



POWERING CREATIVITY ON THE BLOCKCHAIN

White Paper



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Legal Disclaimer

This white paper (“**White Paper**”) is meant to describe the currently anticipated plans of Creative Mint, Inc. (“**Creative Mint™**”) for developing a platform to launch purpose-driven brand ecosystems through intellectual property rights partnerships on a platform in development by Creative Mint (the “**Creative Mint Platform**”). Creative Mint intends for these partnerships to be democratic and decentralized by leveraging blockchain technology, issuing tokens for receiving distributions from royalty and revenue payments (“**Creative Currency™**”) and facilitating the purchase, sale, and trading of Creative Currency.

Nothing in this White Paper should be treated or read as a guarantee or promise of (1) how or whether Creative Mint, the Creative Mint tokens (the “CMNT Tokens” or “CMNTs”), the Creative Mint Platform, or any Creative Currency will develop; (2) the functionality, features, utility, or value of Creative Mint, the CMNT Tokens, the Creative Mint Platform, or any Creative Currency; or (3) the success of the Creative Mint business or its plans and objectives for future operations or economic performance. This White Paper outlines Creative Mint’s current plans and its expectations with respect to future events, each of which could change in its discretion, and the success of which will depend on many factors outside of Creative Mint’s control, including, without limitation, technological and engineering developments, market-based factors, and factors within the money-transmission and crypto-asset industries. Any statements about future events are based solely on Creative Mint’s analyses of the issues described in this White Paper, which may prove to be incorrect.

This White Paper does not constitute an offer for sale of CMNT Tokens, Creative Currency, or any other mechanism for purchasing either CMNT Tokens or any Creative Currency™ (including a deferred delivery agreement for tokens), and it should not be considered as an offering of securities in any jurisdiction. This White Paper does not include or contain any information or indication that might be considered a recommendation or used as a basis for any investment decision. Any offer or sale of CMNT Tokens, Creative Currency, or any related instrument, such as a deferred delivery agreement for tokens, will occur based only on definitive offering documents for the CMNT Tokens, Creative Currency, or deferred delivery agreements for tokens. The purchase of a deferred delivery agreement for tokens is particularly risky and may result in total loss of capital.

The roadmap proposed for the Creative Mint Platform in this White Paper is subject to change and may never be followed. Even if the Creative Mint Platform is successfully implemented, it may never be adopted, resulting in CMNT Tokens, Creative Currency, or any related instrument, like a deferred delivery agreement for tokens, having low or no value. Only sophisticated investors who understand the risks of speculative investing in new asset classes and have consulted their own legal and financial advisers should participate in any offering of CMNT



tokens, Creative Currency, or any related instrument, like a deferred delivery agreement for tokens.

This White Paper is a description of the project Creative Mint hopes to bring to market, but this White Paper is not legally binding. It represents an ideal scenario, and multiple factors, many of which are outside of the control of Creative Mint, will influence or prevent the ability of Creative Mint to bring this project to market as described in this White Paper. The ability of Creative Mint to raise capital for this project, local and global market conditions, or other unforeseen circumstances could alter the project scope and/or its implementation. This White Paper does not create any express or implied legal relationship with the reader, user, or supporter. Creative Mint expects that the most up-to-date information on the project will be found on <http://creativemint.io/whitepaper>.

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The term “**Token Offering**” refers collectively to the private stakeholder offering, the pre-initial coin offering, and the initial coin offering, not only for Creative Mint but also for each brand ecosystem, as hereinafter described.



Summary

Creative Mint™ is building a proprietary online marketplace to launch and accelerate the growth of purpose-driven brands to democratize and decentralize creative intellectual property (“IP”) rights transactions.

By leveraging the power of blockchain technology, and issuing tokens to share in the royalties and revenue derived from the underlying IP, our technology will facilitate the purchase, sale, and trading Creative Currency™ through Token Offerings and contribute directly to the success of each Creative and brand development partner.

The Creative Mint Platform can be applied to any creative industry—fine arts, textiles, wine making, and 3D printing, to name a few—and the opportunity is only limited by the boundaries of an imagination. It can also be localized to include Creatives who speak other languages all over the world. The benefits of this system are far-reaching, in that Creatives can be found in both rural and urban areas throughout the world, in various demographic and economic segments of society. The Creative Mint Platform will foster not only creativity, but also business development, economic prosperity, and community cohesion and engagement.

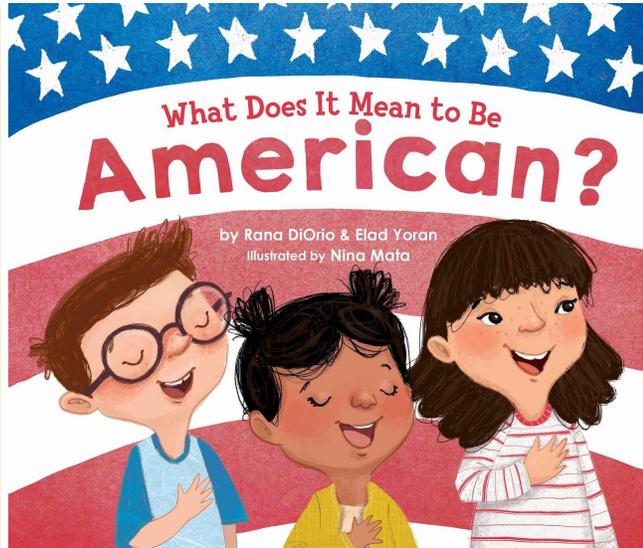
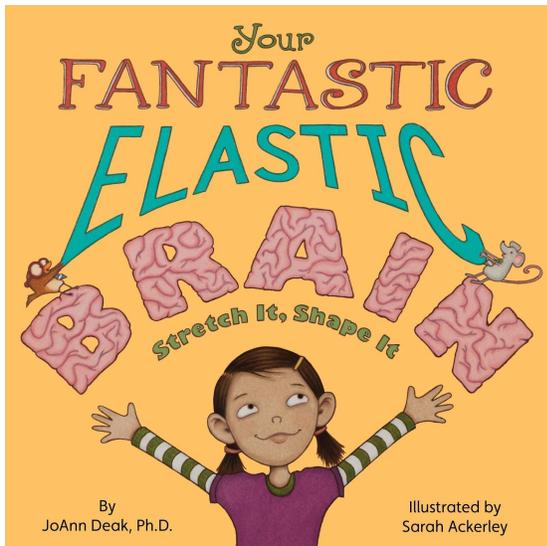
Creativity is an attractive investment opportunity. According to the National Endowment for the Arts and the US Bureau of Economic Analysis, arts and culture in the United States represent \$730 billion or 4.2 percent of US gross domestic product. As this metric focuses on arts and culture, and does not take into consideration the culinary arts, fashion, digital media, design, and crafts, it understates materially the creative economy as a whole. It’s worth noting that the arts and culture sector also represent one of the United States’ most lucrative exports, generating an international trade surplus of \$26 billion from 1998 to 2014.¹

Based on these facts, and because we believe the future of civilization rests in society’s collective ability to instill positive social values in our children, Creative Mint will focus initially on the children’s media market. Creative Mint is incubating, launching, and accelerating the growth of purpose-driven brand ecosystems to foster these values in children and their caring adults—parents, educators, family, and friends invested in raising like-minded children. The purpose-driven ecosystems will consist of books, films, videos, video games, music, applications, ed tech solutions, and socially conscious merchandise. Each ecosystem grows through IP rights partnerships with quality content developers and conscious manufacturers of merchandise. Creative Mint is further democratizing and decentralizing IP rights transactions with transparency and leveraging the blockchain by issuing tokens, Creative Currency, for each brand ecosystem and facilitating the purchase, sale, and trading of them.

¹ Laura Callanan, “Viewpoint: Capital for Creativity,” *Stanford Social Innovation Review*, Fall 2017.



Initially, Creative Mint will monetize its own IP portfolio of award-winning children's stories, including *Your Fantastic Elastic Brain* (with close to 500,000 copies in print), and the *What Does It Mean to Be . . . ?*® series (also with close to 500,000 copies in print). Then, it will unleash the potential of the idle IP present in the backlists of independent publishers, using an artificial intelligence ("AI") engine to identify properties best suited to the business model and serve the zeitgeist. Next, it will seek IP from Creatives through its platform.





Market Challenges for Caring Adults, Publishers, and Creatives

PROBLEM

The Challenge for Creatives:

Access to publishers and other content creators is challenging for Creatives due to unknown acquisition criteria and processes, long publishing and content creation schedules, etc. It is also fragmented, so Creatives need multiple agents or managers to leverage their IP to its full extent.

The Challenge for Publishers:

Publishers are focused on, and best at, publishing and selling books. As frontlist titles afford the most promise of near-term revenue, publishers invest time and resources in maximizing the outcomes for their frontlist titles. They don't have the expertise or resources to cultivate the IP locked in their backlist titles.

The Challenge for Caring Adults:

Young people struggle to identify with stories marketed by mass market publishers, and caring adults are disappointed with the lessons—or lack thereof—in those stories.

SOLUTION

The Solution for Creatives:

Artificial intelligence–based vetting identifies the IP that has the greatest potential for success, and the Creative Mint process gives Creatives access to capital, an ecosystem of content and merchandise partners, and a comprehensive brand marketing strategy, and access to all the data while retaining ownership of the underlying IP.

The Solution for Publishers:

Here again, artificial intelligence–based vetting identifies the stories in a publisher's backlists that have the greatest potential for success, and Creative Mint builds a brand ecosystem with the other IP related to the story and, importantly, develops a comprehensive marketing playbook with pages for each partner to follow. The publishers benefit by selling more books and gaining access to brand ecosystem data.

The Solution for Caring Adults:

Through books, videos, video games, apps, music, ed tech, toys, and other socially conscious merchandise, children and caring adults engage with purpose-driven brand ecosystems, catalyzing meaningful conversations about topics that matter to them.



The Challenge for Creatives

Creatives excel at bringing content to life—books, films, videos, video games, apps, music, ed tech, toys, games, apparel, accessories, sporting goods, paper-based products, etc. For them to monetize their work, they must submit examples to publishers, development companies or networks, gaming companies or platforms, record labels, toy and game manufacturers, etc. Most often these skills are not a Creative’s core competencies. When and if they reach a certain level of commercial success or “get discovered,” they can engage agents to identify more and better opportunities.

This process of pitching is hit-or-miss, as it requires skill and a significant time commitment that most struggle to master. Moreover, most “hits” involve monetizing only part of the Creative’s intellectual property.

For example, an author writes a manuscript and brings it to a literary agent for submission. After much effort, the agent finds a publisher interested in acquiring the publishing rights, namely, print, e-book, audio, and translation rights, and a deal is inked.

The Creative and the literary agent can expect that two (or more) years later, the book will be published. In the meantime, the Creative needs to enlist film and licensing agents to exploit other rights. Neither agent will be interested in the property until the book is published and has a following representing the likely film audience or buyers of merchandise. Most Creatives are not represented by agents, so the path to refinement and distribution partners is challenging.

Beyond not realizing the potential of their intellectual property, Creatives lack visibility into the economics of IP rights transactions. Hollywood is notorious for making movies appear to be unprofitable even when they make a lot of money.

Details are complicated, but a simple version is that a studio might establish a shell company for each film, and that shell company is designed to lose money. The studio gives the shell company a production budget, which is the number the stakeholders see, and then agrees to cover marketing, distribution, and other expenses.



While marketing and distribution are legitimate, studios further their economic stronghold by charging additional expenses to the income statement to ensure they receive movie income rather than having to share the profits with the stakeholders, including Creatives.

Here's a hypothetical example of how this works, using round numbers. A studio funds *The Movie* with a production budget of \$100 million. It sets up the Movie Company, Inc., and provides a production budget. The studio then spends another \$50 million on marketing and records that as an expense—though, with some of the big studios, some of this involves paying *itself* for advertising on its own properties. Even if we assume that's real money spent, the Movie Company, Inc., now needs to make back \$150 million to be profitable. But the studio (which, controls the Movie Company, Inc., completely) then tacks on a \$250 million “distribution fee.” While there may be some money spent on the actual distribution of the film, the number is almost completely bogus, and it tends to be much higher than the actual expense for the studio. Very little actual money needs to change hands here—it's just a fee on the books (they are effectively charging *to themselves*). And it's not just distribution, but a variety of additional charges. Also, the studio may then charge interest on that money, even though it's just lending money to itself. The net result is that rather than becoming profitable at ~\$150 million (actual money spent), the Movie Company, Inc., needs to earn over \$400 million before any stakeholders share in the profits. This payment structure and the inherent conflicts of interest it poses have been widely written about, reported on, and criticized for failing to properly distribute profits to the participants involved in creating the movie.^{2 3}

The Challenge for Publishers

Independent book publishers control immense portfolios of “publishing rights” (i.e., print, e-book, translation, and audio rights) licensed from authors who own the underlying intellectual property, including “ancillary rights” (e.g., films, videos, video games, apps, music, content for ed tech solutions, and merchandise development rights).

Only a small percentage of publishing rights yield profitable books sales, and ancillary rights become relevant only when books achieve commercial success. Moreover, independent publishers only exploit publishing rights to the works they license. If they acquire other rights

² Edward Jay Epstein, *THE HOLLYWOOD ECONOMIST: THE HIDDEN FINANCIAL REALITY BEHIND THE MOVIES* (2010); Edward Jay Epstein, *THE HOLLYWOOD ECONOMIST 2.0: THE HIDDEN FINANCIAL REALITY BEHIND THE MOVIES* (2012); Derek Thompson, *How Hollywood Accounting Can Make a \$450 Million Movie 'Unprofitable'*, ATLANTIC (Sep. 14, 2011).

³ Matthew Garrahan, *Lights, camera, accounts!*, FINANCIAL TIMES (Feb. 25, 2011); *We See Angelina's Bottom Line*, NPR (May 14, 2010).



from Creatives, they enlist the help of film agents and licensing agents who represent hundreds of properties.

And although independent publishers may have a higher probability of success than Creatives do when represented by agents themselves, the process of pitching is still hit-or-miss. Even when successful, independent publishers are monetizing only part of the intellectual property in their collection.

As a consequence, the vast majority of publishing and ancillary rights are of little value and constitute a massive body of “idle IP.” Furthermore, in the event an independent publisher is able to license ancillary intellectual property for a work, they have little to no control over the brand development and marketing of the resulting products, which diminishes the property’s potential.

The Challenge for Children and Caring Adults

Caring adults encounter myriad challenges when seeking worthy content for young people to consume. So much of what is available, especially videos and video games, are at odds with the value systems caring adults hope to instill in young people. Often, videos and video games are violent, crass, or mindless. Moreover, the content available today, in print and on screens, does not reflect the changing face of America, so many young people are not able to find themselves in stories.

The Creative Mint Solution for Creatives

Many great works of creativity are left undiscovered due to the barriers to entry in the media world. Creative Mint plans to break down these barriers through an artificial intelligence-based vetting algorithm that provides Creatives with a ranking for the likely success of their work. This ranking system is intended to bring fairness and clarity to Creatives to help understand a work’s future profitability.

Once a Creative’s IP is selected, Creative Mint will incubate, monetize, and market this property to unlock its true value. This will be achieved through a Token Offering to raise capital for the brand ecosystem. Creative Mint will then leverage its partnerships to transform works of IP into cross-channel media, including books, films, videos, video games, music, applications, ed tech solutions, socially conscious merchandise, etc., that is best suited to the IP.



By bringing openness to the media creation system, Creative Mint anticipates that any Creative will have instant access to transform their work of art into a work of media. Lastly, we believe that Creatives should own their own intellectual property. Creative Mint plans to facilitate the financing, germination, licensing, and marketing of the Creative's IP while the Creative retains ownership of it.

The Creative Mint Solution for Publishers

Creative Mint intends to help independent publishers unlock the value in their idle intellectual property by mining backlists and identifying titles to serve as the foundation of purpose-driven brand ecosystems. If the publisher doesn't hold the ancillary rights, Creative Mint anticipates working directly with the owners to secure the rights necessary to build an ecosystem. Creative Mint will coordinate brand strategy and implementation, and independent publishers will sell more backlist books—benefiting the publisher, Creative, and any other rights holder.

To improve the effectiveness and efficiency with which Creative Mint selects the idle intellectual property used to build the brand ecosystems, Creative Mint artificial intelligence-based vetting engine to gain greater insight into the zeitgeist affecting young people and their caring adults, and then leverage these insights to evaluate publishers' underperforming titles.

Creative Mint has already identified its AI development partner for these purposes and will continue to assess the state of the art for AI to ensure its partnerships maximize this project's potential.

By providing young people with fluid access to inspiring, format-agnostic stories, Creative Mint believes its Creative Mint Platform will encourage character loyalty, which, in turn, bolsters an appetite for stories featuring favorite characters and further fuels increased consumer awareness and revenue for Creative Mint and its publishing partners—essentially leveraging idle IP across multiple story formats to create high-margin revenue from otherwise valueless properties.

The Creative Mint Solution for Children and Caring Adults

Creative Mint is creating a universe of content comprised of brand ecosystems, each involving characters who come alive through books, digital media, merchandise, and interactive engagement with formative minds. Young people and their caring adults increasingly expect their media to be as fluent in multiple formats and devices as they are. From page to app to video and merchandise, kids, tweens, and teens engage with their favorite stories in countless ways. With its multiple touch point engagement strategy, Creative Mint intends to be there for



children and their caring adults every step of the way, fostering kindness and its constituent traits—bravery, honesty, empathy, and patience—in immersive, interactive brand ecosystems propelled by the characters they know and love.

Moreover, the ability for caring adults and children to find a full suite of media and merchandise in one place becomes frictionless. For instance, if a parent wants to focus on LGBTQ issues, they can simply plug in to the Creative Mint ecosystem and purchase a shirt, buy a book, and download a video at once, with ease.

The brand ecosystems reflect the diversity of the audiences they delight. Children can find themselves in the characters of the stories in print and on screen. The videos will initially be bilingual, in English and Spanish, with the potential for additional languages to meet market needs.



Source: causemarketingforum.com (IEG Sponsorship Report and Cone Communications/Ebiquity's 2015 Global CSR Study)

Doing Good Is Good for Business

The future of civilization rests in society's collective ability to instill kindness in our children, so Creative Mint will focus initially on the children's media segment. Over time, the Creative Mint



Platform can be easily applied to other creative industries and can be localized to include Creatives who speak other languages all over the world.

Investing in creativity, simply put, makes sense. Impact investing across the board is on the rise, as creative people throughout society become more consciously involved in the social, environmental, and governance issues of our time. More and more investors are demonstrating their care for socially conscious causes through intentional placement of their assets. To date, impact investing in the creative economy has remained low in comparison to other investment categories. This creates a unique opportunity for Creatives and investors to align their social and creative values with the financial impact they would hope to make in the world.

Moreover, blockchain integration and cryptocurrencies align with our mission to foster kindness, as many widely used blockchains came into existence, in part, to promote social and economic equality to the disenfranchised. Creative Mint plans to further that foundational purpose of these blockchains by (1) leveling the market-access playing field for diverse Creatives, (2) creating transparency in historically cloaked industries, and (3) creating an environment that encourages equitable remuneration.

Market Opportunity

When fully exploited, IP franchises are multibillion-dollar opportunities. This is why Creative Mint has cultivated the partnerships necessary to maximize the potential of each piece of IP. On the Creative Mint Platform, a single work of IP has the potential to become anything from a movie, to a video game, to a book, to toys, t-shirts, music, and more. The royalties and revenues derived from each product developed from the IP will enjoy a multiplying effect, meaning that any one success can lead to other royalty or revenue-generating opportunities over time.

The Creative Mint Platform will launch vetted works of IP quarterly, thereby generating new revenue streams continuously. Investors will have the opportunity to secure a stake in IP that Creative Mint will both market and germinate across the market, maximizing earning potential and ROI.

This approach is especially potent for IP that capitalizes on the social zeitgeist that is the character movement. The marketplace is proving that works of kindness and diversity, which are the core focus of Creative Mint, are achieving groundbreaking success. For example, the movie *Black Panther*, about which industry executives have been quoted as saying that they had no idea it would do well⁴, has grossed over \$1.3 billion since its release in February of 2018⁵.

⁴ <http://time.com/money/5205621/black-panther-box-office-history/>

⁵ <https://www.boxofficemojo.com/movies/?id=marvel2017b.htm>



The movie *Incredibles 2* recently became the highest-grossing animated film in the history of animated films,⁶ and it is the only film on the list of top animated movies to hold a PG rating, versus a PG-13.⁷ The appeal of this franchise is attributed to its family values and the diversity of its characters, because everyone who watches it is able to see themselves in it, unlike many other animated films that feature only white characters⁸.

One smaller but impactful example is the Kimochis brand of plush dolls that help children better express their feelings.⁹ The brand generates \$669K in annual revenues, with only three employees.¹⁰

Creative Mint is committed to fostering intellectual properties that have these characteristics, and it will continue to follow trends over time to capitalize meaningful brands.

Ethical children's media is a multibillion-dollar opportunity that is currently underserved by the media industry.¹¹ Creative Mint is uniquely poised to capitalize upon this changing marketplace. As ethnicities and technologies change, Creative Mint meets the needs of the children's media market, where children are consuming media, and Creative Mint can represent the changing faces of these children.

For example, ethical platforms for producing children's media have grown by 35 percent from 2016 to 2018, while non-ethical platforms have seen only a 3 percent growth during this time.¹² Major corporations for children's programming are falling, signaling a gap in the marketplace. Nickelodeon saw its daily viewership fall from over 1.2 million to around 700,000 in 2015.¹³ Meanwhile, the children's media market is on the rise, but how children are consuming media has simply changed from television to digital devices.¹⁴ Creative Mint is focused on trends such as these in order to meet market gaps as they appear over time.

Another trend is the Latinx market, which will be served with the launch of Creative Mint's first Token Offering, *What Does it Mean to Be American?* Latinos are the fastest-growing ethnic group in the United States.¹⁵ The primary concern of Latinos, when it comes to the media, is the

⁶ <https://www.cnet.com/news/the-incredibles-2-just-crossed-1-billion-at-the-box-office/>

⁷ <https://www.forbes.com/sites/scottmendelson/2018/07/09/incredibles-2-box-office-disney-frozen-pixar-star-wars/>

⁸ <http://www.myfinestspace.com/entertainment/movies/the-success-of-incredibles-2/>

⁹ <http://www.kimochis.com/about/what-are-kimochis/>

¹⁰ <https://govtribe.com/vendor/plushy-feely-corp-san-rafael-ca-dba-kimochis>

¹¹ <https://www.exchangewire.com/blog/2016/04/20/how-kids-digital-media-became-the-hottest-market-in-the-e-world/>

¹² <http://vator.tv/news/2017-09-11-digital-ad-spend-on-kids-expected-to-double-by-2019>

¹³ <http://vator.tv/news/2017-09-11-digital-ad-spend-on-kids-expected-to-double-by-2019>

¹⁴ <https://www.exchangewire.com/blog/2016/04/20/how-kids-digital-media-became-the-hottest-market-in-the-world/>

¹⁵ <http://www.pewhispanic.org/2017/09/18/facts-on-u-s-latinos/>

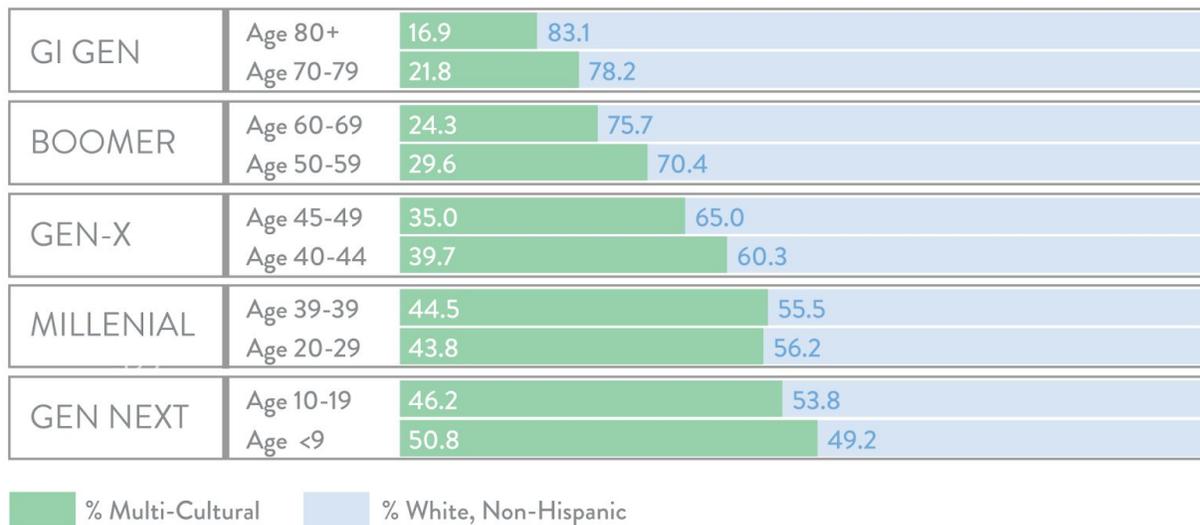


type of content their children are consuming.¹⁶ Latinos express a strong desire to see their own faces in the media they consume, and Latino parents are primarily concerned that their children are consuming kind and non-violent media.¹⁷

The children’s media industry is a promising one in the eyes of advertisers. As an indication of this interest, digital budgets applicable to children are growing 50% year over year.¹⁸

Digital giants are refocusing their strategies on children’s media. Google announced their Google for Kids strategy, and YouTube has launched YouTube Kids. Amazon has aggressively entered the space with children’s content. Twitter and Snapchat have both attempted kids’ versions of their apps.

American Diversity by Generation



While diversity in our culture is on the rise, the media has only just begun to focus on more diversity in its characters; the pace is simply too slow. For example, a 2011 Florida State University study found that just 7.5 percent of nearly 6,000 picture books published between 1900 and 2000 depicted female animal protagonists; male animals were the central characters in more than 23 percent each year. (For books in which characters were not assigned a gender, researchers noted, parents reading to their children tended to assign one—male.) No more than 33 percent of children’s books in any given year featured an adult woman or female animal, but

¹⁶ 2017 Common Sense Consensus Report: Media Use by Kids Age 0-8

¹⁷ 2017 Common Sense Consensus Report: Media Use by Kids Age 0-8

¹⁸ <https://www.exchangewire.com/blog/2016/04/20/how-kids-digital-media-became-the-hottest-market-in-the-world/>



adult men and male animals appeared in 100 percent of the books. Until now, the handful of media producing alternatives has been concentrated and, therefore, able to control the characters, storylines, and socioeconomic themes. With the proliferation of new channels, we are seeing an evolution in the market toward user-produced content (YouTube) and alternative sources that offer a more diverse set of mediums and content for kids to choose.

Multicultural buying power is expected to reach more than \$4 Trillion by 2020 (U.S. dollars)



Creative Mint’s mission is to create purpose-driven content to cater to our increasingly multicultural society. While the consumption of non-purpose driven content is declining, values-driven content is rising. Creative Mint is capitalizing on this trend and investing in our future—educating children by delivering meaningful content that children, and their caring adults, can relate to, engage with, enjoy, and learn from.



Business Development

Creative Mint has three sources of IP from which to nurture brand ecosystems:

The first is its own IP which it acquired from March 4th, Inc. (formerly Little Pickle Press, Inc.) In January 2017, March 4th, Inc., licensed the publishing rights (that is print, e-book, audio, and translation rights) to its titles to Sourcebooks, a top-20 US publisher. Creative Mint now owns and can monetize all the other rights associated with these titles. Creative Mint will launch its platform with three brand ecosystems germinated from its own IP—*Your Fantastic Elastic Brain*, *Love Is Love*, and *What Does It Mean to Be American?* The first will be *What Does It Mean to Be American?*, the seventh book in Rana DiOrio’s multiple award-winning series, which is a brand focused on the essence of being American. The title will be published by Sourcebooks in April 2019, with a complementary album as well as other media and products in the works. Next will be *Your Fantastic Elastic Brain*, a growth mindset brand that started with the publication of the children’s picture book by JoAnn Deak, Ph.D., in 2010. The title, which has earned six awards and much critical acclaim throughout the world, has over 500,000 copies in print. Then, Creative Mint plans to launch *Love Is Love*, an equality brand that commenced with the publication by Sourcebooks of the children’s picture book by Michael Genheart, Ph.D., in May 2018, followed by the release of an Artists For Equality compilation album in June 2018, a portion of the proceeds to benefit Family Equality Council.

The second source of IP will be from the backlists of independent publishers. Creative Mint will leverage its AI engine to identify the stories that will lend themselves best to brand ecosystem development. The only commitment the publishers will need to make is to follow Creative Mint’s marketing lead. Independent publishers have invested significant resources in the idle IP represented in their back lists, and Creative Mint will afford them the means to derive additional value and high margin revenue.

The final source of IP is from Creatives who submit their brands through the Creative Mint marketplace to be considered for ecosystem development. If their work is accepted, then Creative Mint will initiate a Token Offering for the Creative’s IP to fuel the development of a brand ecosystem.

Marketing Plan

Creative Mint’s marketing strategy is a multi-phased approach. In its first Phase, marketing efforts will be focused on driving awareness and interest in the Creative Mint Platform to



prepare for its Token Offering. Thereafter, Creative Mint will continue marketing itself with programs designed to make evangelists out of not only seasoned blockchain enthusiasts, but also caring adults, Creatives, and people who are not yet enlightened about the benefits of blockchain technology. It will also design a brand ecosystem development plan for each intellectual property that it launches on its platform. The net effect of this is that the comprehensive marketing plan for every Token Offering launched on the Creative Mint Platform will have the added benefit of also amplifying the Creative Mint brand.

Phase 1: Creative Mint Launch

Creative Mint serves three main communities: (1) caring adults and their children, (2) Creatives, and (3) investors and prospective investors.

During Phase 1, Creative Mint plans to raise awareness about and earn engagement with its brand to become known as the democratized marketplace for creative IP. Marketing will be purpose-driven and technologically specific, highlighting both Creative Mint's purpose and its approachable infrastructure for securitizing intellectual property and maximizing its value by using AI and smart contracts to proliferate brand ecosystems consisting of books, movies, games, music, applications, etc. Our marketing approach will combine word-of-mouth with digital strategies to create a community of evangelists to support our purpose. Creative Mint will do this by leveraging its existing relationships in the publishing and digital media communities as well as the fan bases of the brands it welcomes onto its platform. Because the brands, both Creative Mint and the IP it vets and germinates for its platform, are purpose-driven, Creative Mint will be able to garner support for them through friend-of-a-friend initiatives and campaigns, as well. Digital strategies will include tried-and-tested methods of engaging audiences on Facebook, Instagram, and Telegram, as well as driving earned attention to Creative Mint with compelling content and publicity. Creative Mint will also leverage the substantial existing publicity of its intellectual properties.

Phase 2 onward: Launching Brand Ecosystem Token Offerings

Creative Mint, in partnership with Compass & Nail, will determine initial token valuations for each brand ecosystem that has been green-lit to pursue a Token Offering, based on momentum, revenue, prospects, and attachments. Creative Mint will then design a brand ecosystem development plan that includes how to market and publicize each brand ecosystem using its best practices and significant experience in the space. It will also utilize celebrity seeding for certain of its brand ecosystems in partnership with Truth Be Told. Importantly, Creative Mint will share the relevant pages of its marketing playbook with each of its content and merchandise partners so the collective marketing efforts are cohesive and compelling and yield the best returns on investment. Each brand launched on the Creative Mint Platform will



enjoy the added benefit of prior success and learnings, so that marketing improves over time through data-driven decisions.

Platform

The Creative Mint Platform will be operated by Creative Mint, and is designed to harness the benefits of cryptocurrency and blockchain to democratize and securitize IP rights transactions using three basic functions:

- Registering IP metadata on the Ethereum Mainnet blockchain;
- Issuing brand-specific token contracts; and
- Using tokens to represent an interest in the IP's potential.

This unique approach allows Creatives to benefit from a secure, transactional contract model to ensure that the percentage of ownership, as allocated per purchase and distributed via CMNT Tokens to investors for each IP, is stored in a transparent ledger.

This trustworthy methodology creates an efficient means of understanding each investment contribution to the success of each Brand Ecosystem and builds a robust data log for use in future brand development strategies employed by Creative Mint and its content and merchandise development partners.

User Experience

Creative Mint will consist of the following online experiences:

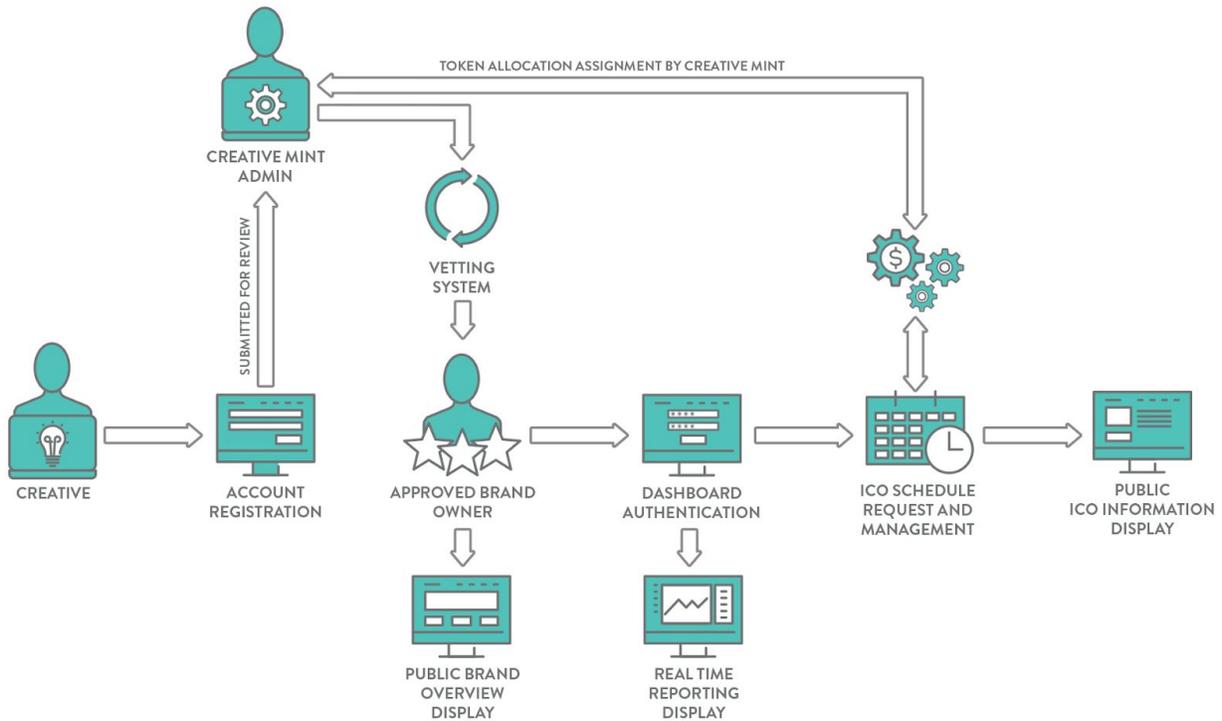
- A public “marketplace” view offers summary and detail information of each Brand Ecosystem.
- Our exclusive enterprise application, which can be accessed through SSO (Single Sign On Authentication) by Creatives and investors who have registered with us and fulfilled our mandatory compliance requirements.

Unique portals for Creatives, investors, and consumers, allow each group to perform functions within their own area of interest—Creatives are able to manage their IP and brand, investors can assess individual brands and make investments by participating in brand-specific token offerings, and consumers can browse brand ecosystems.

Upon completing registration online, the Creative will then be able to submit their IP to our AI-powered vetting system for consideration and receive a rating on their work. For ratings of 95 out of 100 and above, Creative Mint will accept the work for purposes of germination. The

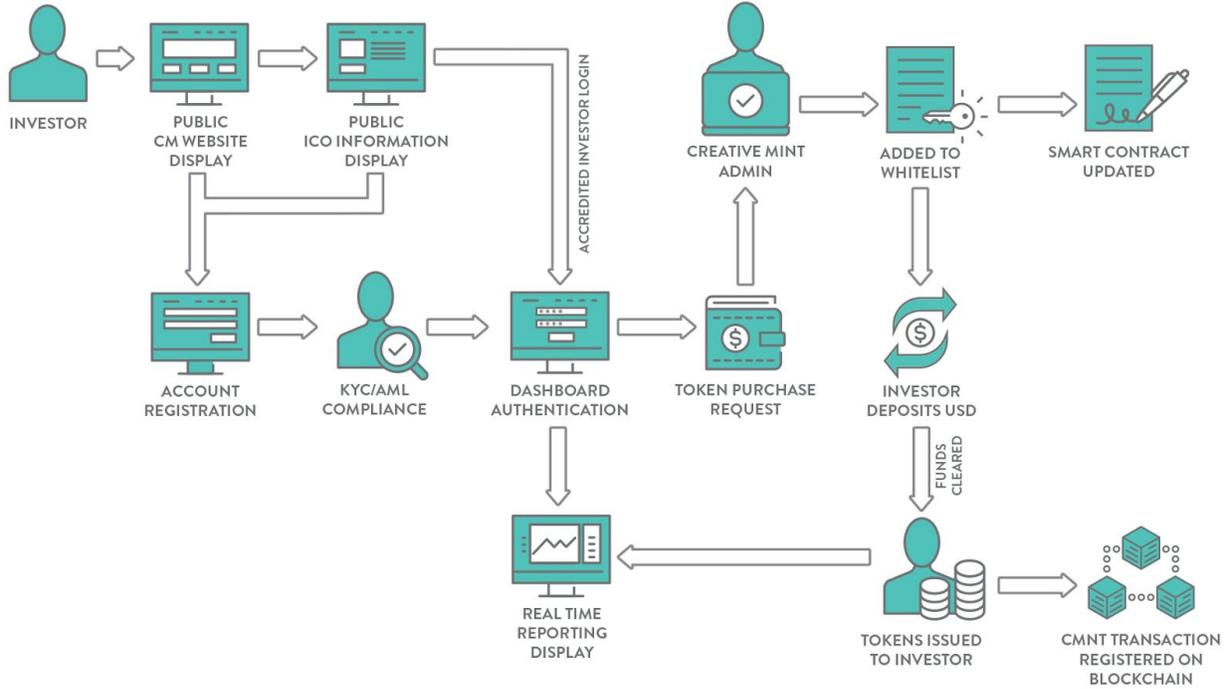


germination process will involve the creation of a comprehensive brand development roadmap and marketing plan, designed to optimize the work's potential.



If the germination process demonstrates significant traction such that more capital is required to exploit the full potential of the IP, then Creative Mint will prepare it for a Token Offering. Once it is ready for launch, investors can purchase tokens entitling them to share in a pro rata percentage of the royalties and revenues derived from the brand ecosystem developed by Creative Mint if they hold a certain number of brand ecosystem tokens for a specified amount of time. Note that CMNT Token holders are entitled to receive a portion of the royalties associated with all works launched pursuant to any brand ecosystem Token Offering launched on the Creative Mint Platform if they hold a certain number of CMNT Tokens for a specified amount of time.

In the consumer portal, children and caring adults will be able to browse and purchase products that have been developed in the various brand ecosystems. Creative Mint will derive affiliate revenue for being the originator of those purchases. One brand may become a music album, a game, a mobile application, a book, or a T-shirt available for purchase. Each brand will have its own unique development strategy that best fits its purpose, and the consumer portal will allow children and caring adults to purchase all of these through the Creative Mint Platform.



Vetting System

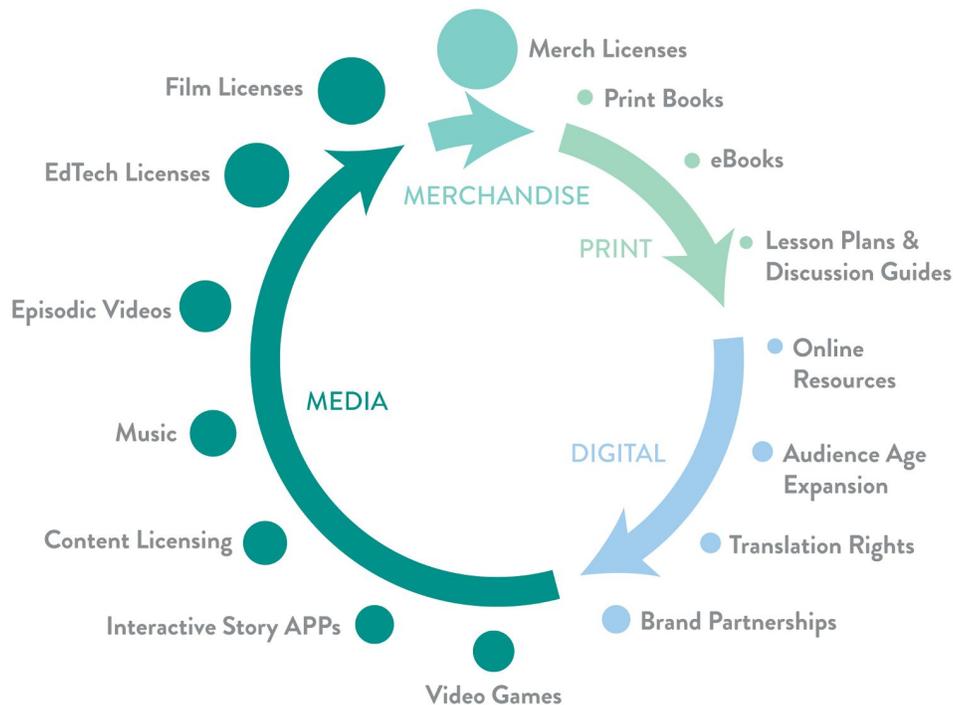
In Phase I, Creative Mint will release brands from its own portfolio of IP. During Phase II, Creative Mint will develop a proprietary Vetting System and integrate it into the Creative Mint Platform. The qualitative approach to selecting brands will be quantified by a 100-point scale measuring the attributes necessary to take the guesswork out of IP selection. Creative Mint's team of data scientists at Codex Group, together with its AI development partner, will create this scaling system, and will track and measure it over time to continually increase the probability of selecting those works of maximum potential value. The Vetting System will give Creatives the opportunity to see with transparency and granularity how their brands are evaluated, affording them the chance to make adjustments and resubmit if they elect to do so.

The Creative Mint Platform will germinate only those intellectual properties that receive a rating of at least 95 out of 100. Once a germinated brand ecosystem achieves predetermined milestones, Creative Mint will launch a Token Offering on the Creative Mint Platform to fuel the continued growth of the brand ecosystem with Creative Currency. The net effect of this is that the brands that are launched will have the highest probability of success and are most likely to yield the highest ROIs.



Brand Incubator

Once vetted, the intellectual properties will be germinated and developed by Creative Mint's trusted networks of experienced partners across a diverse array of media industries. Creative Mint's process utilizes its continually improved upon brand development strategies and marketing programs to maximize the potential of each brand ecosystem. For example, in the case of a vetted children's picture book, the Creative Mint marketing team will develop a comprehensive brand development plan. Then, the Creative Mint project manager for the brand will work with the product specialists (book, film, video, video game, applications, music, merchandise, ed tech, etc.) to determine whether to license the rights to content development partners outright or to co-develop content with those partners. They will also determine which socially conscious merchandise manufacturing partners will be better suited to help the brand flourish and execute license agreements with them. Once the brand demonstrates that it can achieve a meaningful ROI, then Creative Mint will launch a Token Offering for it on the Creative Mint Platform. The tokens associated with the Token Offering entitle investors to share in the royalty and revenue pool generated by the brand over time if they hold a certain number of tokens for a specified amount of time.





Technology

The Creative Mint Platform is a cloud-based website and enterprise application that will be available to users 24/7, 365 days per year. It is being designed responsively with cross-browser functionality in mind and is being developed to ensure that it is both mobile and desktop-friendly. All pages will be optimized to keep load times to a minimum and offer the ideal user experience.

Security

The ownership of IP data and content will be stored in Creative Mint's cloud database and wrapped in a layer of secure technology to protect from intrusion and ensure that all token registries are safe and secure. All private keys are stored offline. Our physical infrastructure is hosted on Heroku and managed within Amazon's secure data centers and utilize the Amazon Web Service (AWS) technology. Amazon continually manages risk and undergoes recurring assessments to ensure compliance with industry standards. Amazon's data center operations have been accredited under:

- ISO 27001;
- SOC 1 and SOC 2/SSAE 16/ISAE 3402 (Previously SAS 70 Type II);
- PCI Level 1;
- FISMA Moderate; and
- Sarbanes-Oxley (SOX).

Firewalls are utilized to restrict access to systems from external networks and between systems internally. Managed firewalls prevent IP, MAC, and ARP spoofing on the network and between virtual hosts to ensure spoofing is not possible. Our infrastructure provides DDoS mitigation techniques including TCP Syn cookies and connection rate limiting in addition to maintaining multiple backbone connections and internal bandwidth capacity that exceeds the Internet carrier supplied bandwidth. We work closely with our providers to quickly respond to events and enable advanced DDoS mitigation controls when needed.

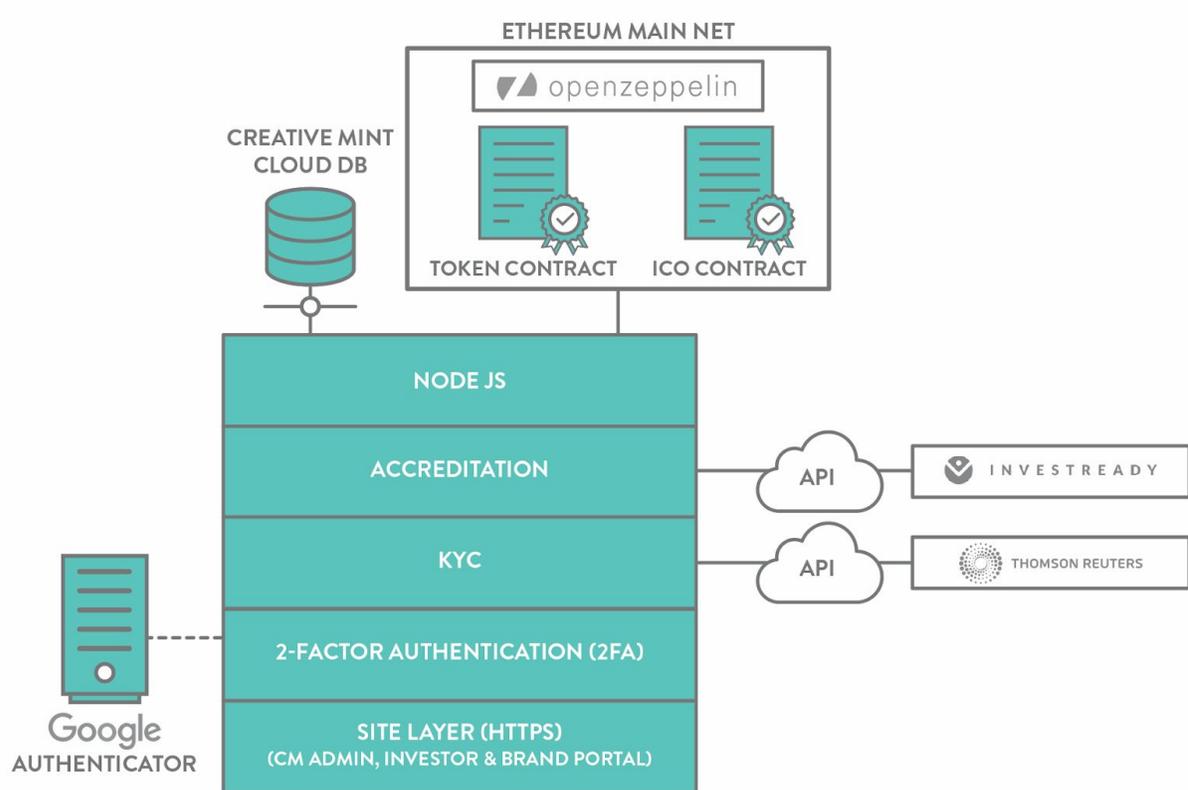
API

Creative Mint's enterprise business layer consists of a highly scalable REST API service, built to communicate with a relational database and the [Ethereum Web3 library](#) for Ethereum blockchain interactions. All actions taken on the website will execute REST calls. API consumers (either the website or third-party developers) interact with the REST service exclusively.



Integrations

A fully specified REST API interactive Gateway will be constructed and published internally, and selected endpoints will be exposed for third-party integration and partner processes, as the need arises. Approved partners will be able to consume the API as needed to build out complementary services and features.



Regulatory Compliance

KYC/AML operations will be facilitated by our identity verification partner, Thomson Reuters. Accreditation (as defined by the Securities Exchange Commission) will be facilitated by our investor suitability partner, InvestReady, Inc. A verified investor (“**Verified Investor**”) is defined as an individual or organization that meets both the identity verification and accreditation requirements of our partners. Verified Investors will be whitelisted and their credentials will be stored in a database for audit purposes. Secure hosting, monitoring, and anti-fraud mechanisms will be employed to prevent system breaches. To protect site users, 2-factor authentication is employed using the Google Authenticator 2FA mobile app and API service.

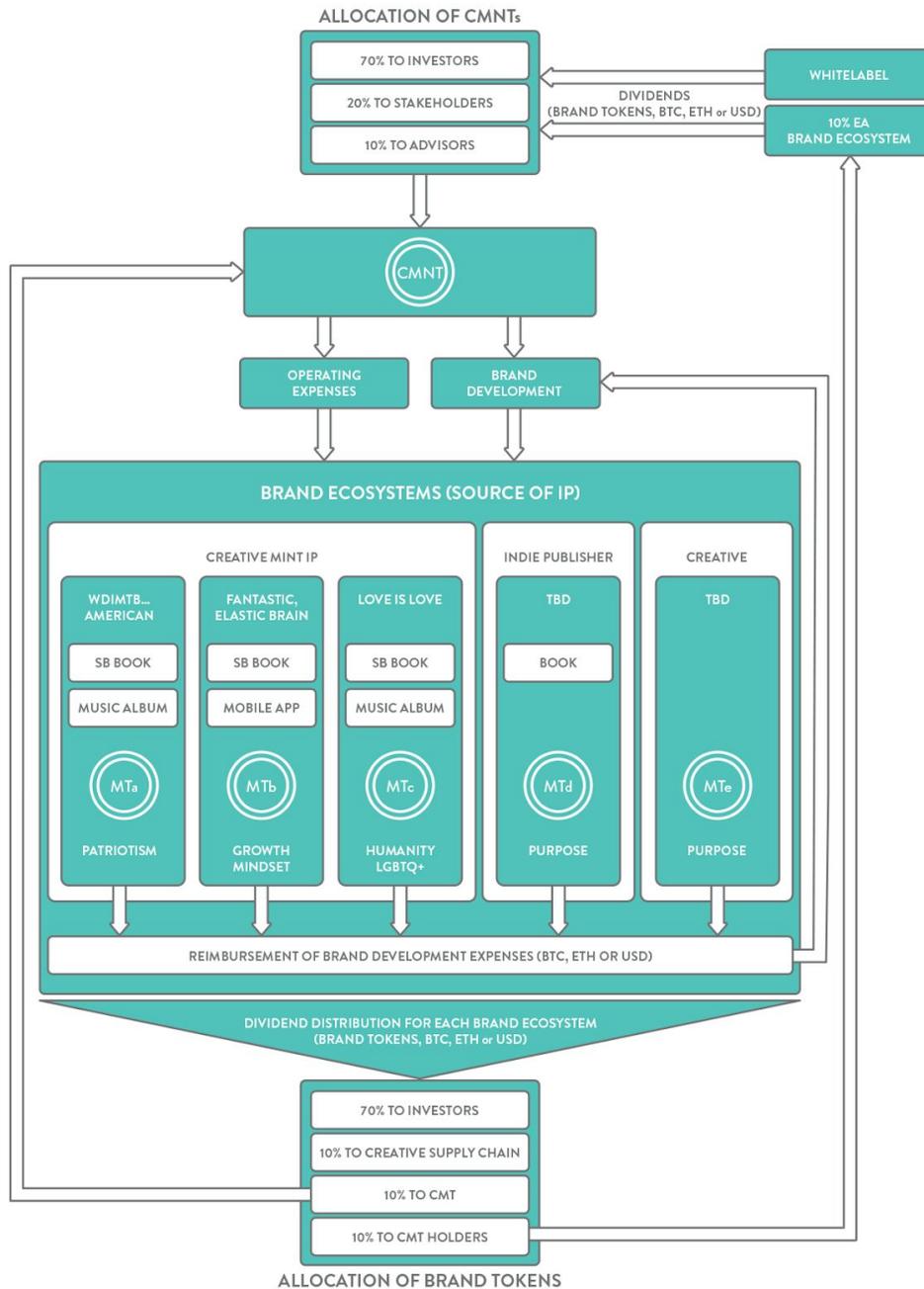


Smart Contracts

Verified Investors must specify a source BTC, ETH, or USD account prior to transfer. Their nominated source account will be explicitly whitelisted in a crowdsale smart contract prior to the Token Offering. In this way, only approved funds from Verified Investors will be permitted into the sales process. Unverified or unauthorized transfers will be explicitly prohibited and this will be enforced in code. Our Smart Contracts use established best-practice architectural patterns and are based on the OpenZeppelin framework.



Token Flow



Creative Mint has already minted 100,000,000 ERC20 tokens—CMNT Tokens—55,000,000 of which will be distributed or sold pursuant to its Token Offering. On September 27, 2018, 5,500,000, or ten percent (10%) of the CMNT tokens available, were distributed to the two co-founders, a seed investor, the lead developer, and an advisor pursuant to a private



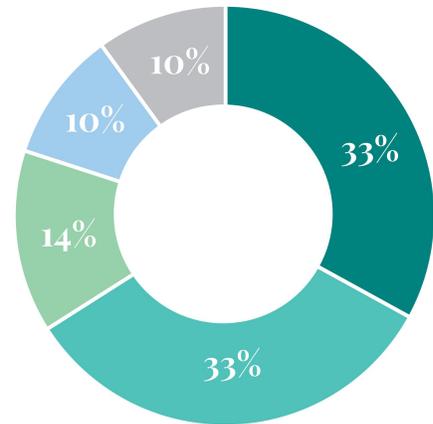
stakeholder offering. The 55,000,000 CMNT Tokens will be allocated as follows—70 percent to investors, 10 percent to stakeholders (which excludes the 10 percent that was allocated to the insiders as part of the private stakeholder offering described above), and 10 percent to advisors. Investors will pay for their CMNTs in Bitcoin (“BTC”), Ethereum (“ETH”), or US dollars (“USD”) through their MetaMask wallets (preferably), which are registered with the Creative Mint Platform, and they will be issued the requisite number of CMNTs to the same wallets. While stakeholders, insiders, and advisors may or many not pay for their CMNTs, the five individuals who participated in the private stakeholder offering did pay for their CMNTs.

Use of Proceeds

Some of the proceeds of the Token Offering will be used to finance the operations of the Creative Mint Platform and the resources shared by the brand ecosystems. The balance of the proceeds will be used to germinate purpose-driven brands with the goal of growing some to the point that they are ready to launch Token Offerings on the Creative Mint Platform.

The Company anticipates it will allocate the Token Offering proceeds as follows:

- 33% for germinating Brand Ecosystem media and merchandise
- 33% for marketing and cultivating the engaged and loyal Brand Ecosystem communities
- 14% for talent acquisition
- 10% to complete and enhance the Creative Mint Platform
- 10% for administrative expenses and professional services



Once a brand ecosystem is deemed ready to launch its own Token Offering on the Creative Mint Platform, Creative Mint will handle all that is necessary to effect the Token Offering—from drafting the White Paper to engaging legal and tax oversight to valuing the token to marketing the offering to securing investors. Upon the closing of the Token Offering, the brand ecosystem will reimburse Creative Mint, in either tokens issued in the Token Offering, BTC, ETH, or USD, for the expenses Creative Mint incurred to germinate the brand ecosystem. The reimbursed expenses will return to the pool of capital Creative Mint will use to germinate other brands. The tokens, or Creative Currency™, distributed to the newly funded brand ecosystem will be allocated as follows—70 percent to investors, 10 percent to the creative supply chain, 10 percent to Creative Mint, and 10 percent to Creative Mint investors. The creative supply chain consists of not only the Creative who owns the brand (the “Brand Owner”), but also any other Creative who participates in helping the brand ecosystem to flourish, such as illustrators, video



and film developers, video game developers, app developers, musicians, etc. These partners will be remunerated in USD as they are accustomed to being paid, but also they will be eligible to participate in this brand ecosystem token pool earmarked to connect them to the brand meaningfully by enabling them to participate in its success.

Holders of brand ecosystem tokens (depicted as MTa, MTb, MTc, MTd, and MTe above) are entitled to receive their pro rata share of the net royalties and revenues generated from the brand ecosystem(s) for which they hold tokens if they hold a certain number of tokens for a specified amount of time. Creative Mint intends to adopt policies and procedures designed to dampen the velocity of the Creative Currency™, comply with US KYC/AML regulations, and reward investors who buy and hold both CMNTs and Creative Currency™. So, by way of illustrative example only, if an investor holds 50,000 *What Does It Mean to Be American?* tokens (MTa) for 10 business days, he would be entitled to receive his pro rata portion of the royalties and revenues generated from the publishing rights, video series, games, toys, merchandise, etc., net the expenses incurred to germinate the brand.

Holders of a certain number of CMNTs held for a specified amount of time are entitled to receive their pro rata share of 10 percent of each brand ecosystem's tokens (e.g., MTa, MTb, MTc, etc.) as well as their pro rata share of the revenue generated from licensing, or white labeling, the Creative Mint Platform to other creative industries. This means that holders of CMNTs are able to participate in every brand ecosystem launched on the Creative Mint Platform and also participate in the success of the Creative Mint Platform as it is shared with other creative industries.

Currency Issue & Mining

Because tokens will be minted exclusively under the control of Creative Mint smart contracts and deployed to the Ethereum Main Network, no mining of tokens will be required.

Tokenization

Creative Mint tokens (symbol 'CMNT') are ERC20 tokens and are fully fungible (that is, they are interchangeable with each other in the same way that dollars are). Because CMNT Tokens exhibit full fungibility, they could be freely traded among private parties or on any exchange that allows ERC20 transfers.

The Creative Mint Platform will germinate only those intellectual properties that receive a rating of at least 95 out of 100. Once a germinated brand ecosystem achieves predetermined milestones, Creative Mint will launch a Token Offering on the Creative Mint Platform to fuel the continued growth of the brand ecosystem with Creative Currency. The net effect of this is that



the brands that are launched will have the highest probability of success and are most likely to yield the highest ROIs.

When an investor purchases a Creative Mint token, a CMNT, the CMNT Token smart contract will be updated to securely transact and store the purchase on the blockchain. Creative Mint's payment-server infrastructure will make signed payment contracts visible to users who own CMNT Tokens via smart contracts. An ERC20-compatible CMNT contract holds ownership information for all CMNT Tokens.

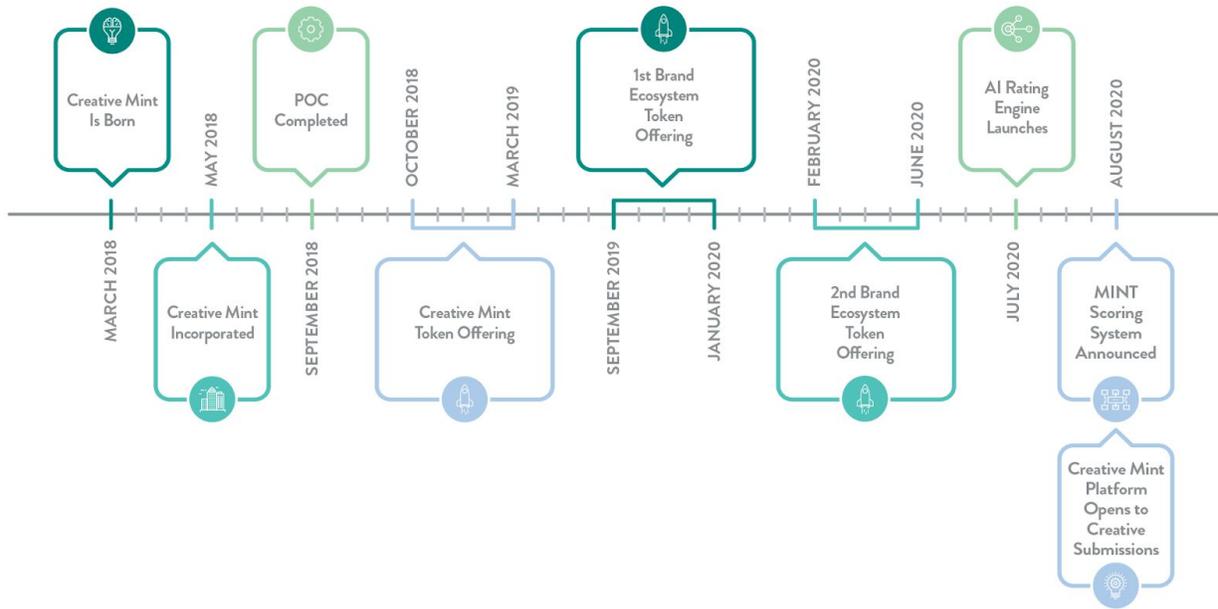
As germinated brand ecosystems achieve success and momentum warranting additional capital to fuel continued growth, Creative Mint will launch Token Offerings for them on the Creative Mint Platform and mint brand-specific ERC20 tokens—Creative Currency™—to support the continued development of each brand.

Go-To-Market Strategy

Roadmap

Creative Mint intends to have a fully operational proof-of-concept platform that demonstrates all of the features and functionality of the enterprise version before it seeks pre-initial coin offering funding. The Company anticipates completing its pre-initial coin offering on December 15, 2018. During the CMNT Token Offering, it will be germinating the initial brand ecosystems and preparing them for their own Token Offerings.

Creative Mint intends to host a Token Offering for the inaugural brand ecosystem on the Creative Mint Platform in Q4 2019. Upon completion of the Creative Mint Token Offering, Creative Mint intends to develop its Vetting System and be in a position to accept submissions from any Creatives who wish to have their purpose-driven children's content evaluated by Creative Mint starting in Q3 2020. The top submissions will be selected, incubated, and prepared for Token Offerings starting sometime in early 2021.



The Company intends to release: (1) the desktop/mobile web-enabled cloud-based platform in January 2019 and will be fully functional in all browsers and (2) both native iOS and Android mobile applications in May 2019.

How to Participate

A Token Offering is a relatively new mechanism for capital formation. Token Offerings are typically characterized by selling a new type of digital financial product built using blockchain technology (each, a “**cryptoasset**”). The regulatory treatment of cryptoassets depends on the facts and circumstances of each Token Offering. Under U.S. law, some cryptoassets will constitute commodities, while many others will be treated as a type of security. This White Paper is not intended to be an offer, an offer to buy, or an offer to sell any cryptoasset and should only be used for informational purposes and to learn more about the background on the Creative Mint Platform. Any offer of securities in connection with the Creative Mint Platform will only be made by means of definitive offering documents.

The Creative Mint Platform is expected to provide an efficient means by which to raise capital for certain brands and to share the revenues generated by those brands with the investors. Accordingly, each Creative Mint token is intended to be a security in the form of an investment contract that provides holders with an interest in future intellectual property royalties of the Creatives’ works on the Creative Mint Platform. Holders of these tokens are expected to own a percentage of all future royalties of the intellectual properties launched on the Creative Mint Platform.



For more information on how to become an investor in this platform, please review the definitive offering documents for the tokens and seek out independent legal, financial, and tax advice. The tokens are not an appropriate investment for every investor.

Pre-Sale

Lockup:

- Tokens belonging to the Team will be locked up for one year from the last day of the Token Offering period.
- Tokens belonging to Advisors will also be locked up for one year from the last day of the Token Offering period.
- Tokens belonging to investors will be locked up for one year and one day from the date of purchase.

Investment Minimum: \$25,000

Investors:

Please visit the creativmint.io website for any restrictions or compliance requirements.

Token Distribution

A Creative Mint Token (CMNT) entitles an investor to share with other investors 10 percent (10%) of the tokens of each of the brand ecosystem Token Offerings launched on the Creative Mint platform as well as the tokens or revenue earned by Creative Mint for white labeling its platform to other creative industries (e.g., wine making, culinary arts, textiles, apparel, jewelry, etc.).

The token distribution for the Creative Mint Token Offering will be as follows:

- 70% to investors





- 20% to stakeholders
- 10% to the advisors

The token distribution for each brand ecosystem will be as follows:

- 70% to investors
- 10% to Creative Mint investors/token holders
- 10% to Creative Mint (for brand development and germination)
- 10% to the Creative Pool (to be distributed to the Brand Owner and all Creatives in the creative supply chain who are contributing to the brand ecosystem)



Team

In his pioneering book titled *Reinventing Organizations: A Guide to Creating Organizations Inspired by the Next Stage of Human Consciousness*, Frederic Laloux maps the evolution of human organizations, grouping organizations with similar attributes by color. The most evolved organizations, which are teal on Laloux's color spectrum, are viewed as independent, purpose-driven forces characterized by self-organization and self-management.

Whereas Achievement-Orange (e.g., Silicon Valley companies) speaks of organizations as machines and Pluralistic-Green (e.g., Ben & Jerry's, Southwest Airlines, and Zappos) uses the metaphor of families, Teal organizations behave like living organisms—or ecosystems.

Life, in all its evolutionary wisdom, manages ecosystems of inexplicable beauty, ever evolving toward more wholeness, complexity, and consciousness. Creative Mint aims to be a Teal organization, distributed and conscious, just like the blockchain to which it is rooted.

Our team comes from a variety of backgrounds that each add value to our collective cause, with each member displaying an expansive history of success in their respective fields.

Executive Team

Rana DiOrio | CEO & Co-founder

Rana DiOrio is an intrepid force for empowerment and positive change. Her purpose is to help people maximize their potential, and she continues to expound and expand upon that mission across her diverse and highly successful career.

As a corporate and securities attorney, tech-sector investment banker, investor, advisory board member, award-winning author, and children's media entrepreneur, Rana has catalyzed the financial, operational, and cultural growth of organizations for twenty-seven years. She's supported hundreds of management teams in achieving their goals, including raising equity and debt capital, acquiring businesses and assets, hiring key employees, developing creative talent, and designing and executing strategic plans. Now she is focused on fostering kindness in the next generation and helping Creatives who make this possible to realize the full potential of their work.



Cher Chronis | CXO & Cofounder

Cher Chronis is a natural entrepreneur and innovator with a passion for producing products that empower users to change the status quo. For over twenty years, Cher has led the design, development, and marketing of numerous technology products and programs for the entertainment, healthcare, financial, and cybersecurity industries.

Her unique blend of experience and advanced skills in creative direction, technology development, brand strategy, and marketing are a rare combination. She has a deep understanding of user experience; having worked with several major corporations (Sony, HP, ASUS, Deutsche Bank, Sirius Radio XM, Kaiser Permanente, etc.) over the past two decades to produce application hardware and software that has contributed to the literal evolution of the tech industry.

Token Offering Advisors

Jonathan Chen is a seasoned end-to-end value builder with over seven years of product management and marketing experience. He specializes in bridging the gap between technology, products, and people by creating authentic experiences, one lasting impression at a time. Jonathan strongly believes in the power of human connection and the exponential results gained through true partnerships.

Steven Hatzakis is a FinTech and FinServ industry researcher and consultant with 20 years experience. In addition to his role as the Global Director of Research, Forex & Crypto at ForexBrokers.com, Steven has authored over 1000 industry news articles and has published research for Registered Investment Advisors (RIAs), and first wrote about cryptocurrency market inefficiencies in 2013. Steven is a CFTC- registered Commodity Trading Advisor (CTA) and holds a Series 3 NFA License.

David Saxton is the founder of Net1, Inc., the company that developed and patented the original iteration of blockchain technology in 1994 (patent awarded in 1997). The patent filing was prepared and submitted by the law firm Squire, Sanders & Dempsey L.L.P. He is the first person to have sent a secure electronic USD transaction via the Internet in cooperation with Bank One (acquired by JP Morgan Chase in 2004). His contribution has been featured in the *Business Week* cover story “The Future of Money” and *American Banker*. He has senior level experience in private equity with Dinan and Company, where his clients included The Jordan Company, William E. Simon and Sons and Welsh, Carson, Anderson and Stowe. His early experience includes retail and institutional investment advisory with major Wall Street firms. David has focused nearly two decades of experience in network and network software technology.



Ben Way is a world-renowned startup technologist, inventor, and serial entrepreneur based in Silicon Valley. He has advised some of the world's leading institutions, including the White House. He is a best-selling author and a recipient of the Millennium Entrepreneur of the Year award, and he was named a top-50 UK influencer in 2016. His crypto credentials are wide and range from advising Tradehill founders in 2011 to strategizing on the rollout of the largest Bitcoin mining operation in San Francisco.

Advisors

Jaclyn Lindsey is the Cofounder and CEO of [kindness.org](https://www.kindness.org), where she currently leads the drive to leverage science and technology to create a scalable model for social change in communities and workplaces. Before she launched [kindness.org](https://www.kindness.org), she spent several years as the director for key relationships for charity: water. With more than ten years in the NGO space, including the better part of a decade focused on fund-raising, she brings to the table a firm belief that kindness can solve many of the world's biggest problems. Always driving innovation and seeking to learn from the world around her, Jaclyn is also a board member to Children in Conflict and an advisor to Expectful.

Suzanne Passalacqua is driven to serve virtuous, profitable objectives for families, foundations, and businesses. She has created and executed alliances and transactions, corporate strategies, operations, and capital creation and propagation. Having invested in and advised startups to Fortune 50 companies to family offices, her goal is to gracefully and insightfully navigate complex dynamics to an optimal outcome.

Petrina Thompson is a multi-platform solutions specialist who excels at connecting practical answers to complex questions. Her purpose is to effect meaningful change in people's lives. As a tenured and trusted leader directing large, cross-functional teams, her talents have melded operations, sales, IT, and marketing. She's also recognized for orchestrating meaningful market research to advance product offering and refine sales processes to improve profits and decrease costs.



Extended Team

Legal

IP Counsel

Béatrice Martinet, Sideman & Bancroft LLP

Béatrice Martinet’s practice focuses primarily on intellectual property litigation, arbitration, and transactional work for clients in a wide range of sectors, including in the computer, technology, software, publishing, pharmaceutical, food and beverage, and fashion industries.

Ms. Martinet graduated with honors from the University of Paris II (France) and Libera Università Degli Studi Sociali (Rome, Italy) and continues to collaborate with Stanford University as a Transatlantic Technology Law Forum (TTLF) Fellow. Her TTLF thesis, “Internet Intermediaries’ Liability for Copyright and Trademark Infringement: Reconciling the US and EU Approaches,” is posted on the Stanford Law School site.

Prior to joining Sideman & Bancroft, Ms. Martinet practiced for ten years in France, notably in the Paris intellectual property departments of two large international law firms, Salans (now Dentons) and Bird & Bird.

Ms. Martinet’s native languages are French and Italian; she is fluent in English, and conversant in Spanish as well.

Entertainment Counsel

Ethan Cohan, Del Shaw Moonves Tanaka Finkelstein & Lezcano

Ethan Cohan’s practice is devoted predominantly to transactional entertainment law with an emphasis on deal making and production in the television and new media industries. He specializes in the representation of production companies, producers, creators, IP holders, and on-camera talent. Ethan brings a unique perspective and breadth of experience to his practice, having spent the earlier part of his career on the production side of the industry as an executive in charge and head of production. Ethan’s combined experience as both a business and a legal affairs and production executive has spanned both broadcast and cable as well as scripted and unscripted television productions.



Music Counsel

Anne Jordan, Jordan Group Law

Ms. Jordan has been advising corporations both as a senior executive with responsibility for the corporations' legal affairs and as outside counsel for more than twenty-five years. Prior to joining Mandell Menkes, she worked for consumer products and technology companies at the General Counsel or Assistant General Counsel level for over fifteen years. From 1999 until mid-2004, she served as the senior vice president, general counsel and secretary for PeopleSoft, Inc., the world's second-largest provider of enterprise application software, with annual revenues of approximately \$ 2.8 billion, until it was acquired by Oracle Corporation. In that role, she advised the board of directors, board committees, and management on all legal matters affecting the corporation, including Sarbanes-Oxley compliance and corporate governance matters. She also provided strategic advice relating to mergers and acquisitions, litigation and risk management, antitrust matters, and intellectual property strategy, protection, and enforcement. The corporation's legal department included approximately ninety-five professionals in offices in the United States and internationally.

Marketing

Brand Development

Mike Geraci, Compass and Nail

Mike is a brand and marketing strategist who leads agency and in-house teams through positioning and integrated campaign development and executions. He has worked with more than fifty brands in the outdoor, ski/board, bike, adventure travel, conservation, and financial industries. His focus is on how to make brands matter to their customers and their stakeholders, and how to develop marketing that makes news through true, distinct, and interesting campaigns.

Brand Community

Diana Prichard

Diana Prichard is a dynamic strategist and talented multimedia storyteller with a knack for connecting disparate ideas in cohesive and compelling ways.

She has extensive experience in both the strategy and implementation of communications that take big ideas and make them accessible to an engaged audience. She has reported on



agriculture, food security, and development and foreign policy from six countries on three continents, represented global farmers on the Hill through advocacy and lobbying work, and assisted with launching successful projects ranging from trade magazines to corporate events to nonprofit incubators. She was a 2013 Fellow with the International Reporting Project at Johns Hopkins University and the 2014 Alliance to Feed the Future Communicator of the Year Award recipient. Diana is deeply committed to work that fosters the open exchange of ideas, and she encourages nuanced dialogue around complex topics.

Brand Valuation

Craig Wilson, Compass & Nail

Craig Wilson is an entrepreneur, consultant, author, and coach. He has founded three businesses, is a three-time NCAA National Champion coach, and a leading authority on loyalty, brand development, and direct marketing, counting some of the world's most iconic brands in his listing of experience including Kiehl's, Patagonia, Seventh Generation, prAna Living, Burton Snowboards, and Revolution Living, among others. Craig is the founder of Compass and Nail and is a sought after speaker, having lectured on the topic of loyalty and advocacy as the basic tenet of business strategy at USC, UCSB, University of Oregon, and Pepperdine University's Graziadio Graduate School of Business. He's the co-author of "Creating Advocates," a peer reviewed study on why consumers become fans of brands. *The Compass and the Nail* is his first book.

Celebrity Seeding

Amanda Shuon, Truth Be Told

Amanda Shuon is the founder and lead publicist for Truth Be Told PR, a premier lifestyle and entertainment publicity and events company that specializes in innovative publicity techniques, including celebrity placements. Amanda's clients receive national attention through her work, and she has grown many brands, including Jennifer Meyer Jewelry, the Palms Casino Resort in Las Vegas, and many others. Her publicity firm maintains its headquarters in Los Angeles, with offices in New York as well.

Technology Development

Lead Developer

Nick Fallon

Nick Fallon is a senior developer with over twenty-five years of experience designing and



building enterprise-scale software systems and websites with a consumer-centric philosophy. He consults with a wide range of companies from startups to international corporations in industries from law, payments, finance, IOT, and cryptography.

AI Development

Monica Landers, Storyfit

Monica Landers founded Storyfit (formerly Authors.me) in 2014. Storyfit is a technology company that delivers artificial intelligence insights and solutions for the book publishing, movie, and television production industries. The name StoryFit comes from that simple idea: to know how your story fits in the landscape; to find a story to fit your audience, and to identify an audience that fits your story. It represents our motivation and our promise to our customers: to support creative decision makers in their production of memorable stories by providing the smartest, most adaptable, and most dynamic machine learning insights to narrative content available.

Data Scientist

Peter Hildick-Smith, Codex Group, LLC

Peter founded Codex-Group in 2004, pioneering large sample, quantitative pre-market testing to help leading book publishers, retailers, authors, agents, and tech companies develop successful, new, consumer-led strategies, platforms, and titles—before launch. Codex’s Book Preview book positioning program has helped authors including Hillary Clinton, Tina Fey, David Baldacci, John Kerry, James Patterson, and Daniel H. Pink, among others, reach the bestseller list. Codex’s market testing results have been featured in the *New York Times*, the *Wall Street Journal*, *CBS Evening News*, *Forbes*, *Wired*, the *New Yorker*, the *Atlantic*, *New Republic*, *Smart Money*, *Variety*, *Salon.com*, *Hollywood Reporter*, and *Marketplace* (NPR).

Prior to founding Codex, Peter was CMO, GE Capital Consumer UK and SVP, Customer Management for GE Capital Retail Services. He was also VP Marketing, Bantam, Doubleday, Dell Young Readers, School, College and Library businesses, and Corporate VP Merchandising.

He is an outgoing board member of the Book Industry Study Group, and earned his MBA, Marketing from the Wharton School, and his BA, Comparative Literature from the University of Pennsylvania.



Product

Publishers

Dominique Raccah, Sourcebooks

Dominique Raccah is a publishing entrepreneur whose work at Sourcebooks is changing the landscape of publishing. By embracing her independent and out-of-the-box vision, Dominique is propelling Sourcebooks into undiscovered territory by creating innovative products and forward-thinking platforms that have greater impact on authors and readers.

Dominique's passion for the publishing industry is tangible and influential to many. In 2016, she was named **Publishers Weekly's Person of the Year** and BISG's (Book Industry Study Group) Innovator of the Year. With her creative style and vision, Dominique has quickly risen to the forefront of innovative publishing, and she is committed to creating the future for reading and learning.

Digital Storytellers

Kevin Abrams, Alpine Labs

A graduate of the University of Pennsylvania and a recipient of an MFA in directing from the prestigious American Film Institute, Kevin has worked in film and television for the past fifteen years. From editing to producing, to sound, to cinematography, Kevin has been involved in programming that has appeared on PBS, Discovery, MTV, ABC, VH1, Animal Planet, and a host of other networks. He has worked in editorial on the Emmy-nominated *Whale Wars*, as well as on the Oscar-nominated documentary feature *Daughter of Danang*.

In 2006, Kevin founded the multimedia production company Fairtrade Films, which has since produced music videos, created video game installations for Disney/Epcot Center, written the best-selling video games *Ratchet and Clank: Tools of Destruction* and *Dirt 3*, and authored the acclaimed graphic novel *Vendor*. In addition, Fairtrade Films has set up fiction shows with Landscape Entertainment, Fremantle Entertainment, and Kaplan Entertainment.

Fairtrade saw the release of their first produced feature, *The Dynamiter*, which had its world premiere at the esteemed 2011 Berlin Film Festival and its North American premiere at the 2011 Los Angeles Film Festival, and was nominated for Best Feature Under 500k and Cinematography at the 2012 Independent Spirit Awards.

Dave Meyer, Fabulist Media

Dave Meyer's been a storyteller all his life. From a teenager on commercial radio to writing and directing documentaries for ESPN and A&E networks, he's curious and passionate for the heart



of the matter. Along this tenured way, he's been recognized by the Telly Awards, Cindy Awards, International Film and Television Festival of New York, Aurora Awards, Healthcare Marketing Report's Healthcare Advertising Awards, The New York Festivals, CINE (Council on Non-Theatrical Events) Awards, National Health Information Awards, and the AMA International Health and Medical Film Competition. Dave's been blessed to collaborate and direct such luminaries as Dick Van Dyke, Tom Selleck, Kevin Costner, and Holly Hunter, but his true calling is capturing and sharing emotional authenticity: video chronicles that open minds, facilitate understanding, and motivate behavior—storytelling for life.

Doug Rowell, LosFX

Doug is an award-winning, seasoned, and passionate advertising, entertainment, and marketing veteran with twenty years of experience in designing, developing, and delivering multi-platform content and performance-driven experiences that define how technology, business, and the consumer engage with each other.

Animated and live action projects that Doug has worked on as a director and producer have been nominated for multiple awards, including three Primetime Emmy Awards. He has contributed to, spoken in, or been featured in animation, creativity, education, and marketing publications and events, including the Advertising Club, Advertising Week, Animation World Network, Business Week, BONUS Creative Week MX, Congreso RED 3, the Discovery Awards, DM News, KTLA5, the *Huffington Post*, and the ADDYs, among others.

Applications

Book App Developer: Sondre Skaug Bjørnebekk, TapBook Author

CEO and founder of TapBook, Sondre has an MSc in computer science (NTNU) and an MBA in technology management (NTNU, MIT Sloan).

If it is at all possible to be risk averse as the founder of a startup, Sondre claims he is—and he has been able to steer the company to a profit every year since its founding. “As a founder of a startup you cannot really afford to have specialties, so I guess mine is that I never feel I am too good for any type of work that needs to be done. I do my share of technical architecture, bookkeeping & invoicing, server maintenance, sales, programming, customer support, and product management, and enjoy it a lot.”

Video Game Developer: Samantha Cook, Artifact5

Samantha Cook is a games lover with enthusiasm for Agile project management. As co-founder and Producer at Artifact 5, she handles budgeting, planning, and grant-writing, and she



participates in design and product management with the team. Their current project is *Anamorphine*, a surreal first-person exploration game for PC, VR, and consoles.

She is interested in indie and studio production, and she likes to stay active in the Montreal game scene. Her latest creations are *Karma Killer*, a game she made through the Pixelles incubator, and a collaborative multiplayer arcade game, *Pitter Pat Kitty Cat*, made at Gameraella. At Behaviour interactive. She project-managed and launched *Flingimals*, an adorable circus game for ages 6 through 9, on iOS and Android.

Merchandise

To ensure alignment with its vision for the future, Creative Mint partners only with vetted and approved, socially conscious partners to develop and manufacture the merchandise associated with its brand ecosystems. Creative Mint is fostering kindness in the next generation while modeling kindness—choosing partners who also respect and preserve our Earth, who provide fair and equitable business practices within their teams, and who are accessible and affordable to our consumers.

Music

Julie Fenton, Executive Producer

Julie is a leading global marketing communications expert. Most recently she has worked for Clearly—a global nonprofit aimed at improving the eyesight of 2.5 billion people. She designed and executed the campaign that generated 1 billion media impressions. Over her career, Ms. Fenton has created and led some of the leading cause marketing campaigns for Microsoft, PNC, ConAgra, Dell, Sprint, GE, and the American Heart Association. Her campaigns have won a number of awards, including the Silver Anvil. Her expertise in innovative cause marketing models and engaging private businesses in public issues has resulted in millions of lives changed with improved health, education, and economics.

Ms. Fenton also possesses vast entertainment production and writing experience, having consulted for Turner Broadcasting, HBO, and most recently the AMC network. She has held leadership positions at the Fenton Group, Cone Communications, GTech, and the United Way. She is a graduate of Brown University with a master's degree from Boston University.





Legal Entity

Creative Mint, Inc.
Delaware C Class Corporation

Creative Mint acquired the stock of March 4th, Inc. effective October 1, 2018. By operation of law, all of the assets and liabilities of March 4th, Inc., journaled to Creative Mint. The assets included a collection of intellectual property, options on certain other intellectual property, a publishing license with Sourcebooks, and many strategic relationships.

Contact

Creative Mint, Inc.
3701 Sacramento St. #494
San Francisco, CA 94118 US
+1-415-340-3344
hello@creativemint.io