



Nifty Row

An NFT Marketplace for Exotic Creations



Background

Globally, in recent times, the crypto-currency phenomenon has been associated with a number of noticeable developments and more recently Decentralized Finance (DeFI) and Non Fungible Assets (NFTs). In Africa, on the one hand there is optimism due to:

- Popularity and growing usage of Bitcoin for online payments and store of value.
- Increased crypto-driven economic activities especially in emerging markets.
- Growing adoption of blockchain by key public sector players including The Nigerian Customs and the Nigerian Stock Exchange.

On the other hand, there is still a large population of unbanked and underserved due to:

- Limited accessibility stemming from preponderance of exclusionary and high barrier service offerings by DeFI protocols.
- Difficulty in verifying protocol providers leading to distrust.
- Memory of single points of failure from traditional service providers especially with centralised custodians (e.g. high and unfair interest rates, little no access to insurance).
- Creators are not able to attain their global market potential both in income and recognition as they remain limited to local markets with a small number of worthy collectors.

Against this background, crypto-currency transaction volumes have grown in Africa, resulting in huge competitive opportunities in those and other markets. In fact, Bitcoin became the saving grace in some countries where national currencies failed, notably Venezuela and Zimbabwe.

The Nifty Row Offering

In today's world of Decentralized Finance and Digital Creations, rare and unique assets powered by Non-Fungible Tokens has become the new center focus and rarity is the main currency of value. Nifty Row is the first protocol to offer a diverse set of rare and exotic creations. Additionally, Nifty Row seeks to deliver a completely decentralized financial service in a way that will empower creators from underbanked regions of the world to showcase their creations to a global audience of investors and collectors as well as having access to savings, credit and insurance. The protocol aims to enable digital creations of all types from arts, music, motion picture animations and in-game collectibles all inspired from local myths and legends.

In light of the business imperatives Nifty Row seek to provide the following features with specific focus on relevant use cases ideal for emerging economies:

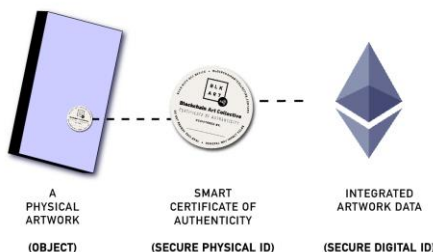
1. Digital Arts Token Issuing and Management
2. Digital Arts Market place
3. A Crypto P2P Marketplace for sourcing Cryptocurrencies
4. Dex aggregator for exchanging Cryptocurrencies
5. Staking and Insurance

Why Nifty Row for NFTs?



History

As a digital platform, Nifty Row is powered by revolutionary blockchain technology which allows for unique and innovative opportunities.



Token Issue and Marketplace

Nifty Row is an online marketplace featuring a one-of-a-kind collection of paintings by dynamic African artists who have opted to showcase their works via the Internet.

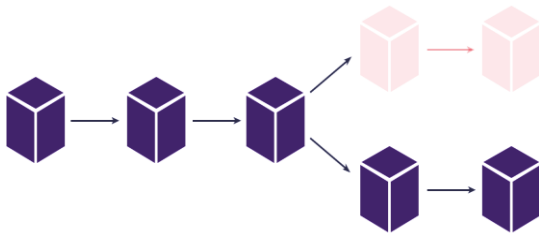


Authenticity

Blockchain technology also allows for enhanced security features like digital embossing with official signatures and time stamps.

Secure

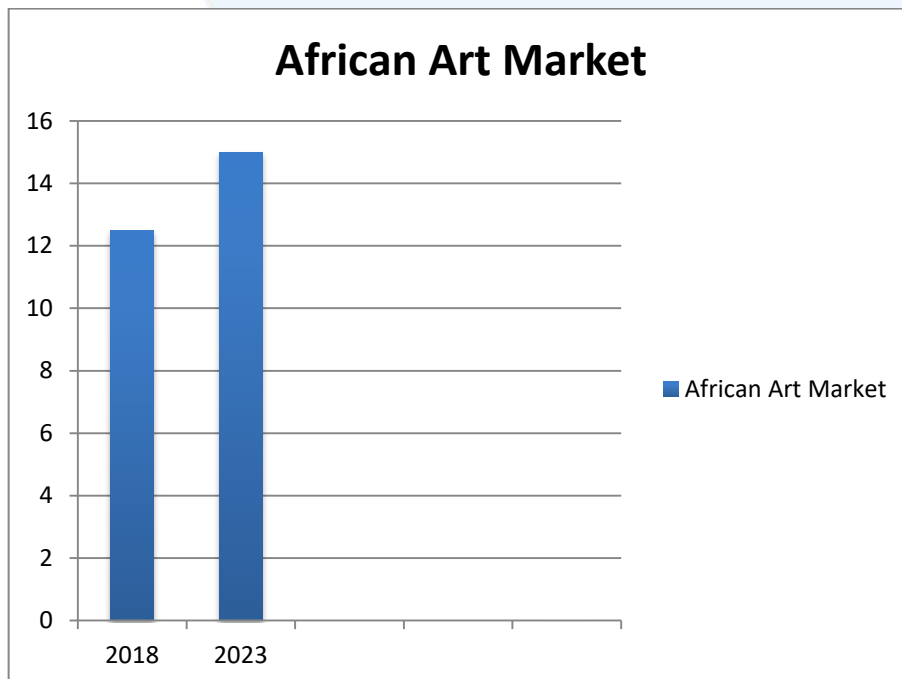
The protocol employs the Ethereum ERC721 token standard for Non-fungible Tokens which help create a deterrent to theft and forgery while providing a reliable record of provenance for simple authentication.



Uniqueness

As blockchain technology meets the art world, Nifty Row enables ownership of artworks that may not be easily affordable by the majority of art lovers.

Market contributions in billions of U.S. Dollars for 2018 and 2023



Details:Worldwide;Africa; Deloitte;ArtTactic;2018

Banking the Unbanked and Underserved

In traditional services, the situation most Africans face is difficult. Traditional financial institutions might exist, however, in comparison to fintechs they are insecure and poorly designed in service offering to the unbanked. The main catalyst of economic growth, entrepreneurship, is becoming more and more difficult due to the overwhelmingly high barriers to entry. Financial services are provided slowly and selectively, and stagnation has become the norm. We believe that a decentralized financial services network will help level the playing field. In particular, cryptocurrencies and the underlying technology, Blockchain, based financial services will help alleviate financial inclusion challenges in basic account opening, savings, credit, investing and insurance.

Nifty Row aims to empower the underserved creators with NFT wallets that can be accessed through their cellphones or tablet. This would not only provide the benefits of been able to pledge their NFT tokens as collateral for loans. We have already seen what mobile money payment systems such as M-Pesa can do for developing countries. Like Bitcoin, NFTs can have all of the benefits of M-Pesa but with lower transaction fees and across borderless. M-Pesa, which is backed by Kenya's state owned Safaricom, has operations in over 23 countries with revenues of over \$45 billion. While M-Pesa was a breakthrough in mobile payment technology and showed the world the viability of such a model, it is localised and very limited in its ability to benefit people throughout the rest of the developing world. A mobile crypto system would be international and could facilitate both local transactions as well as international transactions.

The NFT Opportunity

The year 2020 proved to be marked by closures, cancellations and postponements, yet African art fairs went ahead with new models and the continent's galleries grow further. In Africa there were success stories on events going ahead in an online-only format, as many fairs were done. For an example, a virtual and augmented reality exhibition put on by Gallery Lab in Johannesburg, south Africa, which started as an online sales platform for emerging galleries and artists and launched its first physical space in 2019. There was also there a pared down online presentation that included more established galleries such as Goodman Gallery and Red Door.

Among the top art pieces that have gained global attraction and sold at global market prices include Tutu, one of Ben Enwonwu's iconic portraits that was lost for decades, sold for a record £1,205,000 (about \$1.68 million)—more than four times the highest estimate.



A painting by the late Nigerian master painter and sculptor Ben Enwonwu sold for £1.1m (\$1.4m) at an auction in the British capital, London.



South African artist Marlene Dumas (b. 1953) tops our list, with her work *The Visitor* (1995), which sold for a whopping \$6.3 million at Sotheby's London in 2008.



Julie Mehretu's *Black Ground (Deep Light)* (2006) is one such work, and sold for \$5.6 million, at Sotheby's Hong Kong in 2019.



Nigerian Njideka Akunyili Crosby (b. 1983) is easily one of the most fascinating artists living and working today. In 2018, her work *Bush Babies* (2017) sold for \$3.4 million at Sotheby's New York.



El Anatsui (b. 1944) is one of the most famous Ghanaian artists today. In 2018, his work *Recycled Dreams (Uniting the World with a Stitch)* (2005), which is one of Anatsui's classic draping wall-hung sculptures made of bottle caps and aluminium, achieved \$1.5 million at Christie's New York.



Also, the interest in African creations can be further exemplified by the recent event of the Art X Lagos, Nigeria's pre-eminent art event, which was shifted from 6-15 November to 2-9 December 2020 in solidarity with the #EndSARS protests against police brutality that pervaded the West African country for weeks. Additionally, the fair which is the largest of its kind in West Africa usually features a scaled-down exhibitor list of just ten galleries, including Nike Art Gallery and Louisimone Guirandou Gallery, presenting more than 200 works that explore histories grounded in Africa and its people.

Overall, a sense of optimism has pervaded the African art market, despite market volatility and the overnight evaporation of global art fair traffic. The continent's local collector base has found its foothold in recent years, according to many dealers, making them less dependent on Western fairs to reach buyers. That is why, for instance, two new galleries like *kó*, founded by the established dealer Kavita Chellaram, and ADA, founded by the art adviser Adora Mba have opened this autumn in Lagos and Accra, Ghana, respectively.

African galleries are also expanding into the European marketplace at a good clip in the absence of fairs. Accra's Gallery 1957 launched a new space in London in October 2020. Moreover, demand for works by artists from Africa and the Black diaspora at large is on the rise. For an instance, on the opening day of the 1-54 London fair, which went ahead despite the fact that it has been a satellite event of Frieze since 2013 (Frieze London went online only), the gallery sold out its stand of new works by Yaw Owusu, Gideon Appah, Tiffany Alfonseca and Kelechi Nwaneri.

Polartics, a little-known gallery started in Lagos two years ago and which has also now opened a space in London, also sold out its 1-54 London presentation of works by Ekene Emeka-Maduka. It is appearing more and more like collectors who have never looked into buying artists of African descent are now in a way much more aware of including them in their collection according to 1-54 director Touria El Glaoui.

Music

Although, much of the activity around art has been on physical arts, however, other forms of art including Music have also become mainstream around the world with Nigerian and African genre, Afrobeats, becoming a must play in European and American night clubs. Afrobeats is an umbrella term to describe popular music from West Africa and the diaspora that initially developed in Nigeria, Ghana, and the UK in the 2000s and 2010s. Afrobeats is less of a style per se, and more of a descriptor for the fusion of sounds flowing out of Ghana and Nigeria. Genres such as hiplife, jùjú music, highlife and naija beats, among others, were amalgamated under the 'afrobeats' umbrella.

American artists such as Michelle Williams, French Montana, Rick Ross, and Kanye West have all collaborated with Afrobeats artists. Michelle Williams released "Say Yes" in 2014, a gospel song based on the Nigerian hymn When Jesus Say Yes. The song's beats are said to resemble the popular four-beat of house music, but in fact follows the 3–2 or 2–3 of Afrobeats. This beat is known as the clave and mixes a rhythm with a normal 4/4 beat, it is commonly seen in many forms West African music. Another notable hit was "Million Pound Girl (Badder Than Bad)" by Fuse ODG, which reached 5 on the UK Singles Chart in 2014.

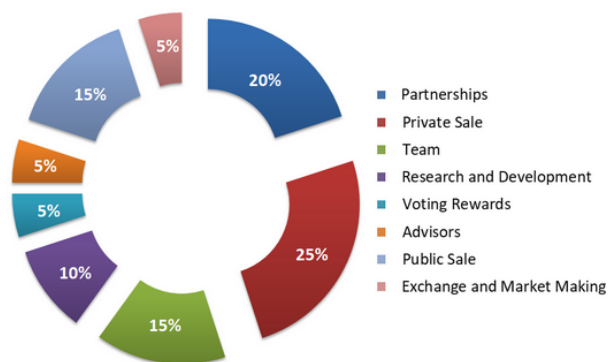
In 2014, a genre derivative of afrobeats known as afroswing emerged in the UK, which fused the sound with influences from road rap, grime, dancehall, trap, and R&B. The genre was popularised by J Hus. This has led to many people referring to afroswing as 'afrobeats', however the two genres are distinct from each other. Canadian artist Drake also began to experiment with afrobeats in the mid 2010s, which arguably helped afrobeats gain international mainstream appeal. In 2014, he featured on "Ojuelegba (Remix)" by Nigerian artist Wizkid alongside British MC Skepta, and in 2016 when he released "One

Dance" alongside British singer Kyla and Wizkid. "One Dance" became Spotify's most streamed song, with over a billion streams, and was number 1 in 15 countries. Drake's 2017 album More Life contains many Afrobeats and Dancehall influences. In 2017, Wizkid signed to RCA Records, which became the biggest ever deal an African musician has ever received. In June 2018, prominent American rapper Kanye West released his album titled Ye. Fans of Kanye West that searched for his album also, unintentionally, came across Burna Boy's song called "Ye" (released in January). This led to a 200% spike in streams for Burna Boy, gaining over 11.2 million streams in the United States.

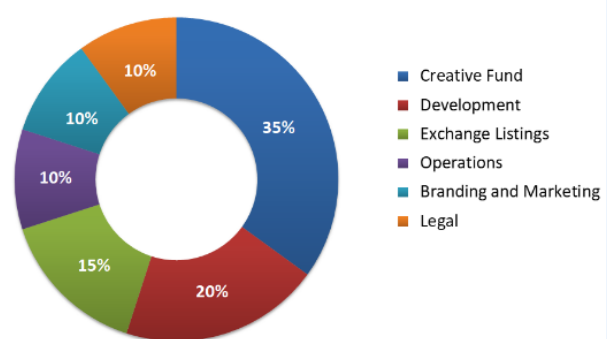
Tokenomics

There will be a total of 200 Million NRT tokens in the token offer.

Token Allocation



Use of Sales Proceeds



Roadmap



The Team



Mobolaji Onibudo, Founder & CEO

Mobolaji has over 20 years of professional experience in technology consultancy, enterprise software solutions and information security. More recently, he led in an executive capacity while engaging clients in the delivery of blockchain solutions for the Nigerian Stock Exchange, the Bank of Industry and the Nigerian Customs. He is also an active member of the Securities and Exchange Commission's committee on Blockchain and Digital Assets regulation for Nigeria. Mobolaji started his professional career at Citrix Systems in the United Kingdom and later worked at CapitalOne (E-Duction credit card), USA. Subsequently, he joined CapGemini and dealt with numerous clients, including ING, Goodrich Aerospace, American Greetings, Nextel and GMAC. After relocating back to Nigeria, he has led in developing notable solutions, including the localised multilingual Wazobia Linux, Finbank's FlashMeCash, UBA's FXMart, MoneyBox Mobile Money, which was the first Central Bank Licensed Mobile Money company. Bolaji received a B.Eng. in Computer Systems Engineering from University of Kent, UK and an MSc. in Management & Systems from New York University, United States.



Bella Ikeme - Marketing

Bella is a business growth enabler, having 10+ years of experience in the marketing and sales of premium products and services, as well as business development across sectors such as professional services, luxury, agro-processing, government, hospitality, residential & commercial audiovisual technology integration, interior design, manufacturing, FMCG, retail and events. She has developed content strategy & copywriting expertise from several years developing & crafting compelling, informative and thought leadership content to engage a target audience for brand building, lead generation & relationship nurturing for Nigerian, Pan-African & global individual and corporate brands. Bella obtained a Bachelor of Science (B.Sc.) in Radiologic Technology/Science from University of Nigeria.



Ebenezer Olusegun Akintayo – Full Stack Architect

Ebenezer is a seasoned software architect/engineer and project manager with 13 years of experience in the development of biometric-based KYC systems. His solutions and systems are currently being used in over 10 countries across Africa for both SIM registration and bank customer registration. Previous projects included development and support of N-tier solutions with a frontend (Java Desktop APP), backend servers (Linux) and database. Ebenezer's skills and experience spans numerous open-source technologies in distributed computing, client-server architecture, mobile application, mobile content development, Linux administration, LAMP Stack, SAMP Stack, Asterisk PBX, Open SER, Netbeans Plugin Development, Bitcoin and Ethereum Blockchains etc. He led in the Blockchain development for the Nigerian Stock Exchange first blockchain trading platform. He is a graduate with a BTech in Computer science from Ladoke Akintola University of Technology, Nigeria.



Femi Ashiru – Senior Product Architect

Femi brings a wealth of skills and experience in Software Product Architecture for production readiness. He is a stern software architect drawn from hands on Software Engineering with over 15 years' experience in several leading firms and startups including NEC, weComm (now Opentext in the UK), NSE, Leapsoft, Opus Hive and Okasho in Nigeria. Over the years he has been involved in the design and development of data-driven enterprise applications and information services for blockchain, desktop, cloud, mobile and web platforms. Femi was part of a team that developed a mobile trading solution that allowed customers to trade FX, futures and other shares over a mobile network, Leapsoft's Wazobia Linux team for MIT's OLPC and also worked on the first African Airtime Lending service, E-Credit, launched in 2008. He obtained a BEng and MPhil. In Electrical and Electronics Engineering from the University of Manchester and UMIST respectively from the UK.



Habib Adeku – Software Engineer

Habib is a Full Stack Software Engineer and Cloud Solutions Architect with expertise in developing frontend/backend applications around cloud services architectures. With over 5 years experience in software development lifecycle, cloud solutions and other diverse information technology fields, he is quick to learn and master new technologies and comfortable working in team, self-directed settings and with clients. Habib is an excellent organizer, highly resourceful and result oriented. A strong communicator with ability to convey ideas clearly. He graduated with a degree in Geography from Ahmadu Bello University, Zaria Kaduna, Nigeria.



Ogu Chinedu Kingsley – Software Developer

Chinedu is a software engineer with over 8 years of professional experience developing enterprise software solutions across fields like financial technology, estate Management, blockchain technology etc. He is currently working with XendBit digital services as a client-faced software developer across the web and mobile platforms.