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Created By

A Creative IP Management Eco-System
Empowering Global Creatives to Own, Control, Distribute, and
Monetize in the Modern Digital Economy

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Ver 2.0

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This document may contain certain forward-looking statements within the meaning of Section 27A of the Securities Act of 1933, as amended, and Section 21E of the Securities Exchange Act of 1934, as amended, including, but not limited to, statements as to future operating results and plans that involve risks and uncertainties. We use words such as "expects", "anticipates", "believes", "estimates", the negative of these terms and similar expressions to identify forward looking statements. Such forward-looking statements involve known and unknown risks, uncertainties and other factors which may cause the actual results, performance or achievements of the Company to differ materially from any future results, performance or achievements expressed or implied by those projected in the forward-looking statements for any reason. References herein to "the Company," "we," "our," "us" and similar words or phrases are references to Created By, and/or its subsidiaries, unless the context otherwise requires.

1 THE OPPORTUNITY

1.1 INTRODUCTION

When you think of creative people, you likely imagine very passionate people working in their studios, garages, or even their bedrooms creating their latest masterpieces. They could be works of art, songs, paintings, photos, words, or structures. Many creatives work on their projects for the love of their craft and the personal challenge and accomplishments of making something which is their own. Many creatives do this as a hobby, or a labor of love of the craft, while others create as a necessity to survive, as well as make a living. Many have full-time jobs or full-time families so they work on their creative projects at night or when they have the time dreaming of the day in which they can quit their jobs and work on their projects full-time. Either way, global creatives are producing an incredible amount of personal intellectual property, most of it which never sees the light of day. In some cases it's not the creatives' point to have it seen, distributed or monetized, but for others that is the whole point: Making a living from creating what they love. This leads to the inherent problems that global creatives have. There are too many roadblocks in the way of reaching the goal of making a creative living, especially in the modern digital economy, and thus many remain the typical starving artist or just give up.

Traditionally, to make money creatives had to work with publishers, galleries, brokers, agents or managers to protect, publish, sell or monetize their work to make money. Typically, creatives only received a fraction of their work's value. In many cases, they have been extremely exploited and taken advantage of, and in the end, losing ownership and control of what they've created. This exhausting cycle can not only stifle future creativity, but disproportionately, puts the power and control into other hands.

With the advent of modern technology, it has allowed creatives not only to promote and share their work around the world, but also directly sell, license, crowdfund and create derivative products of their work to make money through various third party applications and services. This is putting more control and money making opportunities into their hands by cutting out the middleman. But at the same time, this adds additional major issues regarding piracy, copyright protection, controlled distribution and exploitation that still plagues the creative artist. Add to this is the need to be digitally savvy by using today's technology, learning and managing many programs and accounts, and having the time, energy, and resources to do so. This puts many creatives at a disadvantage and ultimately discouraged. Thus, many creative works are left piling-up not earning the creatives a single dime.

Why should anyone care? To put the value of the creative economy in perspective, the current global creative industry generates \$2 trillion in revenue annually with \$391 billion from visual arts* alone and \$65 billion in digital music streaming.** It is a highly fragmented market made-up of millions of independent artists that are continually at a disadvantage. With an estimated \$1.62 trillion in art and collectible wealth held by ultra high net worth individuals in 2016, and an estimated \$2.7 trillion by 2026***, there are billions of dollars at stake for the creative economy. In some countries the opportunity alone of generating revenue from creative works is the difference between starvation and basic incomes. This, itself, is a humanitarian issue on a grand scale.

In order for creatives to compete in the modern digital economy and create long-term value of their works they must create a chain of ownership, control usage rights, manage distribution and record provenance to fully empower creatives in the modern digital economy or they will continue to be exploited and miss out on fulfilling the dream of living off one's own creativity.

1.2 MISSION STATEMENT

Created By - Empowering global creatives with a one-stop holistic blockchain eco-system to independently control their chain of ownership, usage consent, distribution, and records provenance of their creative works and intellectual property for monetization and value into the modern and future digital economy.

* Source: UNESCO Cultural times - The first global map of cultural and creative industries 2015

** Source: IFPI Global Music Report 2017

*** Source: Deloitte and ArtTastic, Art & Finance report 2017

2 THE CREATIVE PROBLEM AND CREATED BY SOLUTION

As previously stated, global creatives have many barriers in fully participate in the modern and future digital economy. The following are key inherent problems facing global creatives and how Created By solves these problems utilizing our blockchain eco system to empower them now and into the future.

2.1 OWNERSHIP

Digital technology has made it easy to unlawfully copy and share cultural content. The use of mobile cameras and recording, social media posts, Google searches, illegal streaming platforms, file sharing, peer-to-peer networks, and most recently, stream ripping downloading services, have all made an impact on all creative cultures due to the ease of copying and distribution of digital files. Once a file is distributed, it is very difficult for creatives to police the usage and or piracy of their intellectual property. Even copyright protection only goes so far as you still have to determine who has access to the file, prove ownership and contact the violating parties--if you can even find them.

Going forward, ownership will be a fundamental element in participating in the digital world and economy, not only to circumvent piracy and fraud or as proof of authenticity, but as the root of empowerment. Without the claim of ownership, you have nothing--no rights, no claim to current or future value. Today, most creatives giveaway that ownership by assigning those rights via terms and service conditions to third parties, just in the act of posting it. They have little to no recourse or claimant at that point. Billions and billions of dollars are made by companies from the likes of providing advertising services, data usage, tracking and profiting from lifestyle habits and much more. Again, the creatives are being exploited and losing their right of ownership and value.

This is all going to change and soon.

Ownership will become decentralized, transparent and accessible by everyone. Creatives must stake their claim, manage and distribute that claim moving forward, as a chain of ownership that includes them always in all ways. Blockchain as a technology solves the ownership problem. The bigger issue will become who owns those blockchain records, a third party? Or the creatives themselves.

Created By believes that that ownership should remain in the control of the creator, now and ongoing or until legally transferred to another party, but still include the original creator beyond their life and into the future. Our ecosystem will provide creatives independent control of proof of existence of their works on the blockchain, as well as all smart contracts and usage consent of that information for them. Created By is putting the empowerment and control back in the hands of the creatives.

2.2 PROVENANCE

Historically, the global art market has been plagued with the struggles of proving authenticity of art, resulting in high amounts of fraud and counterfeiting. This is why in the traditional art world, provenance is key for creative works to maintain custody, chronology of ownership, location, exhibition history, critical evaluations, and more. Not only is provenance a documented history of ownership, it also makes a considerable difference to its selling price in the market.

Provenance is a key element in recording and maintaining a work's origins, history, and ownership chain, thus proving authenticity and value. However, there are known issues with lack of transparency and/or access of records. Overtime much had been lost, destroyed or manipulated, and/or ultimately, controlled by powerful players and institutions.

Typically, provenance was not a task the creative artist had to maintain or even consider in their thinking or planning. Once a work was sold, the control and value of the work fell outside of the hands of the creator. The creative works became commodities which were later monetized, commercialized and/or likely sold at auction by the owner or on behalf of collectors for a profit. That profit was likely never shared with the original creator of the work. In many cases, the creative artist was exploited with little recourse or tools to empower them. With the modern and future digital economy, this will all change. Controlling provenance will become very important and valuable to creatives moving forward.

The heart of the Created By blockchain ecosystem is the independent ownership and control by creatives to establish proof of existence of their works and record any ongoing provenance chain. This is what empowers them into the future: creating control, value and wealth along the way and into the future. With the future rapidly approaching, no creative will release their works without first demanding such control. Our ecosystem will utilize blockchain, smart contracts, APIs, chain explorers, and bots to empower global creatives into this brave New World.

2.3 USAGE RIGHTS AND CONSENT

Today when a creative posts digital works through a third-party service they typically consent to the terms of service provided when creating the account. These terms usually include usage rights and in some cases derivative ownership. In most cases consent is given without reading or legally understanding what they agreed to. Not only are creatives signing away rights but giving up any claim to revenues or monetization that occurs from that work, currently and ongoing. The only thing worse than that is that once posted they lose control of how and where the work continues to be used, legally or illegally. As it can be copied, downloaded, screen grabbed and then shared through various technologies. Up until now creatives have had a relative disadvantage in controlling their usage rights and consent of their works. By the mere act of posting the work on a third-party service, they had lost control. Including a watermark or copyright was one of the limited options, but as we know those can be easily removed.

A barrier of entry was to forgo usage rights and consent to play.

As companies have made billions on the backs of creative content, the tides are changing each day as alternative applications and services are appearing that provide more if not full control of usage rights and revenue sharing options. This approach is the future of the modern digital economy.

As the modern digital economy emerges, ownership and control of usage rights and consent will be more important than ever. Especially regarding distribution and monetization. For this to be advantageous for the creative economy this control must remain in the hands of the creator or owner(s) of the work and not by third parties.

Our solution to this problem is the Created by blockchain ecosystem that will empower independent creatives to fully control their usage rights in the modern digital economy. With blockchain technology being a decentralized digital ledger that chronologically and securely records transactions, creative

works on the blockchain will include metadata outlining usage rights and consent, thus becoming a part of the work itself that cannot be altered or changed. Just as it is with blockchain that every single ledger entry contains the truth, that truth will apply to creative ownership, provenance and consent of use in the modern digital economy.

As more and more applications and services utilize blockchain, smart contracts and APIs to communicate with their ecosystems directly, our ecosystem will communicate, transact, protect and record independently in behalf of the creative ongoing. Thus empowering global creatives in the modern digital.

2.4 DIGITAL ECONOMY EASE OF USE

In the last two years Cryptocurrencies and their associated tokens have exploded. However, their complexity and ease of use remains quite high. As a creative wanting to upload their art or music to the blockchain they would need to have a basic understanding of how blockchains work as well as the ecosystems which exist around them. If you aren't computer savvy like many people aren't, getting your creative content on the blockchain is going to be next to impossible.

In order to use any of the services that currently exist, the artist must research how the platform works and if a wallet or token is required to use it. If one is required, the artist has to setup this wallet on their computer, sync it which takes time, and then purchase tokens from an exchange. At this point they can then start uploading content and interact with the blockchain. If they manage to make any money it must first be converted from the tokens they were paid with to fiat via an exchange.

2.5 DISTRIBUTION

Distribution is a key factor for all creatives. Current models require them to create individual accounts with multiple services that offer to help promote or monetize their work. The amount of time and knowledge needed to fully take advantage of all opportunities becomes overwhelming. Many of the same steps to managing uploaded works become repetitive and there is no central source to manage this from one place and to distribute across many services. Again, putting them at a disadvantage.

2.6 MONETIZATION

For the creatives that wish to monetize their intellectual property, the feat of monetization is similar to that of distribution: The challenges of opening and managing various accounts, repeating the same uploading and information requirements for each system or platform. Again, this puts the creatives in a serious disadvantage as many would rather spend their time creating then learning to manage and maintain multiple services and platforms.

2.7 ANALYTICS AND REPORTING

If creators are inclined to set up multiple accounts with various services to monetize their works, they would also have to log into each individual account to view any types of analytics or reporting that's

provided by each service. There's no way to collect all that data into one dashboard in which they can review success or issues with each individual work. This limits the creatives from getting a holistic view and proper reporting to make wise business decisions.

2.8 EQUITY CROWDFUNDING

With platforms such as Kickstarter, GoFundMe, and Patreon, creatives can raise money by crowdfunding their projects directly from fans or patrons. What is not so easy is for creatives to equity crowdfund and sell portions of their work to investors who then would also get a share of future revenues or sales. This limits creatives in raising funds. Also, there is no easy way to manage and distribute revenue shares to stakeholders.

2.9 PAYMENT DISTRIBUTION

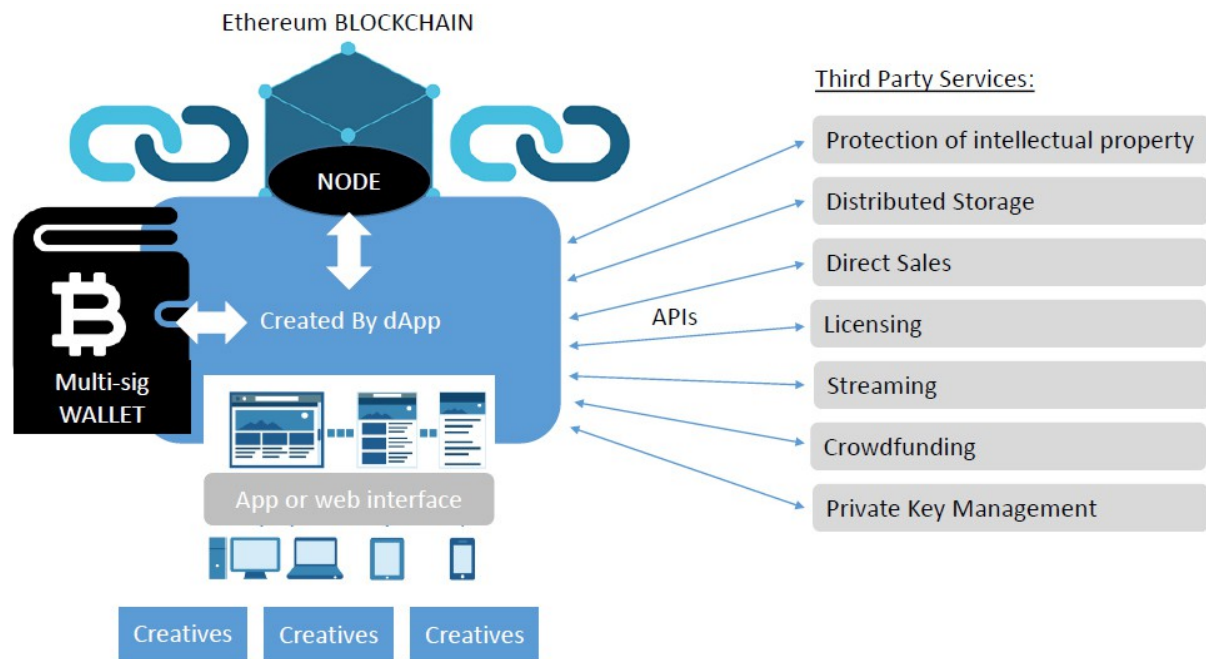
With the advent of equity crowdfunding, this opens up a new issue for the creatives in payment distribution. When a creative sells equity in a work, it becomes their responsibility to share revenues with each party. For many, this becomes an accounting nightmare and very complex when dealing with multiple works with various owners and making this type of fundraising nearly impossible for independent creatives.

3 THE SOLUTION

Created By - A holistic global creative Intellectual Property management eco system, utilizing blockchain, smart contracts and APIs, which simplifies the ownership, usage rights, distribution and monetization of intellectual property in the modern digital economy and puts the control back in the hands of the global creative community.

From a high level Creative By (CBY) tokens will be used to store information on everything a creative's content is doing on other blockchain platforms. Through the use of API's and other programming hooks we will collapse down managing creative content into one place, owned and managed by the creative.

With access and management of participating in the modern digital economy in one place, the existing road blocks they currently encounter will be removed and thus gaining them control to maximize the potential of their works and fulfill the dream of making a living from their creative works.



4 THE PROCESS

The Creative By eco system process starts with creatives. For this use case lets use a musician. Using our web portal the musician uploads their music to our servers. They enter the details of the song they have uploaded which in turn gets turned into metadata. This metadata along with a hash of the song is sent to multiple third party blockchains to create a digital certificate of ownership. This certificate as well the metadata and hash is stored in a CBY utility token. Via our web portal the musician will be able to download the generated certificates and save offline as proof of **ownership**.

The musician will then have complete control to set **usage rights** and consent by being provided a list of optional third party blockchain apps or platforms where they can setup to **distribute** their music to sell, licenses, and stream to **monetize** it. The musician will fill out required fields required by those services and Created By will upload via an API on their behalf.

If a wallet is required by a third party platform for transactions or payment, we will help manage the creatives obtain a wallet address by providing links and instructions to a variety of third party digital wallet services. This gives the creatives full control of their transactions and funds. As for **analytics and reporting**, any stats or data such as streams, views, or revenues generated from any and all third parties will be displayed on our web portal dashboard, as well as recorded within the blockchain for **provenance**.

When it comes to receiving revenue, the musician will have a direct control in converting their acquired tokens to fiat, using their exchange of choice or holding tokens to their own wallets for **payment distribution**.

The musician through our web portal can have complete control to as much or as little information as they want. Everything from number of streams to where their songs are stored on chain will be displayed. The end goal is provide an easy to use one-stop experience that creative can use.

4.1 GLOBAL CREATIVES BENEFITS

Global Creatives Gain:

Control

Revenue

Creative chain of provenance (artist, purchase history, previous exhibitions, critical evaluations, and so)

Can remain independent

More time to create

Business services

4.2 TARGET COMMUNITY

The creative culture industry is defined as activities whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage related nature.

Of the \$2 trillion creative culture industry. It encapsulates a wide range of activities that include: advertising, architecture, books, gaming, music, movies, newspapers and magazines, performing arts, radio, TV and visual arts.*

To begin with Created By will focus on the markets of visual arts and music. Created by may also expand into additional creative activities as the creative culture industry continues to evolve, as well as, the digital economy.

Source: UNESCO Cultural times - The first global map of cultural and creative industries 2015

4.3 MARKET SIZE

The current market size of these target communities annually generate \$391 billion from visual arts alone and \$65 billion from music, which include sound recording and music publishing industry , live music.*

* UNESCO Cultural times - The first global map of cultural and creative industries 2015

According to the Hiscox Online Art Trade Report 2017, online art market sales reached an estimated \$3.75 billion in 2016, up 15% from 2015. This gave the online art market in estimated 8.4% share of the overall art market, up from a 7.4% of 2015.

4.4 MARKET SEGMENTS AND TRENDS

ART AND COLLECTIBLES

According to the Art & Finance report 2017 produced by Deloitte and ArtTastic “new technology could transform parts of the art industry: blockchain could revolutionize the art industry by resolving questions of Provenance and improving transparency, copyright, and ownership issues. Seeing the potential, art start-ups are already building real world applications based on block chain”.

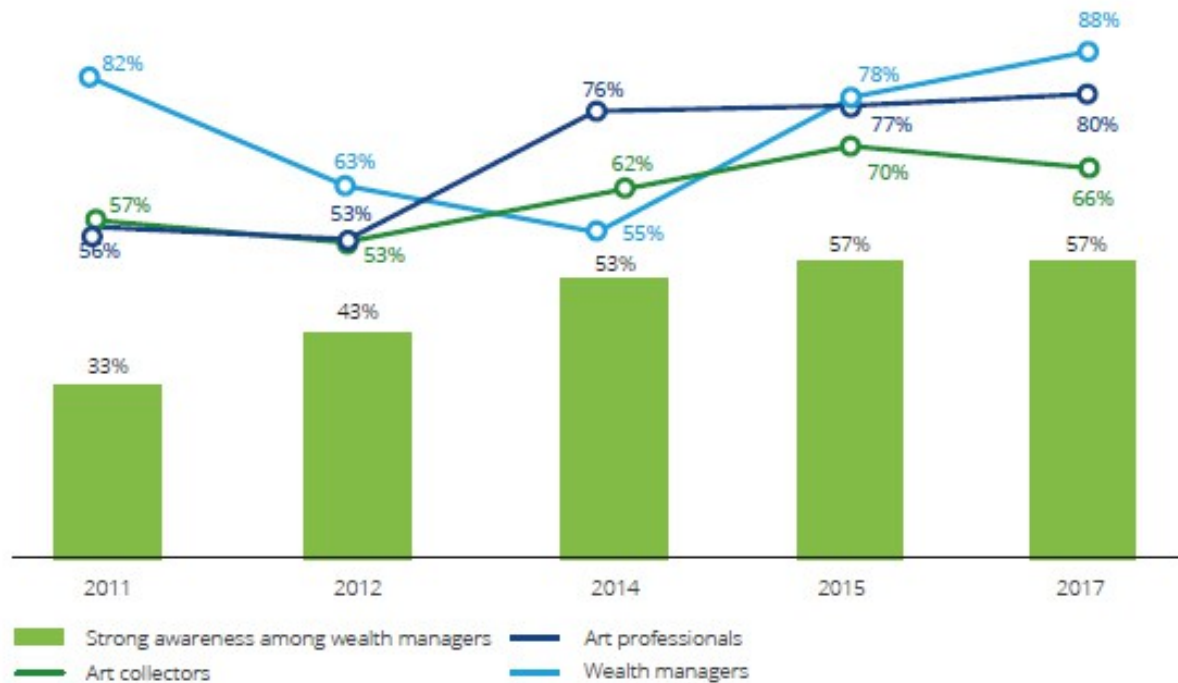
According to same survey of 2017 they stated “73% of wealth managers, 74% of art professionals, and 64% of collectors said that the art market needed to modernize it’s business practice to meet expected standards of a transparent, trustworthy, and developed marketplace.”

Also, according to the same report the number one priority for the future of art and finance is addressing the reputation of the art market having improved transparency being essential for the art market. The third top priority is using technology and innovation to support the growth of the art and finance industry. The report goes on to state “there is no doubt that technology will enable the evolution of the art & finance industry. Arttech start-ups have raised increasing amounts of money in recent years: although the majority of the funding has gone towards art and e-commerce, there is a growing realization that investment also needs to go toward key enabling technologies, addressing issues such as transparency, valuation, authenticity, collection, and risk management.”

And lastly, one of the key findings from the 2017 report is the growing body of evidence to suggest that wealth managers are taking a more proactive approach when it comes to addressing art and collectibles as well. These results are confirmed by the fact that 88% of wealth managers said that they believed that art and collectibles should be included as a part of wealth management offering. In addition, 69% of

the wealth manager surveyed said that they expected their clients to want to include art and other collectibles in their wealth reports to have a consolidated overview their financial and passion best assets.

Figure 18. Do you think that art and collectibles should be part of a wealth management offering? (% answering Yes)

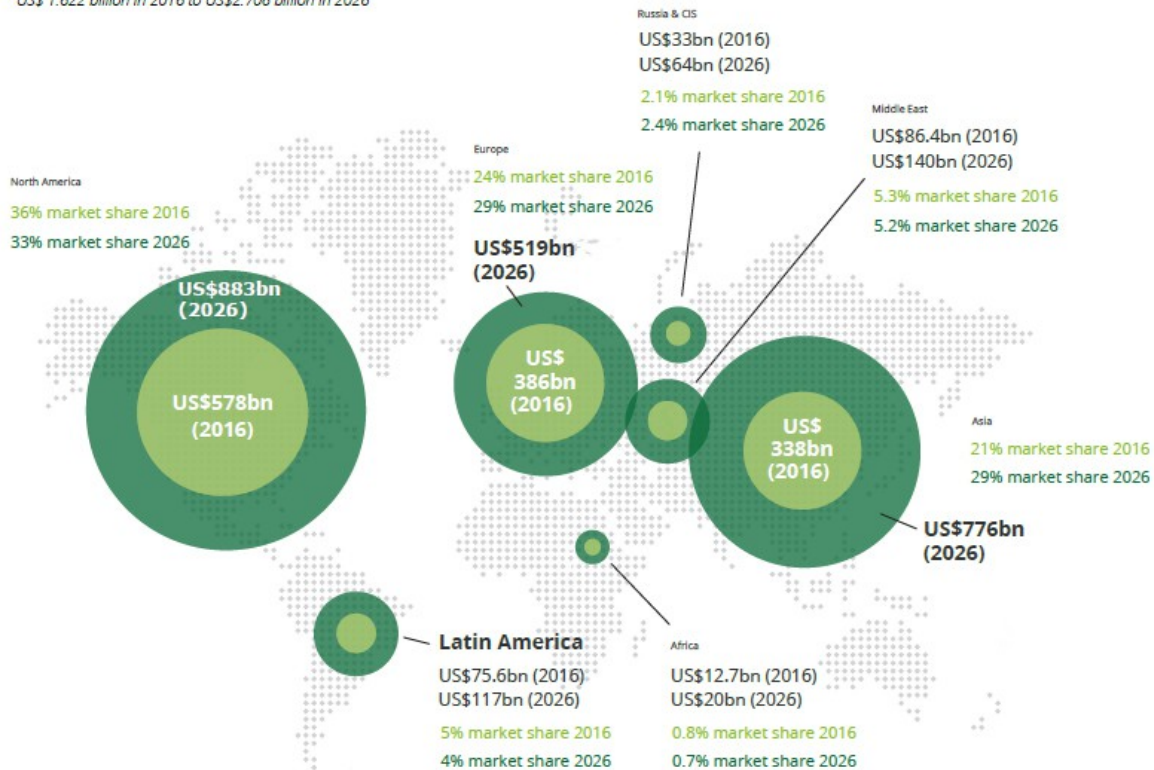


Source: Deloitte Luxembourg & ArtTactic Art & Finance Report 2017

With an estimated \$1.62 trillion in art and collectible wealth held by ultra high net worth individuals in 2016, and an estimated \$2.7 trillion by 2026, wealth managers seem to realize both the financial and emotional value attached to Art and collectibles.

Source: Deloitte and ArtTactic, Art & Finance report 2017

Global UHNWI Art & Collectibles Wealth 2016 to 2026 Estimates
 US\$ 1.622 billion in 2016 to US\$2.706 billion in 2026



Source: Deloitte Luxembourg & ArtTactic Art & Finance Report 2017

MUSIC

In 2016, global recorded music revenues totaled US\$15.7 billion. They rose by 5.9% on 2015, improving on the previous year’s growth of 3.6% and marking the largest growth the industry has seen since IFPI began tracking industry sales in 1997.

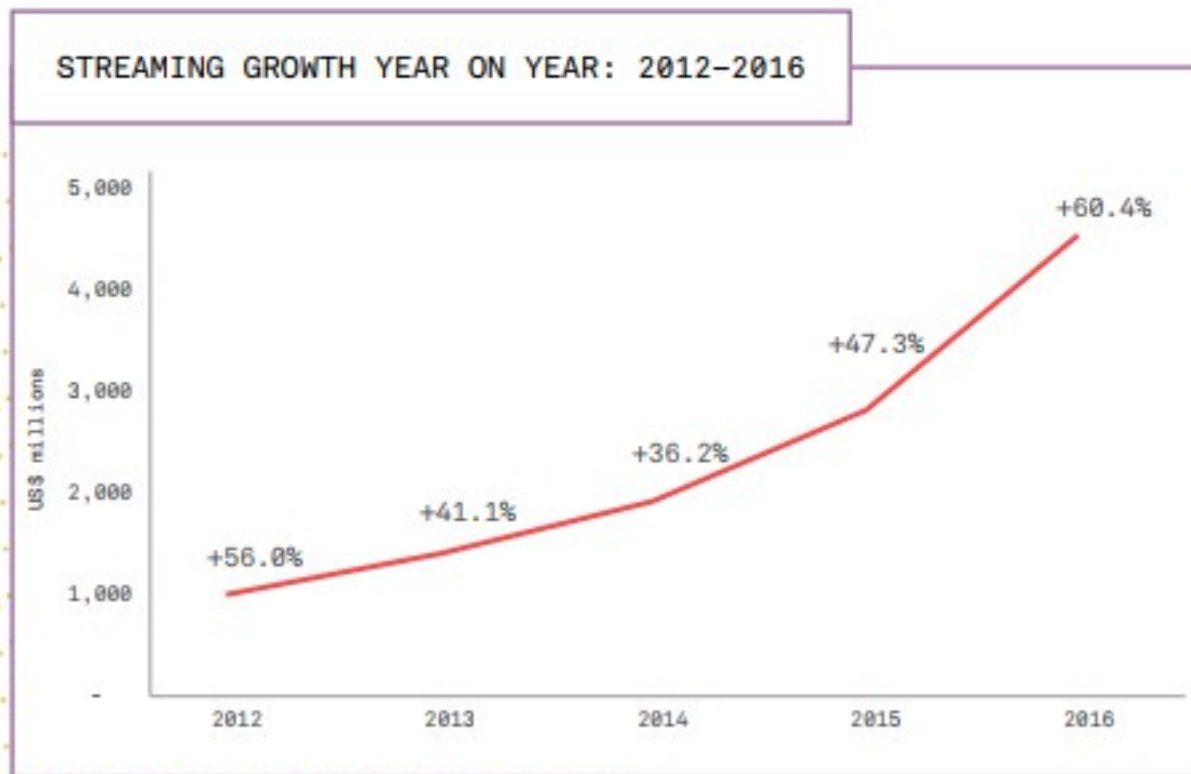
DIGITAL REVENUES grew by 17.7% to US\$7.8 billion, driven by a sharp 60.4% growth in streaming revenue – the largest growth in eight years. This more than offset a 20.5% decline in digital download revenue. Streaming now makes up the majority (59%) of digital revenues. For the first time, digital revenues make up 50% of the share of total recorded music industry revenues. In 25 markets, digital revenues now account for more than half the recorded music market with five further countries crossing the 50% threshold last year.

Source: IFPI Global Music Report 2017

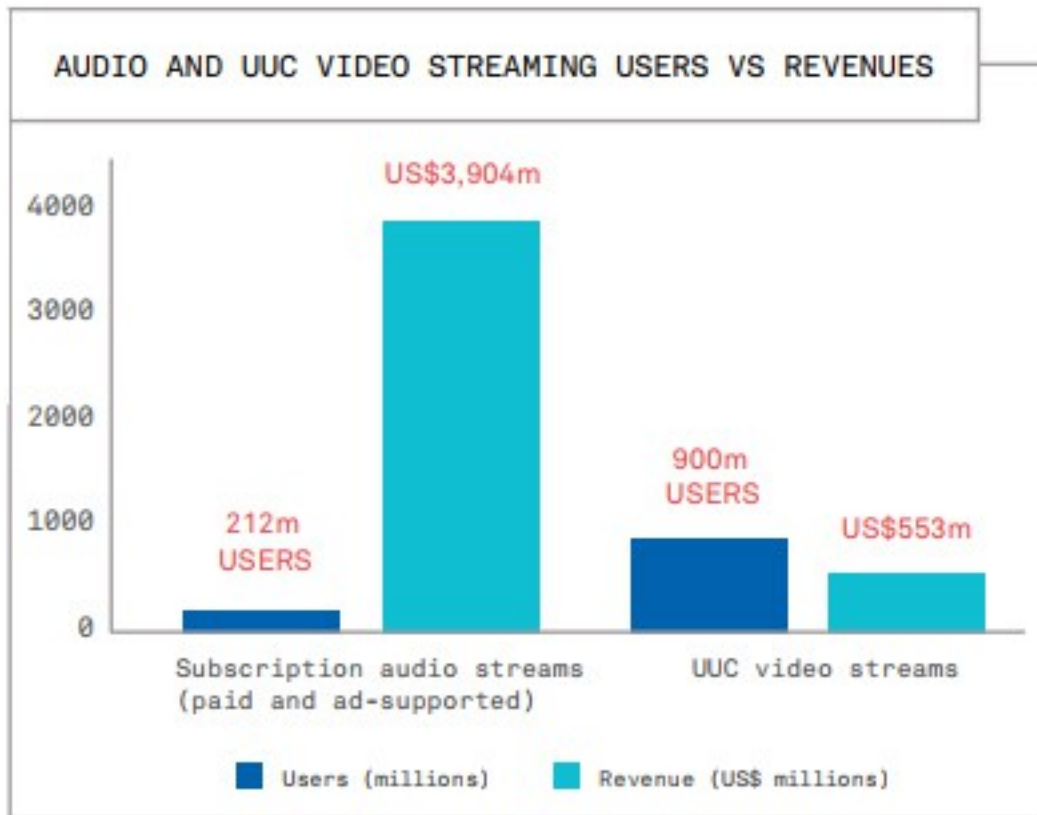
STREAMING MUSIC

In the first half of 2017, growth in revenues from music subscription streaming services continued to offset declines in traditional unit based sales. Estimated retail revenues from recorded music in the United States grew 17% in the first half of 2017 to \$4.0 billion. At wholesale value, the industry was up

14.6% to \$2.7 billion. This growth reflects a continuation of the trends from 2016, but overall market revenues are still significantly below the levels they were in 1999.



Revenues from streaming music services accounted for 62% of the total market for the first half of 2017. Total revenues from streaming platforms were up 48% to \$2.5 billion. The streaming category includes revenues from subscription services (such as paid versions of Spotify, TIDAL, and Apple Music, among others), digital and customized radio services including those revenues distributed by SoundExchange (like Pandora, SiriusXM, and other Internet radio), and ad-supported on-demand streaming services (such as YouTube, Vevo, and ad-supported Spotify).



For the first half of 2017, revenues from on-demand streaming services supported by advertising grew 37% to \$273 million. Reports from industry tracking services like the Nielsen Company and Border City Media estimate these services streamed more than 140 billion songs to fans in the United States in 1H 2017, but that figure is understated due to unreported streams on YouTube, the most widely used music service. This category contributed only 7% of total industry revenues.

Source: Recording Industry Association of America

PAID SUBSCRIPTIONS

Paid subscriptions were the biggest driver of growth in the first half of 2017. Revenues from paid subscription services grew 61% to \$1.7 billion at estimated retail value, and were the largest format in the United States accounting for 43% of total revenue. This growth was driven by continued strong user increases. The number of paid subscriptions reached a record high 30 million averaged for the first half of the year. This represents growth of nearly 1 million new subscriptions per month as compared to the prior year.

Source: Recording Industry Association of America

4.5 CREATIVE DIGITAL ECONOMY

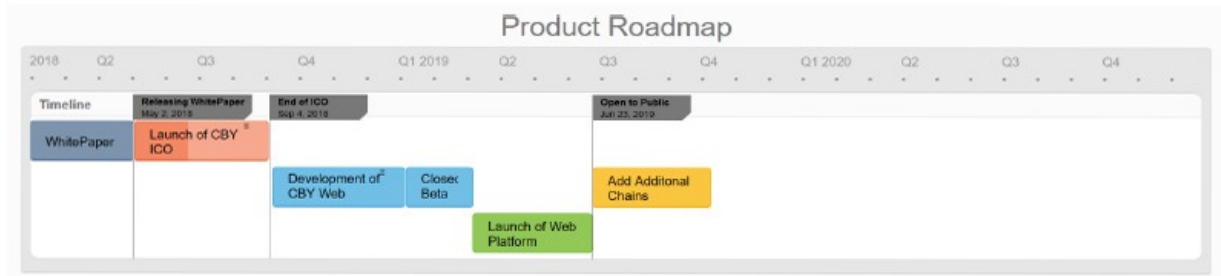
Currently there are a growing amount of digital creative economy services in the global market, each offering unique solutions to individual problems, including: copyright management, direct sales,

licensing, streaming, crowdfunding and so on. Many with the same concept that creative's must purchase their tokens to utilize their services and in the end manage their own digital wallets and accounts. Our goal is to work with as many relevant creative economy service utilities as possible. Our own API's will give us an opportunity to create new relationships with relevant companies ongoing.

In the future we foresee many more services emerge in the marketplace of the creative digital economy. This will only be a benefit to our services in that we can provide more opportunities and options for global creative and to perpetuate our mission to empower them.

5 ROAD MAP

CURRENT ROAD MAP



BREAK DOWN

1. (TBD) White Paper is released to the public
2. (TBD) ICO Begins
3. (TBD) ICO Ends
4. (TBD) Development Being on web platform
5. (TBD) Development Finishes
6. (TBD) Closed Beta Starts
7. (TBD) Opened to the Public
8. (TBD) Collect Feedback and Improve Platform

5.1 MARKETING PLAN

6 TEAM

THE TEAM

6.1 OUR ADVANTAGES

6.2 INTELLECTUAL PROPERTY

7 CREATED BY TOKEN

7.1 OVERVIEW

Start Date: TBD

End Date: TDB

Pool: 500 Million Tokens

Price: 100 CBY/USD

Founder Stake: 22%

Advisor Stake: 8%

Wealth Fund: 20%

Investment pool: 40%

Private Stake: 10%

Bonus Period: Up to 160/USD

Softcap: \$5 Million

Hardcap: \$10 Million

7.2 REVENUE STREAM

7.3 TOKEN DISTRIBUTION

7.4 TOKEN REWARDS

7.5 USE OF FUNDS

65% Technology Development (front end, back end systems)

20% Marketing, PR, Recruitment

10% Business Development

5% Human Resources

8 APPENDIX
