(More Detail in Section 5)**

VILVI Tokens have 5 dynamics of utility to maximise opportunities for artists and investors.

We have designed the token utility to enhance the kind of crowdfunding model we have seen work successfully for artists producing independent physical releases.

1. Margin Lending for Interest
2. Staking Per Release for Royalties
3. Priority Access to Release Presales
4. Access to VILVI Metaverse
5. Voting in VILVI Grant Fund

### **3.5 THE COLLECTOR/INVESTOR LIFECYCLE**

Collectors & Investors have previously been two very different categories of music enthusiasts.

Because we can keep track of resales and give a transaction fee back to the artists, it means that collectors are investing in the future of musicians in perpetuity, returning a percentage of every resale going forward. This solves the problem of musicians not having pension plans and often living in near poverty when they are old, which is a travesty.

Investors likewise can see the potential of artists in the longer term, with the incentive to buy up artist's early works as a speculative investment. This has been the norm in Dubstep, Reggae and specifically Japanese reggae collectors for some time. We add the incentive to mitigate risk for royalties to be held as escrow to ensure the artist or label sells the release as promised.

We want to incentivise the investment market to select what music is worth investing in. Usually large labels have a dedicated A&R department, and in part, our approach could help decentralise the A&R process, just as musicians 'going viral' did in the 2010s, meaning that the crowd can get better music. Investors can see this opportunity to spot early movers in new sounds, new genres and this will foster both experimentation, innovation and quality.

Collectors will begin to view themselves as investors in music. And speculative investors will hopefully regard themselves as tastemakers, with an emphasis on music

they like, and that they think the market will like.

NFTs will not be resaleable by collectors till the physical vinyl arrives via drop shipping to the buyer. This means that prices for resale will not dive suddenly, as has been the norm on launch of many NFT projects in 2020-2021.

Good for Fans, Artists and Investors. Everyone wins.

# 4. Technology

## 4.0 Stake Pool Technology

Staking Pool Review;

- ADA ISPO for Lower Risk Investors

The purpose of stake pool technology is to participate in the ecosystem of the blockchain and give benefits back to its investors. The public metrics for ADA stake pools give an assurance that the VLV stake pool has a valid opportunity to operate in a profitable way for its delegated investors.

In addition to its simplicity of assembly the POS (Proof of Stake) consensus mechanism of the Cardano platform is up to 4 million times more energy efficient than Bitcoin. which meets our CSR objectives, and any similar artists mindset

Operational costs of hosting the stake pool will also be linked to an ethical supplier, such as google cloud who offset their carbon emissions. Cardano being a third generation cryptocurrency solves the problem related to scalability and sustainability compared to many other layer 1 blockchains .

The developer support documentation is here for more details  
<https://developers.cardano.org/>.

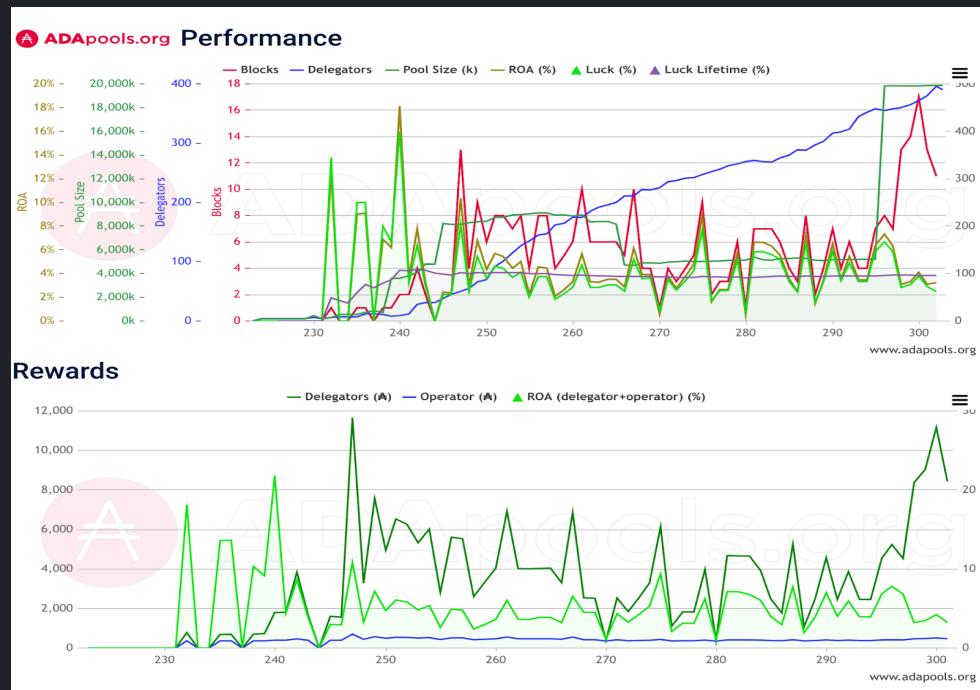


Fig 4.0 ADA stake pool performance profitability

## 4.1 Marketplace Technology

Having successfully tested this on second-generation cryptocurrencies with a multi chain support, the framework for the Marketplace is built on the MERN stack with a dapp (decentralized application) layer approach. Other currency specific features that appeal in this tech selection are ERC conversion tools to validate from the Ethereum network to help with the transition of funds and contracts in the future.

In phase one, the multichain marketplace will offer minting, funding opportunities and tools for artists to connection to fans to crowd funded (pre-sold) Hybrid NFT projects. The other aspect of the marketplace is to offer Artists and Collectors a searchable UI by any criteria to enable a fan or collector to bid or purchase items, and give artists the ability to resale collectable media or items.

Picture Disk Vinyl has always attracted more value and we will adopt this culture in the sense of offering choices to skin the appearance of NFT in the collection on the Marketplace, particularly for low pressing number issues with high values.

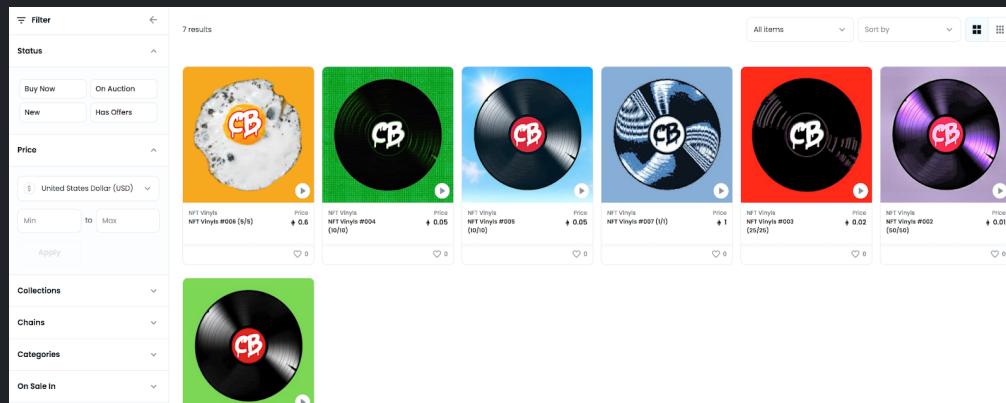


Fig 4.1 How a collection of NFT appear in the prototype Marketplace, currently in pre-alpha

## 4.2 3D UI Metaverse Technology

Just as myspace allowed bands to easily have a webpage, we want to easily give bands their own customisable virtual spaces that operate with other metaverse systems, and on any device; hence our choice of the Vurtly Engine which is unique in this. This seems the fastest route to the available global market using 3D metaverse browser tech. The concept is has been tested on the new open source Vurtly metaverse engine built on three js: <https://vurtly.com/>.

Mozilla hubs is another Web3.0 technology space that enables 3D Visualisation and customisable meeting spaces for collaboration and presentation of NFT and Music. <https://hubs.mozilla.com/> (using a cartoon stylistic) can be utilised for illustration purposes until the full engine is deployed. Digital Identity can be re-invented to each individual and space. In future iterations of the Vurtly integration purchases and pre-sales purchases from within these virtual spaces will be stored on the version blockchain such as Cardano.

# 5. VILVI Tokens

## 5.1 Utility Overview

VILVI Tokens have 5 dynamics of utility to maximise opportunities for artists and investors.

We have designed the token utility to enhance the kind of crowdfunding model we have seen work successfully for artists producing independent physical releases.

### 5.2 Margin Lending Per Release for Investors

- Releases are sequentially funded by a mix of artist, presales and defi investors.
- Defi Investors would be able to lend at interest to an artist in order to secure manufacturing costs if the public presale fell short.
- VILVI holds the royalties in escrow until the loan has been repaid from sales, and should the loan not be repaid, the royalty rights are distributed to the investors.

### 5.3 Investing Per Release for Royalties (model in development)

- VLV tokens can be invested in higher risk per release to top up artist and presale funding for releases.
- Releases are sliding-scale match funded by a mix of artist, presales and defi investors.
  1. Should the release go well, they earn their percentage APR margin lending, payed by the artist/label.
  2. Should the release sell even moderately well, then the artist/label will be able to pay them back. This is a risk for the investors to assess independently.
  3. Should the release not go well, the investor's VLV tokens are kept by the platform to offset the cost of manufacturing, however the royalties of that track are transferred to the investors in perpetuity, or as terms and percentages set, against the investment.

#### **5.4 Priority Access to Release Presales**

- Token holders have access to presale reservations before public sales start, meaning that they can guarantee a good price. They can then commit to reselling the NFT at profit on the secondary market.

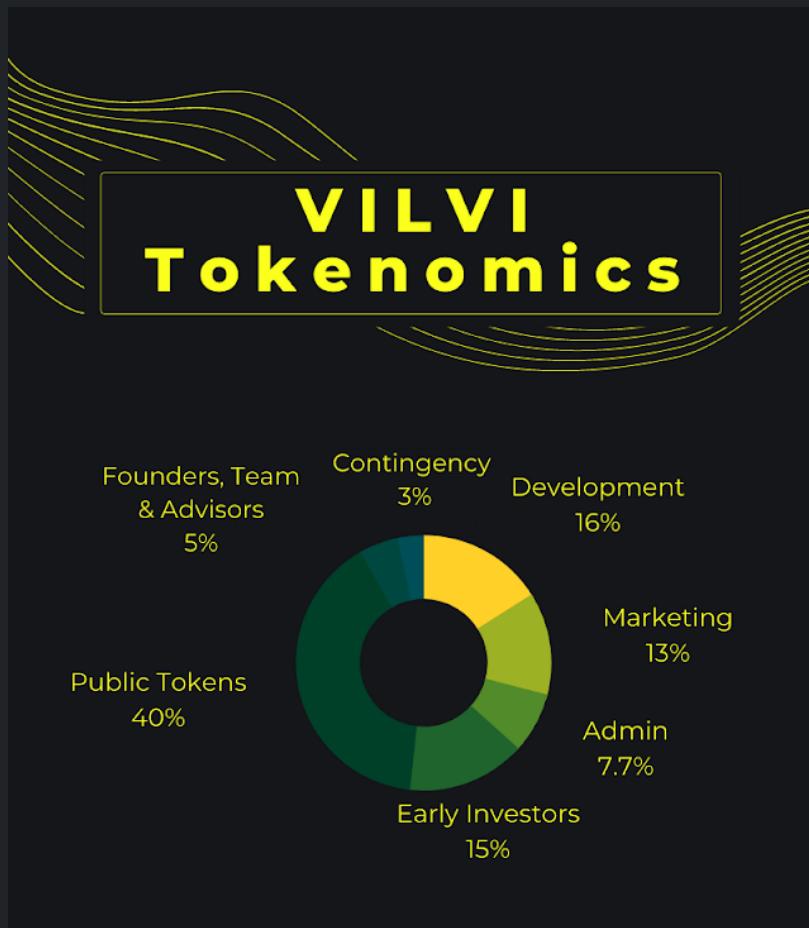
#### **5.5. Access to Music World Metaverse**

- Unique ownership rights to virtual property, unique releases and other airdrops and opportunities in our own metaverse, run by the open source interoperable metaverse Vurtly Engine. <https://vurtly.com/>
- Just as myspace allowed bands to easily have a webpage, we want to easily give bands their own customisable virtual spaces that operate with other metaverse systems, and on any device; hence our choice of the Vurtly Engine which is unique in this. This seems the fastest route to the available global market using 3D metaverse browser tech.

#### **5.6 VILVI Grant Voting**

- Voting in VILVI Grant Fund disbursements (see section 9).

## 5.7 Tokenomics



FIXED MARKET CAP 190,000,000 Tokens

### VILVI

- Development 16%, Marketing 13%, Admin 7.7%, Contingency 3.3%; each has its own wallet, with 8% of each department's wallet unlocking every month, public visibility of spending.
- 5% Founders, Team & Advisors (12 month lock, then 15% available per month)

### PRIVATE ROUNDS

- **15% Early Investors (Pre-Public):**  
Round 1: 2.5% Tokens 4,750,000 @ 0.04 USD equiv (lockup for 6 months, then 15% available per month) 190k USD  
  
Round 2: 2.5% Tokens 4,750,000 @ 0.06 USD equiv (lockup for 5 months, then 20% available per month) 285k USD  
  
Round 3: 5% Tokens 9,500,000 @ 0.12 USD equiv, (lockup for 5 months, then 15% available per month)

Round 4: 5% Tokens 9,500,000 @ 0.35 USD equiv, no lockup

## PUBLIC SALE STAGE

- Exchange pool: (TBC)

EITHER

Further Strategic Round 5: 12.5% Tokens: Strategic Sale for liquidity pool backing, if needed; TBC depending on cardano ecosystem mechanics and partners.

&

Public DEX/CEX tokens: 27.5% Tokens @ 0.5 USD equiv, available for trading, backed by the liquidity pool providers and early investor pool making up the matching 27.5%; 5% available per month on the market.

OR

Public DEX/CEX : 40% @ 0.5 USD equiv; no lockup, x available per month (tbc) if no centralised liquidity pool required

Cardano has yet to see any successful DEX's running, and we are prepared to be flexible to adjust accordingly to changes as required.

We believe in as decentralised market as possible, which leaves the ecosystem less open to points of potential failure and market manipulation. We will at all points with partnering organisations and groups that design longevity in this ecosystem.

Our design of equal public and VILVI token distribution means that both VILVI and its public token holders have an incentive to hold and utilise the project as far as possible, reducing the incentive for volatility associated with market speculation.

# 6. Business Operations

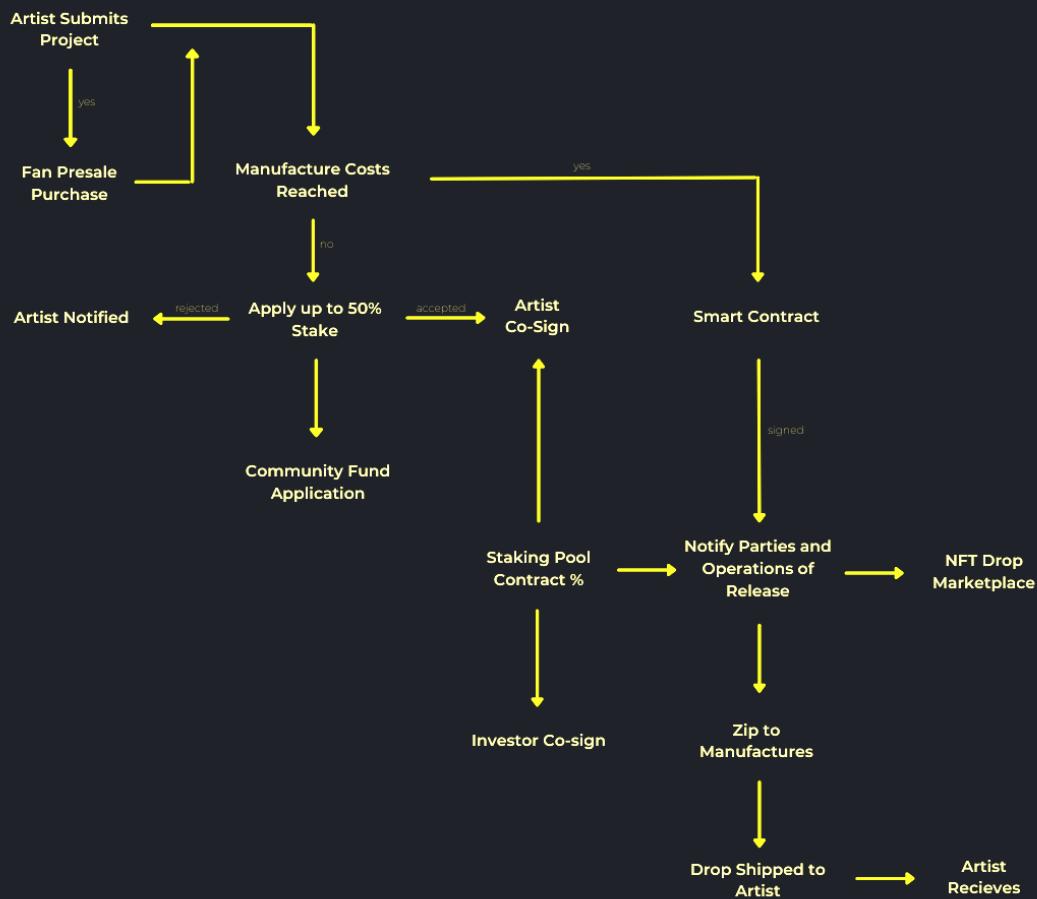


Fig 6.0 Business Operations Flowchart

## 6.1 Business Sequential Process:

### 6.1.1 Artist Submits Proposal

Proposal Submitted by Artist/Label including graphic and digital media for the release.

Copyright clearance required to proceed.

Artist/Label pays manufacturing cost, or deposit against manufacturing costs (~50%)

### 6.1.2 Pre Sale Purchases

Fans can publicly pre-buy the release directly from VILVI using Fiat or Crypto. If needed this tops up the initial deposit to the amount needed to start manufacturing.

### **6.1.3 Manufacturing Costs Reached**

Cost reached to press the release, including the platform 12.5%.

### **6.1.4 Defi Release VLV Stake Pools**

If needed, to top up releases for higher amounts of pressings, or due to a relatively limited deposit or presales for a given target, defi investors can invest in a particular release.

This will return a sliding scale of interest depending on the amount and risk involved.

Should the artist not be able to sell the releases required within a specified time period, investors staked VLV tokens are taken back by VILVI to cover the cost of the manufacturing, which will have already taken place, and the rights to royalties from the release be transferred to investors. This will incentivize investors to

- 1) Seek good committed musicians with saleable music.
- 2) Spread their investments responsibly.
- 3) Assist in the decentralised marketing of a particular release should the need arise in order to ensure the investment comes through.  
(This could include practices like ‘buying up the floor’ as has become common amongst large NFT drops.)
- 4) Ensure the artist is supported in future releases despite a release which was not a commercial success, due to the vested interest in continued royalties from previous work.

Should the release not sell sufficiently, the royalties of the track would be signed over to the investors split by percentage of remaining debt. This is a sliding scale on whatever the artists/label has not managed to repay within the specified time period.

### **6.1.5 User Verification**

Artists/Labels wishing to use the stake pool function will have to be verified, including proof of address. This prevents people abusing the stake pool option.

### **6.1.6 Smart Contract Created**

The above information is encoded into a smart contract, on the public blockchain.

### **6.1.7 Sale on the NFT Marketplace**

Only at this point will the NFTs be minted to ensure that the platform does not make a loss on a release.

Artists/Labels may wish to just use the NFT marketplace for digital releases, in which case the prior steps are not relevant. Though we wish to focus on hybrid releases, we wish the platform to be as open as possible to new releases and emerging talent, minimising the financial threshold for engagement for emerging artists.

### **6.1.8 Sale of the Physical Goods**

The addresses are collected when the NFTs are initially sold.

The whole shipment of product is sent to the artist/label/distributor, and then shipped onwards from there.

## 6.1 WHY VINYL?

Vinyl remains the most collectable format of music that has stood the test of time in both retail and secondary markets.

## 6.2 WHY NFT VINYL HYBRIDS?



Samsung, Microsoft and other tech companies' vision of 'digital twins' runs straight out the metaverse and back into real life.<sup>1</sup>

Beeple after his digital art broke auction price records for digital art, begins selling work in physical and NFT formats.<sup>2</sup> We can expect that music and other types of media will follow this trend.

Vinyl has the most consistent collector base of any music media type. This has been proven over the course of nearly 70 years, despite the market dominance of digital music sales and services. People like vinyl. The feel of it. The care and attention that goes into the artwork. The credits sleeves.

We are starting to see a similar behaviour in NFTs with people liking to own them, regardless of the utility or sometimes even the quality. Cryptopunks is effectively lofi art. So we can expect to see the same thing begin to happen with music, though more slowly.

Music has lead tech adoption in the digital era. Myspace for downloaded tracks. Limewire for track content sharing. Spotify normalised streaming. Interactive concerts in Minecraft. So it's quite possible that due to the PR that music brings, music NFTs could help normalise blockchain use cases in everyday life for non-techies.

VILVI aims to make that easy for people.

Vinyl arrives in the post & you can carry the music NFT around with you on devices and in the metaverse in the meantime.

<sup>1</sup>Samsung Digital Twins Paper URL: <https://cdn.codeground.org/nsr/downloads/researchareas/6G%20Vision.pdf>

<sup>2</sup> <https://www.protocol.com/bulletins/nft-beeple-art>

## **6.3 TARGET MARKET: FANS, ARTISTS, LABELS**

### **Example Artist Profiles**

**Unsigned Indie Artist** (The majority of submissions, lower income per release but high volume)

**Indie Artist with previous releases** (Less submissions, but consistent revenue)

**Headliner Artist Self-Release** (Variable Margins, but attracts interest of other musicians)

### **Example Label Profiles**

**Peckings Records** (Extensive Back catalogue of one offs)

**Hospital Records** (Indie Market leader in Drum & Bass)

**Defected Records** (Indie Market Leader in House)

**Warp Records** (Indie Market Leader in IDM, extensive back catalogue & now distributors)

**Rough Trade** (Indie rock market leader)

### **Example Buyer Profiles**

**Artist Fan** (Devoted artist fan, maybe first time vinyl buyer)

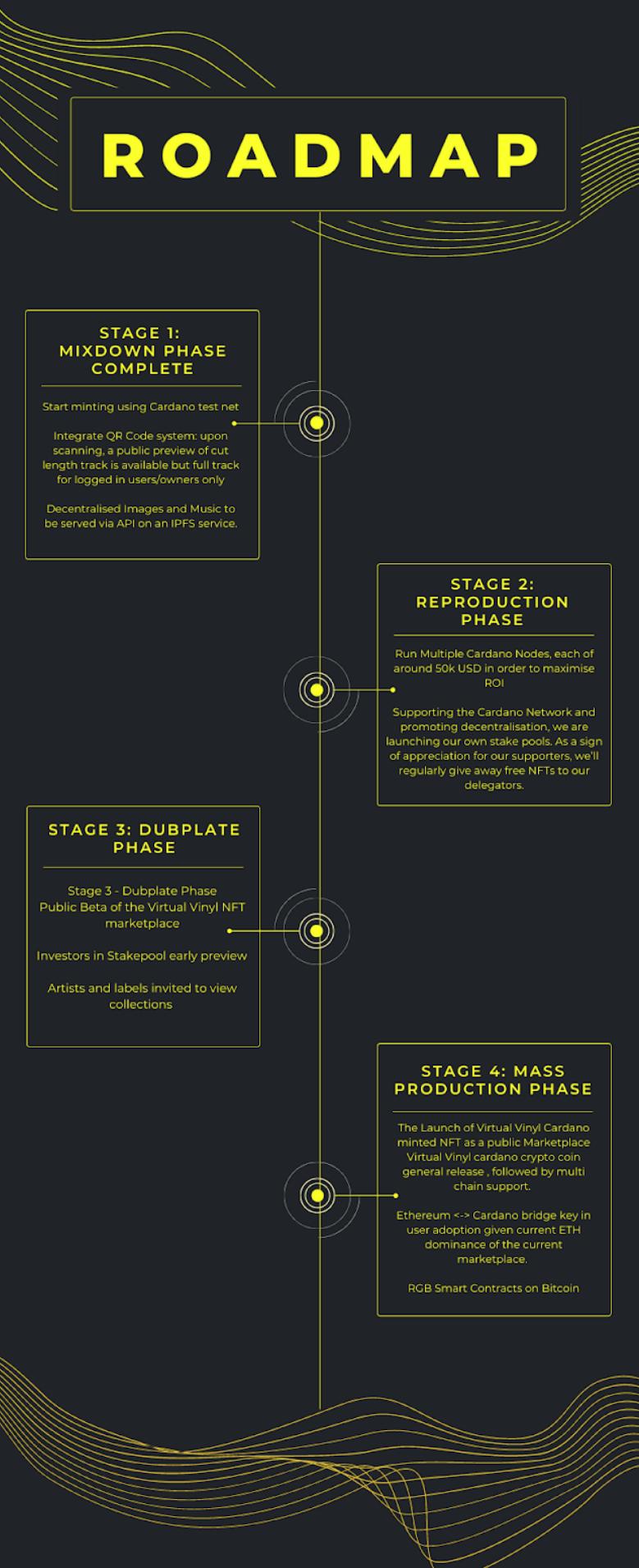
**Label Collector** (Collects one record label's works extensively, e.g. On U Sound)

**New Vinyl Collector** (Hipster vinyl revolution. Not to be underestimated).

**Veteran Vinyl Collector** (Collections spanning 30 years, multiple genres, focus on resale value as well as music)

**NFT Collector** (Main focus on resale value and investment, as well as aesthetic value)

## 7. ROADMAP



## **Stage 1 - Mixdown Phase: COMPLETE**

Start minting using Cardano test net

Integrate QR Code system: upon scanning, a public preview of cut length track is available but full track for logged in users/owners only

Decentralised Images and Music to be served via API on an IPFS service.

## **Stage 2 - Reproduction Phase**

Run Multiple Cardano Nodes, each of around ~25k ADA in order to maximise ROI

Supporting the Cardano Network and promoting decentralisation, we are launching our own stake pools. As a sign of appreciation for our supporters, we'll regularly give away free NFTs to our delegators.

## **Stage 3 - Dubplate Phase**

Public Beta of the Virtual Vinyl NFT marketplace

Investors in Stakepool early preview

Artists and labels invited to view collections

## **Stage 4 - Mass Production Phase**

The Launch of Virtual Vinyl Cardano minted NFT as a public Marketplace  
Virtual Vinyl cardano crypto coin general release , followed by multi chain support.

Ethereum <-> Cardano bridge key in user adoption given current ETH dominance of the current marketplace.

RGB Smart Contracts on Bitcoin

# 8. LEADERSHIP & TEAM

## 8.1 LEADERSHIP & TEAM

GEORGE PINNEGAR

Commercial Director, Director & Co-Founder

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



With extensive leadership and business strategy experience spanning many businesses and startups over the last decade, George is striving to build the future of music using new decentralised technology. He comes from a classically trained background through a varied experience of music in events, label releases, promotion, production and marketing.

Musical favourites: Dub / Funk / Techno / Classical

MATTHEW STEVENSON

Chief Technology Officer, Director & Co-Founder



As a technology and crypto ambassador has built multi-national heterogeneous environments as a chief architect in the corporations of household brands and financial institutions including HSBC and KPMG as a senior consultant for security and development. Previous contracts for global media, television and energy companies interacting as a board level strategist has now been combined with an energetic

entrepreneurial enthusiasm for media and technology.

For the last decade Matt has been championing technology as co owner of independent electronic music label Future Follower Records. and innovation spearhead on a 30 year established drum and bass label Formation Records.

Now enjoys volunteering at non profits technology capabilities in well being and building up talented new DJ and producers to have opportunities to succeed in the global dance music networks. Gifted as a producer of electronic music with main focuses on Drum and Bass / Jungle / House / Bass music.

## Felix Milton

[www.felixmilton.com](http://www.felixmilton.com)

Head of Music



In 1999, at the age of 17, Felix signed a recording contract with Sony 2 as the composer for an up-and-coming band, Urban Dub Collective, who subsequently went on to record and release one album and three singles, reaching the top 10 in the official UK charts.

During his time with Sony Music Studios London Felix gained notoriety within the industry, mixing material and winning awards for a range of UK and American releases, such as, Van Morrison, Missy Elliot, Aaliyah, Boys II Men, Busta Rhymes, 50 Cent, Grammy Nominated Gorillaz, Grammy Winning Amy Winehouse, Noel Gallagher, Salaam Remi, John Legend, The Roots and Mark Ronson.

Following the closure of Whitfield Street Studios, Felix was asked to help with the full design of a recording studio and to work exclusively with Amy Winehouse in St Lucia for one of her projects. This project would last until spring 2009, when she began touring again and Felix subsequently returned to London, UK. In late 2008, Felix was approached by the artist, and now friend, Paolo Nutini. Over the following years, Felix has worked with artists such as Tinie Tempah, Mac Miller, Jamie XX/The XX, Kanye West, Childish Gambino and Alicia Keys.

## 8.2 ADVISORS

### **Technical:**

Lee Smith, Footytube CTO (Over 1 Mil Users), Bitcoin Evangelist, LEET

Risido LTD (UK), Blockchain Specialists  
(NFTs using Stacks, Bitcoin Layer 2)

### **Music:**

Hayley Kerridge - Marketing: Boilerroom, Bloc, Bangface, Berlin Atonal

Sam Findlay - Where DJs Play Platform Founder, International Headliner Agent specialising in metaverse bookings and hybrid concerts.

Caitlin Shaughnessy - Marketing/Project Management Assistant

## 9. VILVI Grant Fund, CSR

We will be keeping a percentage of profits to form the VILVI Grant Fund.

This grant will be made on a case-by-case basis, for any need that musicians may have. It's totally open, and we will try and implement voting for VLV token holders as soon as possible. This will be disbursed based on musicians applications, for verified users only.

This is essential to bridge the gap for some lifelong musicians who struggle to pay for things like healthcare, as we have witnessed a growing trend on Gofundme in the last few years.

We aim to give generously to musicians particularly in under-represented demographics and areas of the world with rich musical heritage that they have to offer globally.