



*Revolutionizing the Music Industry one Block at a Time.*

*Potentiam,  
Unlock your Potential*

White Paper V1.0

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## Glossary

<b>Composer/Songwriter</b>	The person(s) who originally develop a song. The intellectual property created is referred to as a Musical Composition.
<b>Performer</b>	The singers and musicians who perform songs, either live or via sound recordings. The intellectual property of a sound recording is referred to as a Master.
<b>Producer</b>	For this project a producer refers to experts in sound recording, mixing and editing as related to producing musical recordings.
<b>Writer</b>	For this project a writer will refer to a journalist or a blogger.
<b>Booking Agent</b>	Facilitates live performances by coordinating schedules and securing gigs, negotiating deals, arranging for technical setups and arranging transportation and hospitality etc.
<b>Promoter</b>	Venue owners and event agencies that host live performances. Responsibly for finding and scheduling talent to perform.
<b>Publisher</b>	Represents musical compositions on behalf of copyright owner by creating and exploiting revenue streams. Generally take 33-50% of royalties collected before paying composers.
<b>Record Label</b>	Company that represent and exploit sound recordings on behalf of the copyright owner(s). Facilitate the production and distribution of sound recordings, invest in marketing and A&R.
<b>P.R.S.</b>	Performers Rights Organization, a company that specializes in the collection of royalties from the public performance or radio/TV broadcasts.
<b>Synchronization License</b>	Grants rights for the use of compositions and recordings paired with visual output in commercials, video games, movies etc.
<b>Public Performance License</b>	Grants rights for the broadcasting and public use of musical compositions with an agreement to pay royalties.
<b>A&amp;R</b>	Artist and Repertoire, the entity within a record label who is responsible for the development of talent under contract and that they are pushed down the proper marketing channels.

## I. Abstract

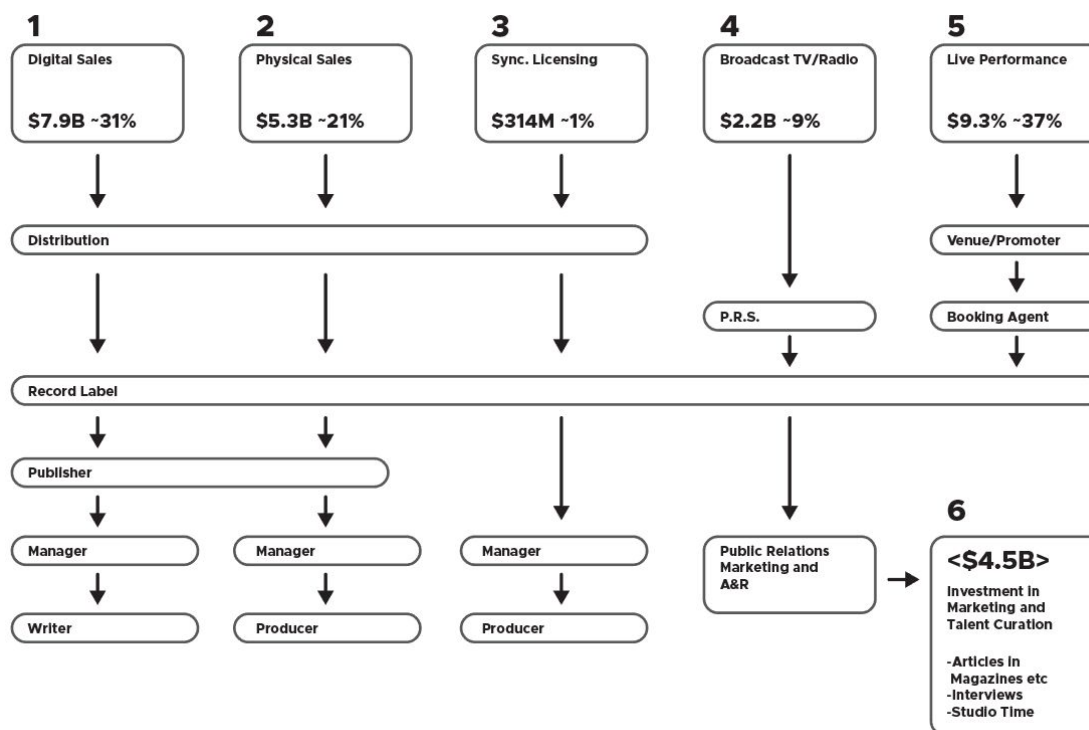
In the last couple decades, mass adoption of the internet has revolutionized the way in which people interact, and in turn reshaped the structure of entire industries. For example, online marketplaces have drastically reduced the need for costly brick and mortar retail outlets. The advent of blockchain technology and its decentralized nature presents even more opportunity for a revolutionary restructuring of countless industries. By providing trustless platforms as well as customized smart contracts, the need for trusted bureaucratic institutions to facilitate interactions is greatly reduced or even eliminated. For instance, blockchain based currency ledgers eliminate the need for banking institutions by not only connecting users of a network, but by providing a platform where the accounts and associated transactions can be trusted to be accurate without the need of oversight/control of a central authority.

The rise of digital music has significantly changed how the industry operates, but surprisingly the overall structure has remained almost entirely intact. Power still resides with the traditional entities such as record labels and publishers, with countless layers of bureaucracy between the artists creating music and the public who ultimately consumes it. The vision of Potentiam is to create a decentralized platform that directly connects music creatives with each other and their audience.

This whitepaper will describe the structure of the music industry and its problems as it operates today, and how Potentiam plans to use the blockchain revolution to take the power from the middlemen who control it and put it in the hands of the artists who are the reason for its existence.

## II. Music Industry Overview

The business structure of today's global music industry has been remarkably resilient during the digital revolution. The capital intensive process required to record a master, and produce and distribute physical copies to consumers is the reason for the rise in prominence behind the growth of record companies into industry controlling corporations. Advances in technology have drastically reduced these costs and yet we find major record labels and publishers at the center and in control of the entire industry.



## Record Labels & Publishers

Record labels generally scout talent and try to use their vast resources to sign them to deals where the label will invest and facilitate the singer/musician's career if they sign over a large portion of their sound recording copyrights for the music they create. This can range from 30-50% of gross revenue. Publishers serve a similar function for composers, and are usually a subsidiary of record label, also taking anywhere from 30-50% of musical composition copyrights. For this they will facilitate the promotion and distribution of an artists work down the five main distribution channels and in turn collect the revenues on the artists behalf.

## Digital Distribution

Record labels outsource digital distribution to digital service providers such as itunes, beatport, spotify etc. who generate revenue by either selling digital downloads or charging subscription fees to stream from the entire catalog. Of the revenue generated by DSPs, about 85-90% gets paid out to the record label in the form of royalties. In 2016 the global music industry generated about ~\$7.9 Billion in gross revenues which is ~31% of total gross revenue for that year.

## Physical Distribution

The most significant change in the past two decades is the shift away from the physical distribution of music in the form of CDs and or vinyl records. The medium still exists, but is generally reserved for the creation of mix tapes or genre centered compilation albums. Record labels here too outsource production to CD and vinyl record manufacturers who in turn take a 15% cut of the sale price before paying the record label. Though greatly reduced from years ago, the global industry took in ~\$5.3 Billion gross in 2016 which is still ~21% of total industry revenues for that year.

## Sync Licensing

A small but not insignificant source of revenue is from the selling of synchronization licenses for the use of music paired with video in things like commercials, TV, movies or video games. Record labels will usually contract a sync agency to promote the music to TV/movie and video game studios where the right to use the music is licensed for a one time fee, from which sync agencies take a cut and then pay the rest to the record label. The smallest of the five main revenue streams, sync licenses accounted for ~\$314 Million in 2016 which was ~1% of total revenues that year.

## Broadcast TV/Radio

When a radio station or TV shows broadcasts music over their given medium they are required to pay public performance royalties for the use of both the composition and the master recording. Generally, stations are kept honest by the work of various P.R.S.'s. Performance rights societies will contract with a record label to represent an artists catalog. They will then monitor the many stations content and pursue royalty payments from the stations who have broadcast music for which they represent. A P.R.S. will generally charge 10-20% on the revenue collected, depending on source. 2016 gross revenue was ~\$2.2 Billion, or about ~9% of total revenues.

## **Live Performance**

The performance of live shows is one area where, generally, record labels play an insignificant role. But in their place are an array of booking agents who facilitate the interaction between the artist or bands manager and the venue owner or promotion agency who are running the event. They will coordinate schedules, negotiate and close deals, arrange transportation and hospitality etc. For their services, the average rate charged by booking agents is somewhere between 5-15% of ticket and merchandise sales for the shows they facilitate. Global revenues from ticket and merchandise sales at live music events was ~\$9.3 Billion, or about ~37% of total revenues.

## **Marketing and A&R**

The most important role played by record labels today is their investment made to marketing and A&R. The investment in marketing give record labels the ability to get their talent in the ears of countless potential consumers, and the investment in A&R ensures the professional excellence of the music being produced. No matter how talented an artist is or how good their music may be, no one will pay to consume it if they have never heard of them before. In 2016, record labels cumulatively invested ~\$4.5 Billion into marketing and talent curation, which translates into significant power in determining what becomes widely popular.

## **Managers**

One final layer of bureaucracy is that of the artist manager. The job of a manager is to facilitate the relationships between their client and the various entities with which they directly interact; record label or publisher, booking agent, A&R and marketing etc. They negotiate deals on the artist behalf and try to pursue new opportunities. Though varying widely, managers generally take about 10-20% of an artists gross revenue.

### **III. The Problem**

The current structure of the music industry concentrates power in the hands of relatively few middlemen, i.e. record labels and their subsidiaries. Labels invest around \$4.5 billion annually into marketing and A&R, and in turn are still gateways between creatives and potential commercial success. But not only do they determine which creatives are promoted to a wider audience, those fortunate enough to achieve commercial success will be lucky to see 10% of the revenue generated from the proceeds of their creations. In short the problem is the structure of the industry itself. Its outdated institutions not only restrict growth, but also consume a majority of the wealth the industry generates.

### **IV. The Solution**

#### **The Potential Platform**

An all encompassing platform that allows creatives control their own destiny. At the core, a social network where composers and performers can create their own accounts to advertise themselves, seek out other artists for collaboration or to form groups/bands. A digital production studio where all the necessary tools a composer, performer or producer would need to write compositions and record/edit audio as well as create master recordings. A catalog management suite where artists can manage their content, including associated copyrights, that has been created within or outside of Potential Core.

Associated with Potential Core will be four main distribution modules. Digital sales, physical sales, Sync Licensing and P.R.O./broadcast royalties. There will also be a live performance module which connects performers with promoters.

Parallel to Potential Core is Potential Classic. Potential Classic is the blockchain answer to \$4.5 billion annual investment made by the major record labels into Marketing and A&R. By creating the “Steemit for Music Culture”, Potential Classic plans on creating the most trusted source for information in the Music Industry. It will operate in conjunction with a crowdfunder to raise money for new artists for things such as in home sound studios or travel.



## V. The Potentiam Platform

### 1. Potentiam Core

The backbone of the Potentiam network is the tripartite Potentiam Core. A *private social network* that enables composers, performers and producers to both advertise their talents and seek out other music creatives for collaboration. A *digital production studio* that gives artists access to the tools needed to compose, record and edit their creations. A *catalog management system* that gives users complete control of their content, from determining share of copyrights to facilitating the granting of licenses amongst users on the platform. Once an artist(s) is satisfied with their creation, be it a musical composition or a sound recording, they can publish the file and it will automatically be imported to their catalog. If multiple artists participated in the creation of a final work, ex. a composer and lyricist collaborate within digital production studio workspace to create and publish a song, share of the musical composition copyright would be determined upon agreement by both users. Compositions contained in user catalogs will be available to other users on the network for use in recording songs. When a performer and/or producer publishes a recording using content from another user's catalog, the relevant rights holders will be prompted to grant the relevant licenses. Once those rights holders have agreed to the licensing terms and the artists and producers agree to their share of the sound recording copyrights, the master recording will be published and added to the artist's catalog.

The resulting database of master recordings will then be made available through the multiple distribution modules, each customly curated for the type of client relevant to that distribution channel. The payment of royalties back to the relevant rights holders will be facilitated automatically by customized smart contracts.

The share of royalties, traditionally owed to record labels, publishers, managers and everyone in between, can be upwards of 60-80%. By taking only a 10-15% fee on revenue generated by the Potentiam distribution modules artists will be able to secure unprecedented returns on the revenue generated from the exploitation of their intellectual property.

## **2. Digital Distribution Module**

A custom curated web portal for licensing and distributing content to already established digital service providers such as iTunes, Spotify and Beatport etc. Under terms yet to be negotiated, content will be provided to various DSP through the digital distribution module's client web portal to be sold via digital download or via music streaming subscription. Payments owed by DSPs will be made through the client web portal and royalties will be distributed by smart contract automatically.

## **3. Physical Distribution Module**

In recent years, physical distribution of music has consisted mostly of mix tapes or compilation albums. The Potentiam physical distribution module's client web portal would make content available to manufacturers to lease for the creation CDs and Vinyls. For a TBD fee manufacturers would be licensed to produce a set number of copies. Royalties from these fees would be transmitted to rights holders automatically via smart contracts. The portal will provide curated content, such as trending or most popular songs. All recordings within users catalogs will be browseable and can be sorted by Artist, Genre or any other relevant category.

## **4. Sync Licensing Module**

One revenue stream that is often overlooked is income generated from sync licensing. Businesses such as advertising agencies, video production studios and video game studios are always looking for the perfect track to synchronize with the visual content they produce. The Potentiam sync licensing module's client web portal will present content which is curated specifically for those needs. User catalogs will be run through an A.I. music analyzer and tracks will be categorized according to characteristics such as mood, tempo, style etc. and made available with or without vocals. These categories will be similar to they way services such as Pandora analyze a song in order to find similar styles across all genres. Once a client locates a desired track amongst the browseable content they will submit a bid to secure both the synchronization license and master use license. Once the offer is accepted by the relevant rights holders the licenses will be granted and payment of royalties distributed automatically.

## **5. Public Performance Licensing Module**

Another significant revenue stream are royalties paid for the public use or broadcast of copyrighted music. These licenses are traditionally facilitated by a performance rights society or PRS. Broadcasters will pay a flat rate to gain access to the entire catalog and income is divided amongst the composition's copyright holders. Due to the level of involvement necessary for policing broadcasters and pursuing royalties, the Potentiam platform will seek to establish relationships with leading PRSs such as BMI, ASCAP and SESAC. They will be encouraged to add Potentiam's catalog to their own and collect royalties on our artist's behalf taking a share of revenue collected as payment. The PPL module will be able to accept payments and usage reports which will automatically be distributed to the proper copyrights holders on the platform.

## **6. Booking Agent Module**

The booking agent module will serve as a networking interface that will connect performers from the Potentiam platform with promoters and venue owners looking to book talent for live performances. The booking agent module's client web portal will allow promoters/venue owners to both browse the accounts of performers who are looking for gigs and initiate offers as well as advertise venues and dates they are seeking to fill. This will allow each side to be either active or passive in terms of booking gigs. All negotiations and information such as technical rider and transportation will be handled and payment made within this module.

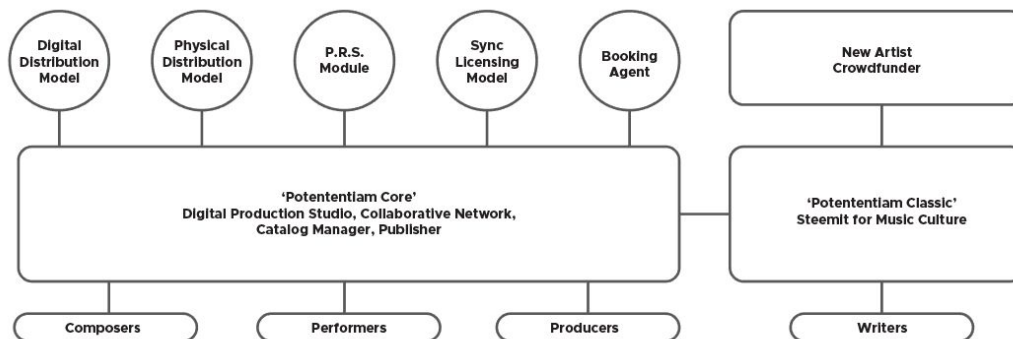
## **7. Potentiam Artist Crowdfunder**

For the projects that require a capital investment in order to come to fruition, artists can seek crowdfunding through their Potentiam Core accounts. This could be an aspiring artist who needs to upgrade their in home studio in order to produce a truly professional album, or a more established group looking to create a high end music video. Whatever their career aspiration and capital need may be, artists can submit crowdfunding proposals that will be advertised on Potentiam Core's sister module, Potentiam Classic, where users can contribute PTM to any of the proposals they find interesting and want to help make the project a reality.

## 8. Potentiam Classic

Named in homage to the Potentiam team's legacy as the founders of the online music publication Britznbeatz, Potentiam Classic is a crowd sourced, music centered online magazine. Think of it as Steemit for the music industry.

In 2016 the major record labels invested \$4.5 Billion globally into marketing and promotion. This means a relatively few music execs ultimately determine what musicians and songwriters get promoted to a wide audience. Potentiam classic seeks to decentralize this influence by empowering content creators with an open platform were they can be rewarded for producing content. Content rewarding and its effects within the potentiam ecosystem will be explained further in section VI.



## **VI. The Potential Tokens**

The Potential Platform will have two tokens that will serve two different functions. The main coin will act as the platform's backbone and will serve as the medium of exchange for all platform transactions. The secondary token will underlie Potential Classic's content rating and reward system.

### **Potential (PTM)**

PTM is the platform's ERC20 token and has all the functionality implied therein. Available during presale and ICO, token will be the currency needed to transact on the various distribution modules associated with Potential Core. Token owners will also have the option of staking their tokens in the Potential Vault granting special rights within the platform.

### **Potential Vault & Vault Nodes**

Owners of PTM will have the choice of whether to hold their tokens in their potential accounts wallet or any ERC20 compatible storage device. If they have them on the platform they will have the option to stake their tokens in the Potential Vault which will earn them special rights and privileges. Tokens placed in the Potential Vault will be staked for a set period of time and for every 10,000 PTM staked the owners will create and have ownership of one Vault Node. Users with less than 10,000 PTM can pool their tokens into a communal Vault Node and share the associated rights and privileges based on the weight of their contribution. A full description of Vault Nodes and their function will be expressed in part VII below.

### **Clout (CLT)**

The secondary token will underlie Potential Classic's rating system. It will remain internal to the platform and will be the currency with which readers reward content they like. Content ratings will determine both how the platform curates the content for readers, i.e. higher ratings will garner more prominence, and determine the share of PTM which is regularly awarded to content creators by the platform.

## Potentiam Classic Rating System

Potentiam Classic accounts will automatically be credited with 100 Clout when the account is initially created. These will be used at the reader's discretion to award to articles and content they like on Potentiam Classic. When a token is awarded to an article it will remain tied to the content for purposes of calculating PTM reward for a total of 30 days. This value is referred to as Article Power. After thirty days the token will be burned and the account from which it came will be replenished. A running total which tracks the complete number of tokens that have been awarded to the article will also be recorded and serve to determine its prominence for purposes of curation. This value is referred to as the Article Rating.

## VII. Platform Economics

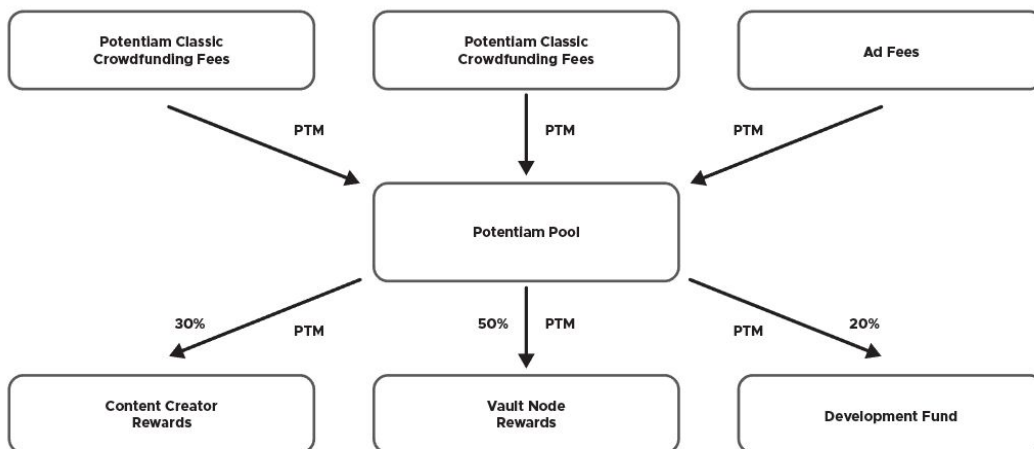
The PTM from transaction fees that are collected throughout the potential platform will all be deposited into in a central location referred to as the Potential Pool. Every 30 days the total balance of the Potential Pool will be distributed amongst three different categories; 30% for content creator rewards, 50% for Vault Nodes and 20% to the Development Fund.

### Content Creator & Vault Node Rewards

The 30% allocated to content creators will be divided amongst articles based on their relative values of Article Power. For example, if at the time of distribution an article has a an active Article Power rating of 1,000 CLT and sum of all active Article Power ratings is 10,000 CLT, the article would receive 10% of the share of PTM that is allocated for content creators. The 50% allocated to the Potential Vault will be distributed evenly among all Vault Nodes. For example, if there are a total of 100 Vault Nodes in the Potential Vault, each node would receive 1% of the PTM that is allocated from the Potential Pool to the Potential Vault.

### Development Fund

20% of the PTM distributed by from the Potential Pool will be allocated to the Development Fund. This fund will be used to crowdsource development proposals from the community. Anyone can submit a proposal with the aim of improving the Potential Platform in some material way. Development proposals will be reviewed and approved or disapproved based on the vote of Vault Node owners. Terms of approval TBD.



## VIII. Potentiam ICO

A total of 100,000,000 tokens will be minted for the Potentiam platform. Our aim is to render an extensive and groundbreaking experience with the features on Potentiam. Funds collected will be used for the technical development, legals, testing, deployment and marketing. One hundred percent of the total tokens allocated for our Core Team will be locked into a smart contract with an emission rate of 5% per month, beginning one month after the end of the public crowdsale. This is to create incentive for team to deliver, show our commitment and increase confidence in the value of PTM to the investors. If the crowdsale does not reach the anticipated amount, we have a strategy to re-adjust our timelines, development and marketing process to safely accommodate the outcome.

### Initial Token Allocation

The token distribution will be allocated as follows:

- 60,000,000 (60%) Public Crowdsale
- 25,000,000 (25%) Potentiam Team (Locked for 20 months)
- 11,000,000 (11%) Platform Development Tokens
- 3,000,000 (3%) Bounty Tokens
- 1,000,000 (1%) Reserve Tokens

Public Crowdsale - Amount of PTM that will be available to the public for purchase during both pre and main sales.

Team Tokens - Allocated to the founders of the Potentiam platform.

Platform Development Tokens - Used in conjunction with earnings from the crowdsale to finance the successful development of each branch of the Potentiam platform.

Bounty Tokens - Used as rewards for various community bounty programs.

Reserve Tokens - Held in reserve in case of extraneous circumstances.



## Aspects of Development

Software Development - Vital to the ability to maintain API advancement.

Marketing - Continue advertising to encourage adoption and usage of Potentiam, develop positive public relations, pursue partnerships with entities that advance toward these goals.

Consulting - Hire industry experts from a wide spectrum of sectors including: Business Strategy, Blockchain technology, and Marketing and Communications to advise Potentiam development, messaging, and overall goals.

Accounting - Ensure responsible management, allow for resources to improve transparency and accountability, improve overall sustainability, and work with Legal and Consulting to advance the project.

## Crowdsale Details

1 ETH = 4000 PTM

Presale Hard Cap = 5000 ETH

Total Hardcap = 15000 ETH

**ALL UNSOLD TOKENS WILL BE BURNED** (This will happen in the case of not meeting our cap or in the case of Eth value increasing to the point where the hard cap cap is met quicker)

### Bonuses

Presale Week 1 Cap 3000 Ether = 20%

Presale Week 2 Cap 5000 Ether = 18%

Main-sale Week 1 Cap 9000 Ether = 12%

Main Sale Week 2 Cap 12000 Ether = 8%

Main Sale Week 3 Cap 14000 Ether = 4%

Main Sale Week 4 Cap 15000 Ether = 0%

Note\* Main-sale will begin two weeks after the beginning of the presale, or the moment that funds raised has reached the presale hard cap, whichever comes first.

## IX. Roadmap and Milestones

Modules	Description	Time
Design/Build	<ul style="list-style-type: none"> <li>-Desktop Platform design &amp; Build</li> <li>-Android App Design &amp; Build</li> <li>-iOS App Design &amp; Build</li> </ul>	Week 1- 4
Potentium Classic	<ul style="list-style-type: none"> <li>-Creation of PTM coin using ERC-20.</li> <li>-Development of smart contract.</li> <li>-PTM Wallets for all registered users.</li> <li>-Sending and receiving of PTM.</li> <li>-PTM storage vault creation.</li> <li>-PTM vault storage mechanism for defined time period.</li> <li>-Potentium node reward for vault storage.</li> <li>-Collaborative PTM storage in communal vaults.</li> <li>-Content rating token creation (CLT).</li> <li>-100 CLT initial reward upon account creation.</li> <li>-Rewards for creation on basis of content rating (CLT).</li> <li>-30 day validity for CLT award on content.</li> <li>-Platform revenue distribution on the basis of content revenue weight.</li> <li>-Voting mechanism by vault node owners over platform development fund usage.</li> </ul>	Week 5 - 8
Potentium Core	<ul style="list-style-type: none"> <li>-User registration and login.</li> <li>-User profile management/privacy settings.</li> <li>-Artist catalogues and advertising mechanism.</li> <li>-Artist/Soundtrack search.</li> <li>-Filters/Sorts on basis of genres, latest trending and popularity.</li> <li>-Collaborations on creations.</li> <li>-Band/Group formation and profiling.</li> <li>-Copyright management for collaborative soundtracks which includes decided percentages of royalties.</li> </ul>	Week 9 - 13

Potentium Core	<ul style="list-style-type: none"> <li>-Soundtrack/video creation and editing on production studio.</li> <li>-Soundtrack publishing to artist catalogue.</li> <li>-Soundtrack listening functionality.</li> <li>-Buying soundtrack license for reuse in other projects.</li> <li>-Ability to accept or reject buying of license.</li> <li>-Copyright share distribution among creators over sales made using smart contracts.</li> <li>-10-15% fee deduction for generated revenues on potentiam for soundtrack/video sales.</li> </ul>	Week 14 - 18
Booking Agent	<ul style="list-style-type: none"> <li>-Venue creation and advertising.</li> <li>-Booking of artists from potentiam platform.</li> <li>-Bidding on venue with payment details.</li> <li>-Initiate payments for booked artists.</li> </ul>	Week 19 - 20
Crowdfunding	<ul style="list-style-type: none"> <li>-Project creation option for artists.</li> <li>-Crowdfunding proposal creation and submission.</li> <li>-Make investments for a share in a project.</li> <li>-Project revenue distribution to investors and creators.</li> </ul>	Week 21- 22
Sync Licensing	<ul style="list-style-type: none"> <li>-Categorization of music through A.I on the basis of mood.</li> <li>-Availability of music with or without vocals for sync license.</li> <li>-Bidding system for synchronization and master user license.</li> <li>-Bid acceptance and rejection option for owners.</li> <li>-Automatic payments to owner of soundtrack for accepted bids.</li> </ul>	Week 23 - 25

Digital Distribution	<ul style="list-style-type: none"> <li>· Licensed distribution to digital service providers.</li> <li>· Exposing API to DSP for integration into their web portal.</li> <li>· Distribution through streaming and downloads done on clients web portal.</li> <li>· Licensing and distribution charges upon downloads and streaming.</li> <li>· Automatic payments to owner artists on potentiam through smart contract.</li> </ul>	Week 26 - 28
Physical Distribution	<ul style="list-style-type: none"> <li>· Licensed distribution to manufacturers</li> <li>· Manufacturer user registration on potentiam.</li> <li>· Leasing contracts for CDs and Vinyls versions of soundtracks on decided fees.</li> <li>· Automatic payments to owners on sales made through physical distributors.</li> </ul>	Week 29 - 30
Public Performance Licensing	<ul style="list-style-type: none"> <li>-Broadcaster account creation with payment mechanism.</li> <li>-Access to potentiam catalog from broadcaster account.</li> <li>-Adding PRS information for usage of potentiam soundtracks/videos.</li> <li>-PRS Payment report and usage report addition.</li> <li>-Revenue distribution to creators based on usage reports.</li> </ul>	Week 31 - 32
Testing Phase	<ul style="list-style-type: none"> <li>-Integration testing of all modules</li> <li>-Android and iOS app testing</li> <li>-Bug Reporting and Fixing</li> </ul>	Week 33 - 36
<b>GO LIVE</b>		
Go Live	Test data will be cleared and website will be live. Client will have to enter real time data to make the website Go Live	Week 36

## X. The Core Team

Marcus O Adetola

**CEO**

*Marcus ventured into the music industry managing emerging artists and witnessed the tremendous difficulties present. Being one who does not see obstacles only opportunities, he founded Britznbeatz a UK music discovery music platform. He is an all-round entrepreneur and a problem solver.*



Ali Zain

**CTO**

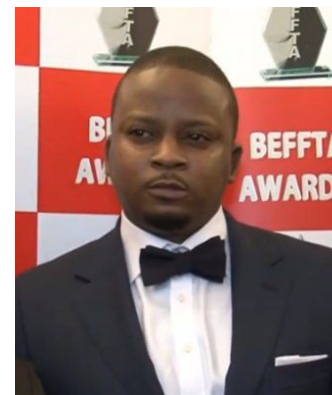
*Ali Zain has over a decade of experience in Full-Stack application development. He is an expert in blockchain, cryptocurrency & ICO development. He also co-founded Ideofuzion.*



Ben Balogun

**COO**

*Ben is a serial entrepreneur who acquired his Bsc in Accounting and Finance from the University of Plymouth. His passions are music and fintech. He is a co-founder Britznbeatz and Potentiam. He envisions Potentiam giving the control over creative direction and reward in the music and entertainment industry back to the people with the aid of the blockchain.*



## XI. Legal Disclaimer

*This white paper contains direct references to cryptocurrency and blockchain technology and while the legal parameters are not clearly defined as of yet. As of when legal distinctions and specifications are set Potentiam will endeavour to stay compliant. Therefore, some of the processes here are subject to change.*

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