Webflix
Will Entertain You all!

Welcome to the new platform.

Whitepaper
Ver. 1/ English

The total web contents Protocol

WEBFLIX

PLUS MEDIA, LIKE THAT, ELICON TV, BADBOSS

Table of Content

Abstract 03

1. Vision 04
2. The need for new services .... 05~07
    - 2.1 The advent of Snack culture and change of media consumption patterns
        - 2.1.1. Snack culture
        - 2.1.2 Change of media consumption pattern
    - 2.2 Characteristics of web content and web dramas
        - 2.2.1 Web content
        - 2.2.2. Web drama
3. Issues of the web content industry .... 08~11
    - 3.1 Genre characteristics of web drama and its profit model
    - 3.2 Copyright issue
    - 3.3 Global scalability issue
4. Solutions_Webflix Ecosystem .... 12~19
    - 4.1 Structure of Webflix Ecosystem
    - 4.2 Stable production environment and direct investment of users
    - 4.3 Copyright protection
    - 4.4 Improvement of Access to Korean Popular Culture
    - 4.5 Improvement of access for global consumers
5. Web content market .... 20~31
    - 5.1 The size of the Korean web content market
    - 5.2 Size of the web drama and broadcasting market in Korea
    - 5.3 Impact of Hallyu on the web content market
    - 5.4 Growth potential of the Asian content market
        - 5.4.1 Asian content market
        - 5.4.2 Hallyu and the ASEAN market
        - 5.4.3 Penetration ofKorean broadcasting content in ASEAN
        - [Reference]
        - - Web drama market in China
        - - Web drama market in Southeast Asia
6. Token Architecture 32
7. Token Allocation 34
8. Road Map 35
9. Partners and Associated Business 36
10. Team 37
11. Advisors and Celebrity Contributors 39
12. References 41
13. Disclaimers 42

Abstract

Webflix is a broadcasting platform where a wide range of web content, in particular, web series, can be uploaded and offers an entirely new service that connects broadcasting platforms and users, powered by blockchain technology.

The rapid spread of high-speed Internet and smartphones have changed the media landscape, and the advent of various platforms got the public excited about web content they could consume quickly.

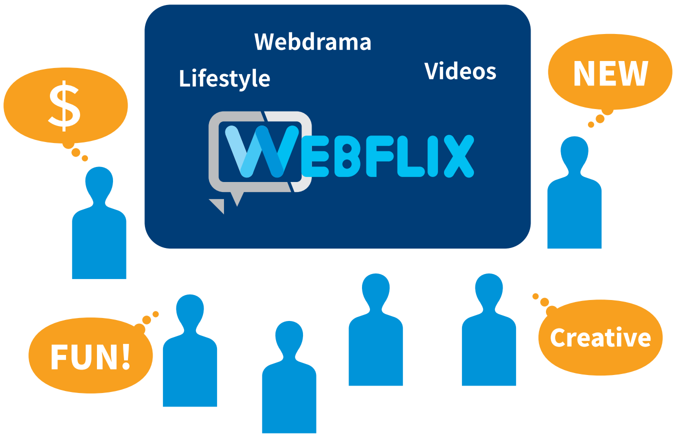
The emergence of web content has expanded viewer choice, allowing them to watch what they want anytime, anywhere. In other words, viewers have become smart and proactive, efficiently choosing and consuming content, rather than being passive, thanks to web content.

However, the web drama and web content industries are facing a myriad of challenges, such as copyright infringement, high costs of production, poor working conditions, barriers to direct investment into web dramas, difficulties of finding good scripts, poor access to content in case of overseas users, among many others.

And this is where Webflix comes in with its new ecosystem and blockchain technology for the content industry, in order to address the issues and create a better environment for the cultural and creative industries.

In this new ecosystem, Webflix will provide users the best entertainment experience through easy access to and user participation on the platform by offering short web dramas with many different subjects that make the boldest attempts.

EXPERIENCE
WHOLE NEW WORLD



1. Vision

Based on the growth potential of web drama and web content, Webflix will provide a platform that connects creators and users and provide a scalable architecture. On the platform, users, creators and producers get to reestablish their positions as active participants who will continuously create new and high-quality content and develop the cultural industry. Profits made in the process are shared by all players in the system, fueling the further development of the platform. In addition, this easy-to-access platform offering high-quality content will allow international users to experience Korean culture directly and indirectly, fostering the growth of the industry.

2. The need for new services

With the evolving media landscape, the demand for various web contents has grown. To meet such demand, media providers must consider what kind of issues they have to address and come up with solutions accordingly.

2.1 The advent of Snack culture and change of media consumption patterns

2.1.1 Snack culture

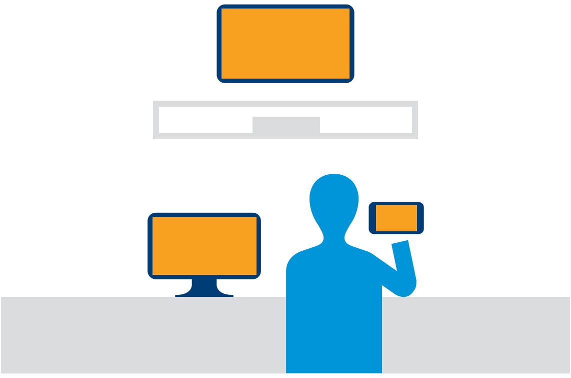
In modern times, the industrial development and technological advancement have moved societies towards more individualism. At the same time, the developments in web and mobile technologies and an increase in web and mobile content are reducing the constraints of time and space. Paradoxically, however, people are asked to do more and in turn, the ability of individuals to deal with it is evolving. In their busy lives, entertainment media has become a part of their everyday life as a hobby that is most easily available and provides almost instant gratification by providing information. People now devour the pop culture anywhere, anytime, the same way they do snacks; “Snack Culture”, the spread of easy-to-consume web content due to the tendency of people to consume entertainment for a short time on smart devices, has become the new normal.

2.1.2 Change of media consumption pattern

The changes in the communication environment and the spread of mobile devices are advancing the industrial structure and changing people’s life patterns and lifestyles. When it comes to media, for example, people don’t need to be in front of the screen at a specific date and time to consume and share content anymore. People are looking to consume and share entertainment with others at different times on their own terms, for example while on the go or in their spare time. Therefore, the real time TV ratings have lost their significance as the right indicator of the content’s influence and popularity. More often than not, users consume the same content on different platforms at different times. Therefore, the total clicks and likes collected on each platform replace the ratings as a better right indicator.

- An increase in the proportion of 3-screens users

It is worth noting that the proportion of ‘3-screen users’ who use TV, PC, and mobile devices to consume digital content is increasing. The proportion of the 3-screen users increased from 58.1% in the third quarter of 2013 to 64.7% in the third quarter of 2014, and the proportion of users who use only one in the three options decreased from 15.6% to 13.2% during the same period.



The media and entertainment(M&E) industry is moving quickly to adapt to this new reality. As the market for 3-screen content will grow quickly, so will the demand for competitive killer content and the content with the right narratives and structures tailored for many different media and consumption patterns.

2.2 Characteristics of web content and web dramas

2.2.1 Web content

The changed media landscape created by the emergence of "Snack Culture", and the spread of individualism and mobile communication devices set the stage for the emergence of web content and web drama, usually known for being light and short.

Web video content refers to various types of "snack" videos such as web dramas, web shows, and one-person live-broadcasting videos created by "BJs" (Broadcasting Jockeys, meaning Independent broadcasters). It is a video composed of episodes that are less than 10 minutes long and suitable for the Internet or mobile devices rather than TV. Web content usually varies in length from 3 minutes to 30 minutes per one episode, with most episodes being 10 to 15 minutes.

Due to the characteristics of web content as described below, content providers are shifting their focus from providing conventional TV-based services to web-based multi-channel services.

[OTT 사업자 유형]

Type	Contents Provider(C)	Platform Operator(P)	Network Operator(N)	Terminal manufacturer(D)
Representative business	BBC	Netflix	Comcast	Apple
Service name	iPlayer	Netflix	STREAM	Apple TV
Features	Multi-flat foaming strategy based on self-contained content competitiveness	Customized service based on user data	Providing a complementary experience to maintain existing subscribers	Expanding business from hardware to service platform
Business Model	Advertising, Subscribe	Subscribe	Free to existing subscribers	Set-top box sale

Source: Jeong Hwan Kim, Reorganized

*Change in the delivery of web content

Although web content suppliers vary depending on the service, platforms are currently dominating the market while each supplier is providing all sorts of services, unlike the past when it had only one main service. For example, creators can now live stream on YouTube while chatting with viewers in real time whereas in the past one-person media creators simply uploaded the short videos they had created, and users just watched them. The video-sharing website also introduced YouTube Premium, a paid subscription-based streaming service that provides streaming of all high-quality videos including web dramas and web shows. Furthermore, people can watch not only the videos of TV shows, but also movies on the both free and paid service platforms run by telecommunication companies with or without charge.

2.2.2 Web drama

Web drama also known as Internet drama, mobile drama, social media drama, or “snack” drama, literally mean a drama that plays on the web. Web drama is a term mostly used in South Korea, which means “snack” drama.

Web drama is the narrative medium most suitable for “Snack culture” or the way people these days consume culture with its short length between 5 to 20 minutes, a VOD-like character that allows users to watch content whenever they choose, and the same narrative structure as typical TV series.

This new type of entertainment has completeness in each short episode, meaning that one story is introduced and completed in one episode, which is why it is the most appropriate type of drama for consumers who want to consume a story in a short of time.

The popularity of web drama among young people in their teens and 20s, shows their tendency to consume media on the Internet and social media and get to the point fast.

설렘 주의! 폭풍 공감! 대학 청춘멜로
연애♡플레이리스트
SEASON 1
6월 14일(수)
저녁 7시 JTBC2 첫 방송

3. Issues of the web content industry

In this quickly shifting media landscape driven by the changes in culture and media, we should understand the issues the industry is facing. As a result of our observation, Webflix would like to point out 3 major issues the web content and web drama markets are facing with.

3.1 Genre characteristics of web drama and its profit model

(1) Genre characteristics of web drama

The most distinctive characteristic of web drama in comparison with other digital content, is that it is a genre with narrative, meaning 'drama' does not change. Of course, as the way a story is delivered clearly changes with the changed medium, the possibility to create a new narrative genre as visual media can be explored.

Also, web dramas are planned and produced in the same way as conventional TV dramas in order to deliver the stories in the way most suitable for online platforms, which is another biggest difference from other digital content.

[Falling for Challenges]

시우민
김소은
도전에 반하다
"좋으니까,
좋으니까 일단,
도전하고 보는거야"

[Choco Bank]

CHOCO BANK
OPEN
Choco Bank

[Missing Korea]

On the other hand, web dramas tend to enjoy great advertising effects at a much lower cost, prompting broadcasting companies and even companies to delve into the market. Some of the popular web dramas have been “picked up” by major TV companies and turned into TV series. The cost of production is only one sixth of TV drama, and the production and broadcasting time is short. Due to the nature of the Internet environment, web dramas could explore a relatively unlimited range of themes with low entry barriers. Viewers can enjoy every content free, which is another advantage.

(2) Challenges of web drama production

Despite the many advantages, the business model of web drama can be an obstacle to production in the current market situation.

Revenue is generated primarily from video streaming services such as Naver TV Cast. Usually, users watch a full episode free of charge, and are charged KRW 300 – 400 for watching the next episodes in advance. Also, pre-roll ads before the free episode as well as ‘target ads’ appearing on the page create additional revenue.

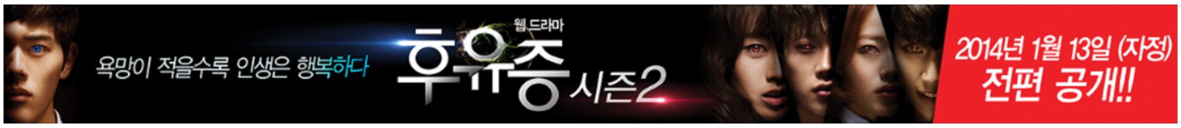
Other than that, the sale of copyright or broadcast rights of web content to subscription-based platforms such as cable TV or IPTV also brings in revenue. Still, the current web content viewership and their consumption are not enough to offset the cost of production that amounts to no less than KRW 1 billion.

In some cases, creators use product placement to increase advertising revenue and offset the cost of production, which can be distracting and lower the quality of the drama when done excessively.

Looking on the bright side, however, web drama is better positioned to expand its business and potentially revenue opportunities as it is created by production companies in the first place. In case of conventional TV dramas, the practice of broadcasting companies having exclusive broadcast rights limits revenue generation.

Aftermath, released in January 2014, was the first fantasy thriller drama with Kim Dong Jun, a member of a boy band, playing the lead role and was sold to a video streaming website in the U.S. Aftermath surpassed 3 million views on Naver TV Cast in its first month, and the production company exported the series not only to Japan and China but also to the US for the first time in Korea. The series was then released on PPTV, a Chinese video streaming website and achieved over 60 million views in just two months.

[Banner ad image of Aftermath]



Evidently, Korean web dramas are highly competitive with the ever-growing popularity of the ‘Korean Wave or Hallyu’ and the ones starring big name Hallyu stars or the most influential Korean celebrities will sell well. As the market grows, however, the quality of the content will become more important, which in turn, requires an improved business model or profit structure for content creators and production companies.

For high quality content to be consistently released to the market, many different and creative ideas and formats should be explored. To this end, a system or service is needed to foster, protect and share profit with good content creators to create a virtuous cycle in the broadcasting and media ecosystem.

3.2 Copyright issue

Digital content has been constantly copied and downloaded illegally ever since digital storage devices came into play. If the issue of digital infringement is not resolved, the increasing revenue coming from the growing market will not go to the creators and producers who deserve it, consequently weakening the industry’s competitiveness.

On the other hand, the growing popularity of Korean pop culture is propelling the demand for Korean web content. However, the awareness of copyright is still extremely low, especially, in ASEAN countries and others, resulting in frequent illegal copying and downloading and causing large losses in revenue to Korean content producers. There have been some recent cases involving the infringement of the Korean actors/singers’ right of publicity in Vietnam, too. All these have called attention to a need for stronger measures to protect intellectual property rights of the content sold overseas including ASEAN countries.

3.3 Global scalability issue

The Korean Wave, which began in the early 2000s, has shaped the identity of the Korean cultural industry. Initially sparked by the popularity of Korean dramas, Hallyu craze has been expanded with K-pop claiming space in global markets and is now spreading into other areas such as Korean fashion, food, and smart devices. Drama is a powerful medium for showing various aspects of Korean lifestyle and culture. In fact, the consumers who have experienced Korean pop culture tend to have a more positive attitude toward Korea.

[Correlation between contact opportunities, interest, and consumption intention]

(n=7,800)

	My current interest compared to a year ago		My interest after 1 year compared to current		My current interest compared to a year ago		My interest after 1 year compared to current	
Classification	Significance probability	Correlation coefficient	Significance probability	Correlation coefficient	Significance probability	Correlation coefficient	Significance probability	Correlation coefficient
TV Dramas	0.001	0.372**	0.001	0.397**	0.001	0.336**	0.001	0.339**
Variety Shows	0.001	0.364**	0.001	0.378**	0.001	0.349**	0.001	0.355**
Movies	0.001	0.361**	0.001	0.371**	0.001	0.323**	0.001	0.340**
Music	0.001	0.391**	0.001	0.391**	0.001	0.364**	0.001	0.367**
Animation/ Cartoon/ Character	0.001	0.308**	0.001	0.311**	0.001	0.318**	0.001	0.324**
Online/ Mobile Games	0.001	0.293**	0.001	0.295**	0.001	0.294**	0.001	0.289**
Fashion/Beauty	0.001	0.309**	0.001	0.316**	0.001	0.309**	0.001	0.314**
Food	0.001	0.318**	0.001	0.333**	0.001	0.311**	0.001	0.315**
Books	0.001	0.294**	0.001	0.291**	0.001	0.308**	0.001	0.296**

**Correlation is significant at 0.01 level

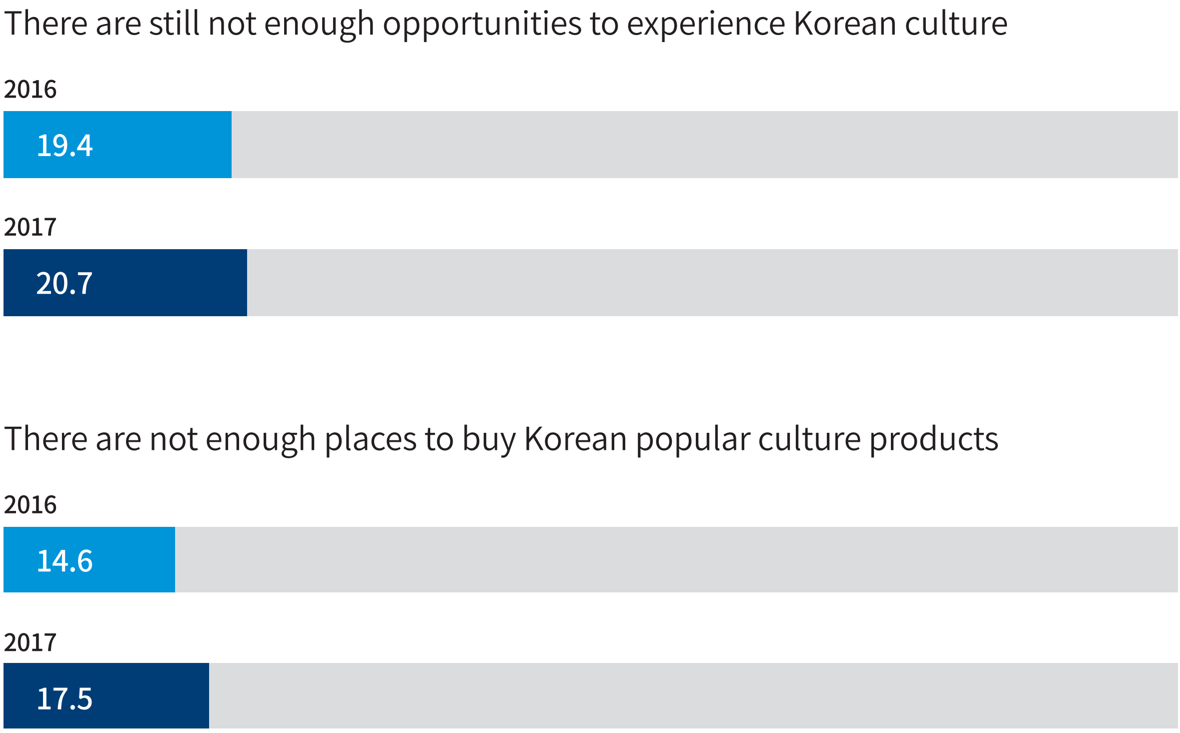
[Global Hallyu Trends Report (2018), 24p, Korea Foundation for International Cultural Exchange]

However, some survey results show that the global consumers think that there are still not enough opportunities to experience Korean culture and that there are not enough places to buy Korean popular culture products, which is a barrier for them to access Korean culture.

In addition, there are still certain constraints limiting the global consumers' purchase of Korean products, despite the rise of e-commerce. This deprives the consumers of opportunities to indirectly experience Korean culture and poses inconveniences to more proactive consumers who want to consume and experience it. Furthermore, Hallyu fans will want to find a simpler and more convenient way to consume a wide range of high-quality cultural goods without any space or system constraints.

[Survey on opportunities for contact with Korean Wave culture]

(2016 n=7,200 / 2017 n=7,800 / unit: %)



There are still not enough opportunities to experience Korean culture

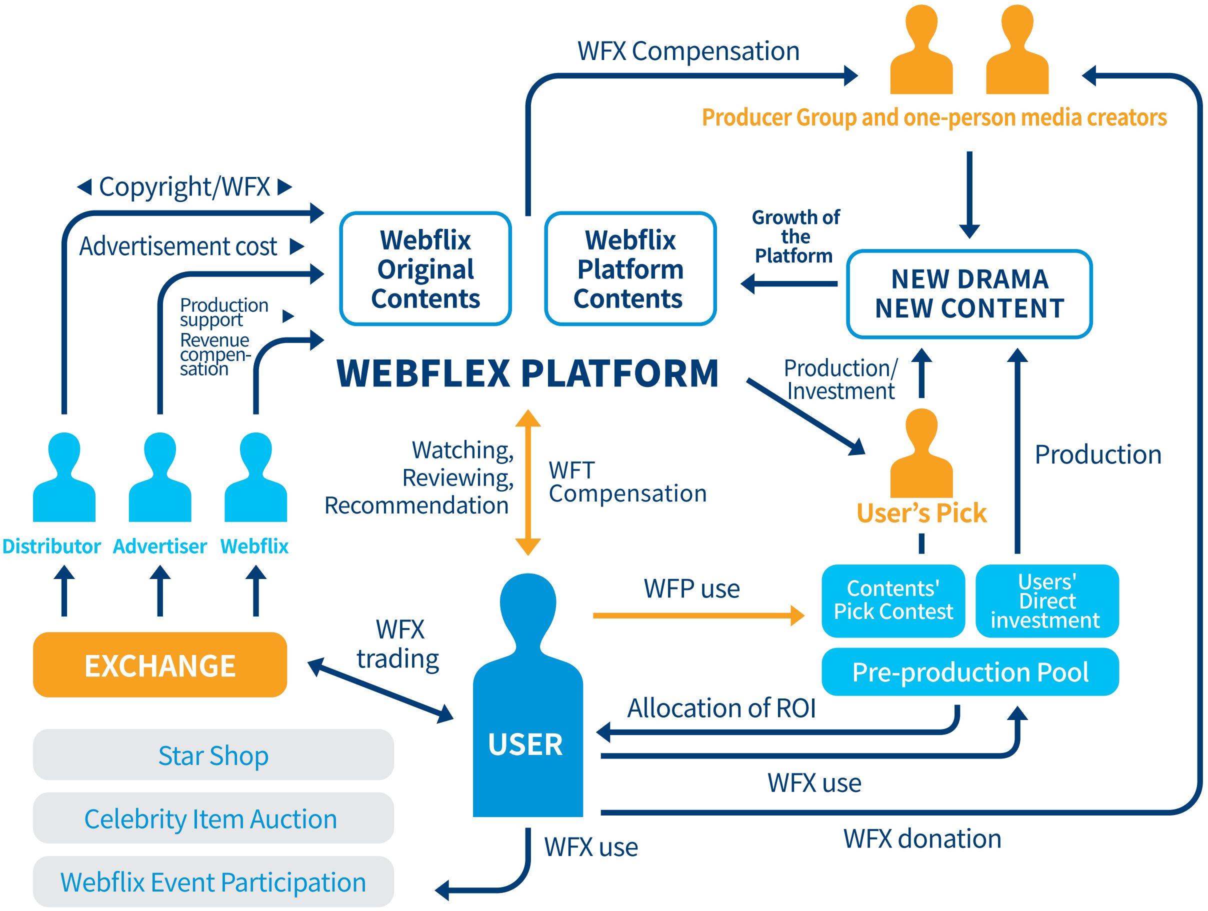
There are not enough places to buy Korean popular culture products

[Global Hallyu Trends Report (2018), 24p, Korea Foundation for International Cultural Exchange]

4. Solutions_ Webflix Ecosystem

4.1 Structure of Webflix Ecosystem

[Webflix Ecology Circulation Structure]


WFX Compensation
Producer Group and one-person media creators
Copyright/WFX
Advertisement cost
Production support
Revenue compen-sation
Webflix Original Contents
Webflix Platform Contents
Growth of the Platform
NEW DRAMA NEW CONTENT
WEBFLEX PLATFORM
Production/ Investment
Production
Watching, Reviewing, Recommendation
WFT Compensation
User's Pick
Distributor
Advertiser
Webflix
WFP use
Contents' Pick Contest
Users' Direct investment
Pre-production Pool
WFX trading
EXCHANGE
USER
Allocation of ROI
WFX use
Star Shop
Celebrity Item Auction
Webflix Event Participation
WFX use
WFX donation

(1) Webflix Platform

It is a platform that Webflix provides. The platform consists of two channels: Web Drama Channel and Entertainment Channel. Users can find the web dramas produced by both Webflix and other producers in the Web Drama channel while the Entertainment Channel shows the videos of seven subset genres such as food, beauty, music, news, product review or product placement ads, travel, magic, etc. and individual creators.

(2) User

Users watch video content, post reviews, cast WF-Power vote to recommend content and participate in trading on Webflix platform.

(3) Producer and one-person media creator

Producers and one-person media creators refer to all types of creators who produce and upload video content to the platform, excluding Webflix.

(4) Pre-production Pool

The pre-production pool is where basic creatives, such as synopses, scenarios and production proposals are uploaded before the production stage and they get votes (Webflix Power) and investments (Webflix Tokens) from users. .

(5) Webflix Token (Webflix Token, WFX)

Webflix Token or WFX is a cryptocurrency that ties Webflix platform to blockchain technology. It can be exchanged at the cryptocurrency exchange and used to trade, pay, invest and support content in pipeline on Webflix platform.

(6) Webflix Power, (Webflix Power, WFP)

Webflix Power or WFP is a voting right that is given to users as rewards for their participation. WFP can only be used on the platform while trading or transferring of WFP is not allowed.
Users can cast their votes, Webflix Power, for certain ideas they like, to move them up the list and get them ranked higher. The winning ideas will be produced and supported by Webflix.

(7) Distributors, Advertising agencies and Webflix

Distributor and advertising agencies will purchase Webflix Tokens from the Exchange to use services offered by Webflix.

(8) Star Shop, Celebrity Item Auction and Webflix Events

Star Shop and Celebrity Item Auction are online marketplaces offered by Webflix platform. Users can purchase and trade a variety of celebrity items and cultural products associated with Hallyu by paying Webflix tokens.
At the same time, various events will be held to promote Webflix platform and provide benefits to the participants.

4.2 Stable production environment and direct investment of users

(1) Direct rewards for creators

Basic compensation

Content producers and one-person media creators produce and upload their content on Webflix platform and get compensated with the Webflix Token according to other users' evaluation, recommendations and reviews. Webflix's smart contracts offer rewards to creators swiftly and transparently, whereas it takes 15 to 30 days for the existing broadcasting/streaming platforms to provide rewards.

Donation

Users can enjoy the content generated by one-person media creators and producers and click on the 'WFX Donation' button to contribute their tokens to the content they like. They can make small donations conveniently to sponsor creators who can open accounts to receive tokens. The easy and convenient way of sponsoring will bring additional revenue to good content creators.

The sponsorship feature will be added to Live Streaming to be launched later where users can donate their Webflix tokens in real time.

Webflix tokens are digital assets that users can use just like cash or transfer directly to creators without an intermediary, which creates no fees other than the negligible blockchain fee. This ensures more revenue opportunities for content producers.

(2) Users' direct investment and profit sharing

Web dramas are produced the same way as with TV series, as they still have the same format and structure despite much shorter duration and lower production costs. Therefore, the production of web dramas, based on synopsis, production proposals and scenarios, involves finding locations, setting up camera and lighting equipment as well having professionals and capital.

Generally, a web drama takes about a week to shoot and costs between KRW 100 million to 1 billion to produce. However, it will likely turn a profit faster thanks to its short filming and screen time.

Established producers can afford to hire proven script writers and popular actors/actresses to create a web drama and generate revenue from product placements or brand advertisements. However, it is difficult for rookie creators to raise fund to produce their web drama even if they have innovative ideas.

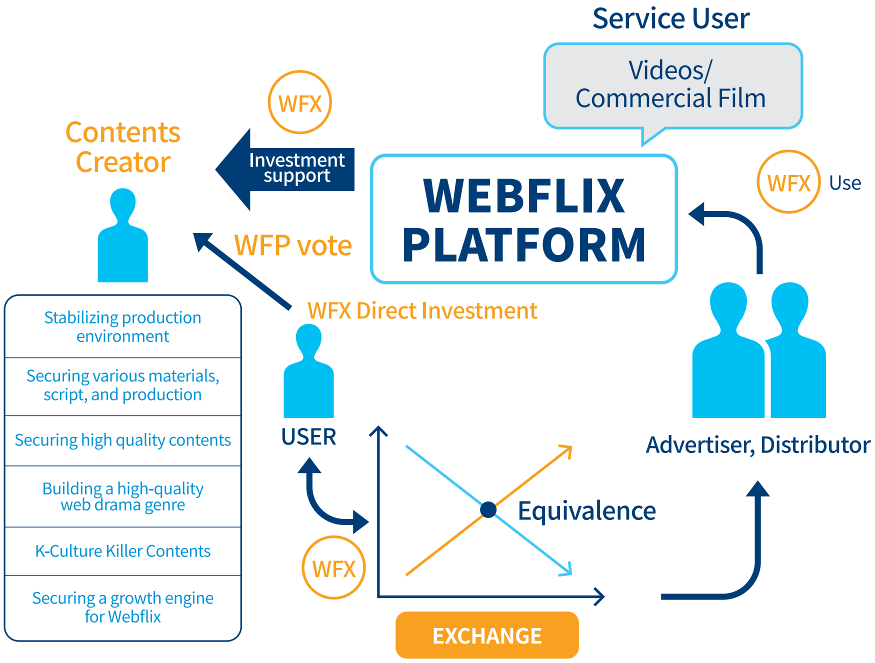
They can't afford to hire the right actors/actresses due to lack of budget or must spend first to produce now and then pay debts later by making licensing or advertising revenue, which could be a major burden on small sized producers.

Webflix, therefore, operates Pre-production Pool, a funding system where creators can finance their projects by uploading scenarios, proposals and pilot programs with the required budget to get investments directly from users. Webflix platform is offering users who used to just passively watch web dramas that had already been produced opportunities to participate and invest in the ideas they like, which can potentially result in some profits. Users will support the funding of the projects by using Webflix tokens and the distributed blockchain ledger records every transaction and investment, which enables the automatic distribution of Webflix tokens if web dramas turn a profit.

Basically, this is crowd funding for web content. By using the platform, users can invest without the hassle while producers can much easily find investors and thus reduce the burden of risk-taking. The platform will bring more new and creative ideas to life.

(3) Content Pick Contest and Webflix Power

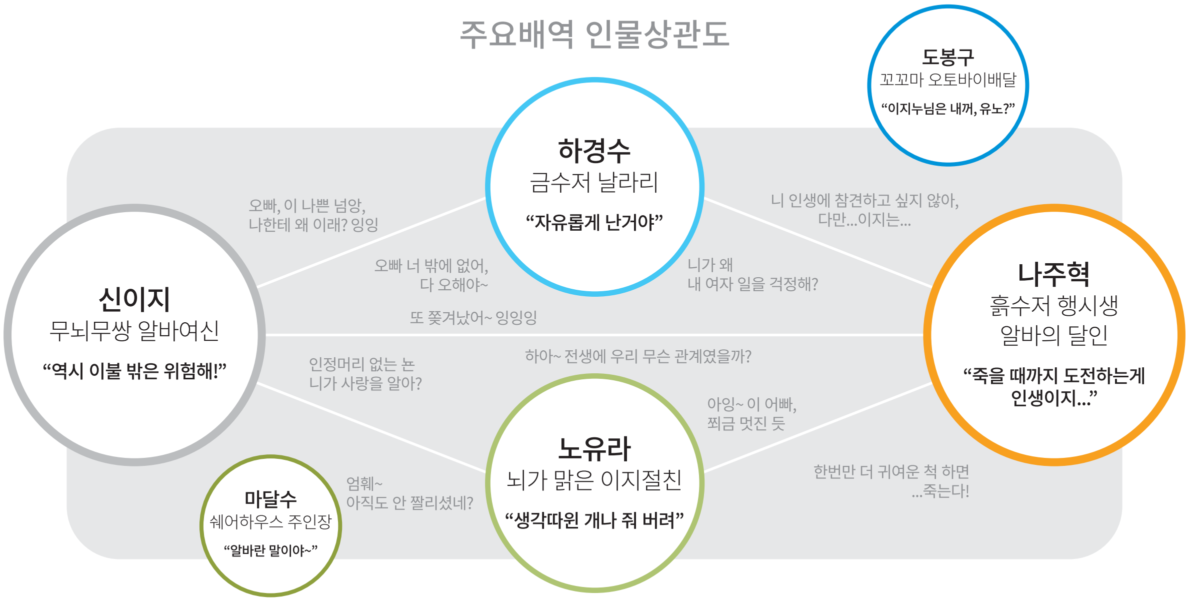
When users watch or consume content on the platform, "Webflix Power (WFP)" is rewarded according to the number of content and screen time as well as reviews and recommendations. Webflix Power or WFP is a voting right that can be exercised only on the platform. Don't mix it up with Webflix Token, WFX. Webflix Power is not a method of payment but an important tool of Content Pick while trading or transferring of WFP is not allowed.


Service User
Videos/ Commercial Film
WFX
Contents Creator
Investment support
WEBFLIX PLATFORM
WFX
Use
WFP vote
WFX Direct Investment
Stabilizing production environment
Securing various materials, script, and production
Securing high quality contents
Building a high-quality web drama genre
K-Culture Killer Contents
Securing a growth engine for Webflix
USER
WFX
Equivalence
EXCHANGE
Advertiser, Distributor

Content Pick Contest is held in the Pre-production Pool of initial creators. Users earn Webflix Power by watching web content on the platform, which gives them voting rights. They then review synopses, proposals and director's proposals and exercise their Webflix Power to vote for the content they hope to be produced. The winning creatives chosen as User's Pick in a given period by users' vote will be produced by Webflix's support and investment.

As such, the votes of users will give creators a chance to make a debut in the web drama and media industry.

[Sample chart of interconnections between characters in a production proposal]


주요배역 인물상관도
도봉구
꼬꼬마 오토바이배달
"이지누님은 내꺼, 유노?"
하경수
금수저 날라리
"자유롭게 난거야"
오빠, 이 나쁜 넘앙, 나한테 왜 이래? 잉잉
니 인생에 참견하고 싶지 않아, 다만...이지는...
신이지
무뇌무쌍 알바여신
"역시 이불 밖은 위험해!"
오빠 너 밖에 없어, 다 오해야~
니가 왜 내 여자 일을 걱정해?
나주혁
흙수저 행시생
알바의 달인
"죽을 때까지 도전하는게 인생이지..."
또 쫓겨났어~ 잉잉잉
인정머리 없는 놈 니가 사랑을 알아?
하아~ 전생에 우리 무슨 관계였을까?
아잉~ 이 어빠, 쬐금 멋진 듯
노유라
뇌가 맑은 이지절친
"생각따윈 개나 줘 버려"
마달수
쉐어하우스 주인장
"알바란 말이야~"
엄훼~ 아직도 안 짤리셨네?
한번만 더 귀여운 척 하면 ...죽는다!

[제작제안서 중 캐스팅플랜 예시]

절대고수
울트라시크
나주혁
b1a4 진영
슈퍼주니어 예성
SM ENTERTAINMENT

똘끼무쌍 무뇌알바녀
이불 밖은 역시 위험해
신이지
A·PINK 손나은
애프터스쿨 나나
설리

4.3 Copyright protection

Blockchain records all transactions executed and everyone in the network can see all ledger entries, reducing or removing the need for a third-party intermediary to manage, supervise, guarantee, certify or approve.

Blockchain offers features that make it easier to prove the authenticity of tangible and intangible assets. Until recently, it was the common-sense knowledge that copying digital assets is so easy that it takes a lot of effort and time to prove their authenticity. Blockchain technology, however, can easily verify the authenticity of a diamond, digital asset, sound recording, drawing, copyright, and certificate. By adopting the new technology, the two major copyright issues can be mitigated.

(1) Prevention of illegal copying

The benefit of blockchain that easily verifies the authenticity of digital assets, means that the technology can be utilized to prevent any illegal copying of digital goods. In this market where original works, e.g. a sound recording, video, drawing, photo, or book, are sold or distributed, preventing illegal copying will remove the practice of illegal content distribution that has undermined the growth of the market and foster the expansion of the market.

(2) Application of differential rates

This new technology can improve the pricing practice for digital content by dividing it into licensed content and owned content. The smart contracts can distinguish and apply different rates to the content depending on the type, e.g. whether it has permanent or temporary ownership, and frequency of use. The rate schemes can be flexibly adjusted with changes in the medium or terms and conditions. This naturally improves value of digital content by making it easier to track down any illegal use or possession of content.

(3) Profit improvement

By design, blockchain is inherently immutable and thus counterfeit-proof. Therefore, the platform powered by blockchain technology protects the copyright of content creators and improves their profit as the technology prevents illegal copying, increasing the sales of original works.

Especially, the copyright issue in the countries with poor copyright awareness will be gradually resolved as the technology will automatically prevent unauthorized secondary distribution of content.

4.4 Improvement of Access to Korean Popular Culture

(1) Cryptocurrency as a solution to inconveniences of international transactions

Built on blockchain technology, cryptocurrency transactions take place on a peer-to-peer basis without middlemen such as financial institutes or a trusted third party, ensuring transparency and fairness while executing payments and settlements almost instantly. In addition, payments can be sent and received at a very low cost or none at all and foreigners don't have to exchange their currency into Won, saving exchange fees.

(2) Star Shop and Celebrity Item Auction

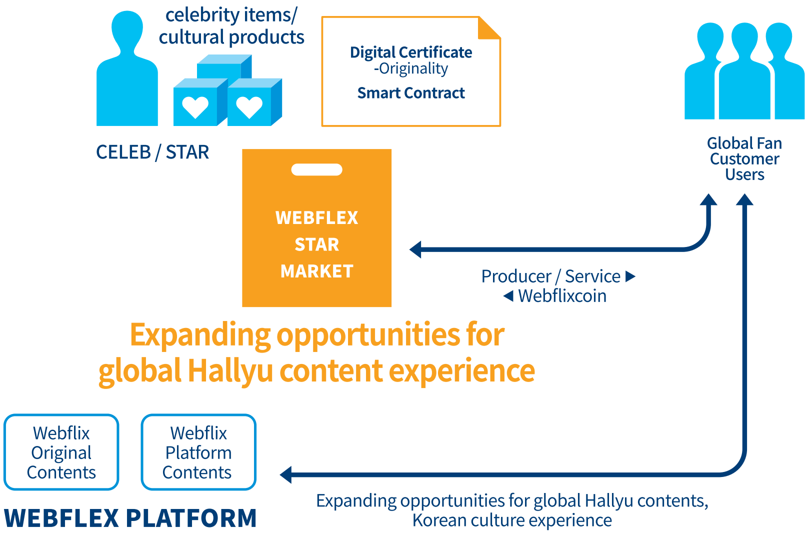
Star Shop is an online marketplace where users can use Webflix tokens to purchase products related to Korean pop culture, such as idols, dramas and fans.

As mentioned earlier, Hallyu has been spreading all over the world as a new cultural sensation, but many still find it difficult to experience Korean culture or purchase products related to it, according to some statistics.

In response, Webflix will offer the services first in China and ASEAN countries, promoting Korean culture through web drama and web content and enhancing global consumers' access to Korean pop-culture and products.

Star Shop will continuously expand its offerings, from the items related to Korean culture for Hallyu fans to the products placed in web dramas and content and the items that drama characters or celebrities have used. There are just endless offering possibilities.

Celebrity Item Auction is another marketplace where celebrity-donated pieces are sold, or the props used in web dramas are traded. The Auction will provide users and drama fans with fun and unique experiences as they can use Webflix tokens to purchase items or participate in an auction.


celebrity items/
cultural products
Digital Certificate
-Originality
Smart Contract
CELEB / STAR
Global Fan
Customer
Users
WEBFLEX
STAR
MARKET
Producer / Service ▶
◀ Webflixcoin
Expanding opportunities for
global Hallyu content experience
Webflix
Original
Contents
Webflix
Platform
Contents
WEBFLEX PLATFORM
Expanding opportunities for global Hallyu contents,
Korean culture experience

(3) Webflix Events

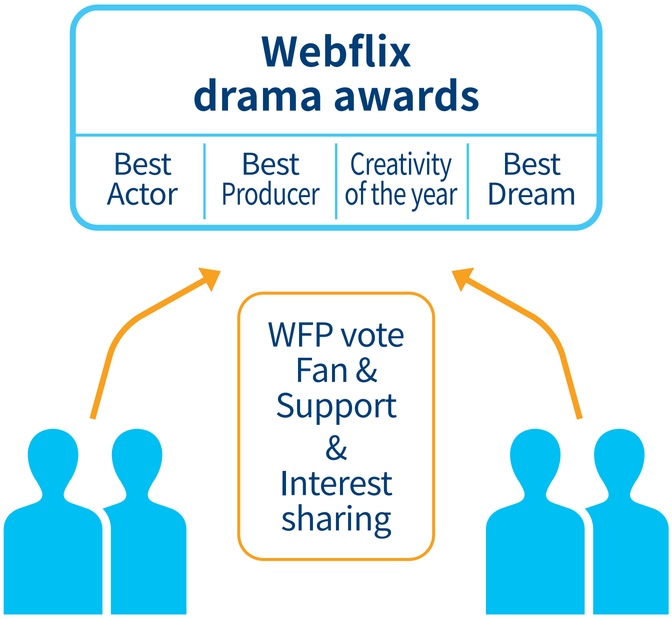
Being a specialized web drama and content platform as well as a comprehensive entertainment platform, Webflix will hold a wide variety of events to keep users excited and satisfied.

Drama Awards

Webflix may plan and hold the Drama Awards.

Creating a web drama needs highly trained professionals just like TV series, such as screenwriters, casting directors, cinematographers and film directors. Webflix Drama Awards will recognize such expertise and encourage content creation.

Users can use Webflix tokens to vote for their favorite dramas, actors/actresses and directors and apply for gifts or Awards tickets during the period.


Webflix drama awards
Best Actor
Best Producer
Creativity of the year
Best Dream
WFP vote Fan & Support & Interest sharing

Pre-booking of concert tickets and VIP invitations

Webflix may organize concerts, fan meetings, and collaborate with artist management companies to hold concerts, comedy shows or fan meetings. Webflix token holders will be able to pre-book tickets and the team will randomly invite the top token holders and some of the token holders with more than a certain number of tokens to those events.

5. Web Content Market

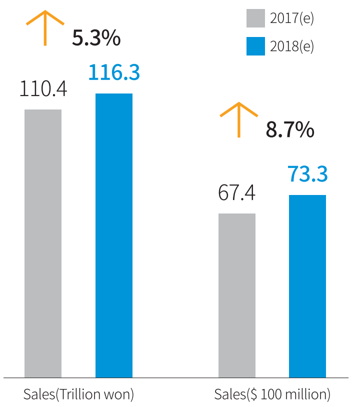
5.1 The size of the Korean web content market

Web content is any type of a creative work, such as products of pop culture, artworks and designs and can be created in all kinds of cultural fields spanning from publishing, comic, music, gaming, film, animation, broadcasting, advertisement, character, knowledge information and performance. The web content industry is generating the most added value and touted as the fastest-growing market. With the ever-growing demands from China, Southeast Asia and other markets experiencing explosive economic growth, the market will continue to expand and the demand for diverse channels and content will increase explosively, too.

The Korean web content market is expected to grow by 4.5% in 2017 year on year to generate KRW 110.5 trillion in revenue. And the industry's total exports are projected to grow by 8.6% during the same period to reach USD 6.74 billion in 2017.

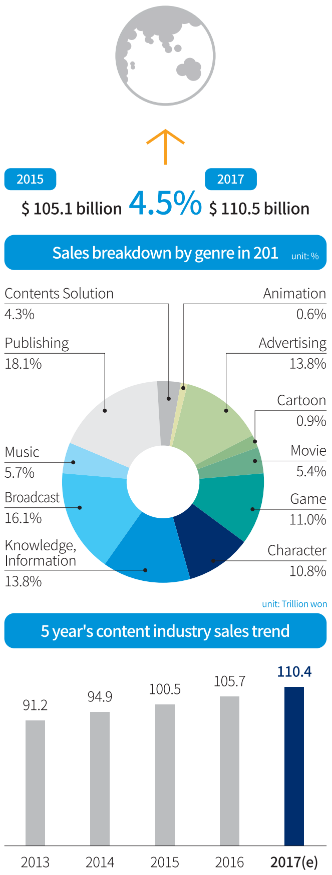
In 2018, the industry is expected to post revenue of KRW 116.3 trillion while content exports are expected to grow by 8.7% to reach USD 7.33 billion.

[2018's content industry sales and export forecast]

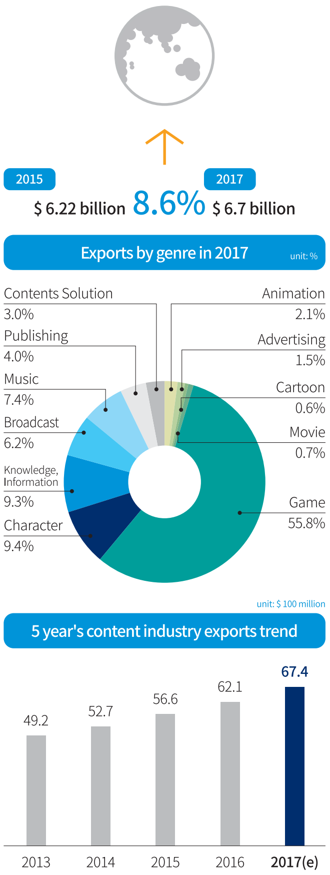


[2018 Content Industry Outlook, 7p_Korean Content Market Revenue Trends / Exports Trends]

Content industry sales trend



Content Industry Exports Trend

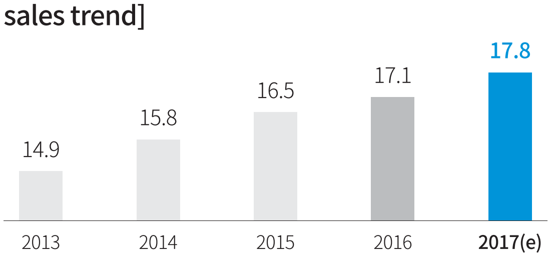


5.2 The size of the web drama and broadcasting market in Korea

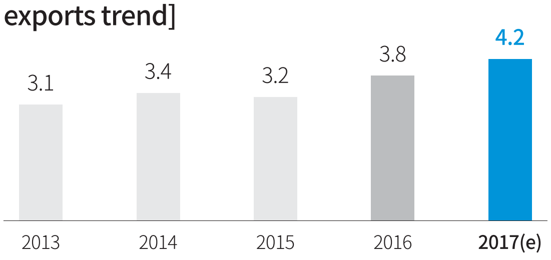
(1) Broadcasting revenue and the export volume_ Domestic

Broadcasting revenues and exports are constantly increasing in the domestic content market. Domestic broadcasting revenues grew by 4% to reach KRW 17.8 trillion in 2017. Exports are expected to grow by 9.3%, showing a faster growth than revenue, and the export volume was USD 420 million in 2017.

[5 year broadcasting industry sales trend]



[5 year broadcasting industry exports trend]



(2) Rapid growth of mobile videos

As the use of smarphones expands, more and more people are watching videos on mobile, and the way traditional programs are produced has been changing due to the influence of one-person media creators and MCN content.

[Ratio of online video users to non-users (2014-2016, 2nd quarter)]

(N=9,291)		2014		2015		2016	
		Number of users	Rate(%)	Number of users	Rate(%)	Number of users	Rate(%)
Online video User	PC only	2,213	23.8	1,130	12.2	297	3.2
	Mobile only	1,564	16.8	1,915	20.6	2,574	27.7
	Multi-user	4,883	52.6	5,913	63.6	6,249	67.3
Non-online video user		631	6.8	333	3.6	171	1.8
Sum		9,291	100.0	9,291	100.0	9,291	100.0

* ICT Convergence Video Content Strategy (2016), Recited

(3) Constant expansion of OTT and VOD services

The OTT market is expected to grow continuously. Digital TV Research, a market research firm, predicts that 150 million households in 17 Asia-Pacific countries and 430 million households worldwide will have subscribed to SVOD services by 2021. Domestic pay-TV broadcasters are expanding their OTT and VOD services in order to respond to the growth of the online video service market and to attract younger generations by reshaping their brand images.

[OTT Service in Korea]

	Service	Provider	Organization	Number of subscribers
1	Tving	CJ Hello Vision	Live broadcasting on cable TV and VOD	- 3.15 million (2017.2)/0.13million paid users
2	POOQ	Three terrestrial companies	Terrestrial TV / Comprehensive channels / Cable TV Real time broadcasting and VOD	- 0.6 million paid users (2017,8)
3	Olleh TV mobile	KT		- 1.7 million Paid Subscribers (2016.6)
4	oksusu (BTV Mobile)	SK Broadband	Comprehensive channels / Cable TV Real time broadcasting and VOD	- 5 million paid users (2017,8)
5	U+ HD TV	LG U+	Terrestrial TV / Comprehensive channels / Cable TV Real time broadcasting and VOD	- 3.9 Paid Users (2016.6)
6	Yutube	Google	UCC, Existing Broadcasting Contents	- 10 billion (2016, 12/monthly/press release) - 16.48 million (2016.8/ Domestic mobile user)
7	Africa TV	Africa TV		- 6.9 million (2016.12/monthly/press release)
8	GOM TV	CJ		- 0.37 million(2016.8/mobile web base)
9	Daum TV Pot	Daum Kakao		- 1.75 million (2015,8/monthly/PC/Press release) - 2.94 million (2015.6/monthly/mobile/press release)
10	Pandora TV	Pandora		- 0.68 million (2016.8, KISDI)
11	pop kon TV	THE E&M		
12	Everyon TV	HCN	Comprehensive channels / Cable TV Real time broadcasting	- 7 million (2015.8/Downloads)
13	Navercast	Naver	Broadcasting, Web-only contents	- 5.41 million (2015.8/monthly/PC/Press release) - 23.53 million (2016.8/mobile)

5.3 Impact of Hallyu on the web content market

According to industry forecasts released by major economic research institutes, the Korean Wave will continue to grow in 2019.

Amid the rapid development of the Korean cultural industry in recent years, and due to the nature of a culture which gains momentum once it starts spreading, the exponential growth of the Korean cultural industry is expected to continue in the future. According to the Ministry of Culture, Sports and Tourism, the Korean Wave has now entered its 3.0 era after going through the Hallyu 1.0 era and Hallyu 2.0 era.

Hallyu 1.0 era (between the late 1990s and the mid-2000s): The Korean Wave began to spread in earnest with the success of TV dramas, such as Winter Sonata and Daejangguem, in Southeast Asia.

Hallyu 2.0 era (between the mid-2000s and the early 2010s): K-pop became popular not only in Asian countries but also in some countries in Europe, Africa, the Middle East, Central and South America, and some parts of the United States through social media.

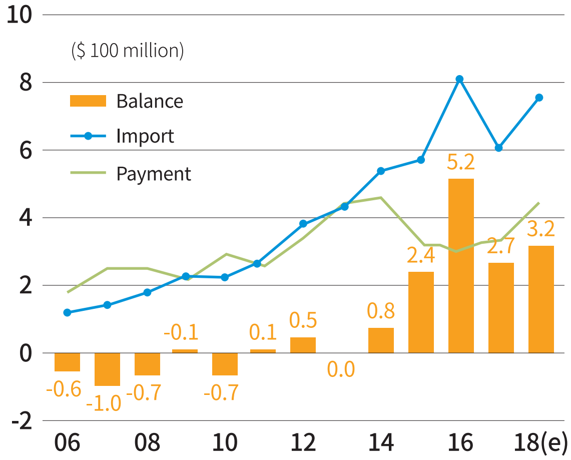
Hallyu 3.0 era (since the early 2010s): PSY's Gangnam Style in 2012 and BTS that debuted in 2013 are gaining huge popularity around the world. In recent years, the Korean Wave is expanding not only in popular culture, but also in traditional culture and arts.

[Major changes in the Korean Wave]

Type	Time	Features
Hallyu 1.0 era	Between the late 1990s and the mid-2000s	Korean Dramas, Asian Countries
Hallyu 2.0 era	Between the mid-2000s and the early 2010s	K-POP, Asia, Parts of Europe, Africa, Mid-East, Mid-South America, The U.S.A
Hallyu 3.0 era	Since the early 2010s	K-Culture, Around the World, Tradition, Arts, Korean Pop Culture

* Source: Ministry of Culture and Tourism, Culture Tourism Institute

[Sound, image and related service balance]



*Source: Bank of Korea, Hyundai Research Institute
2018 estimates

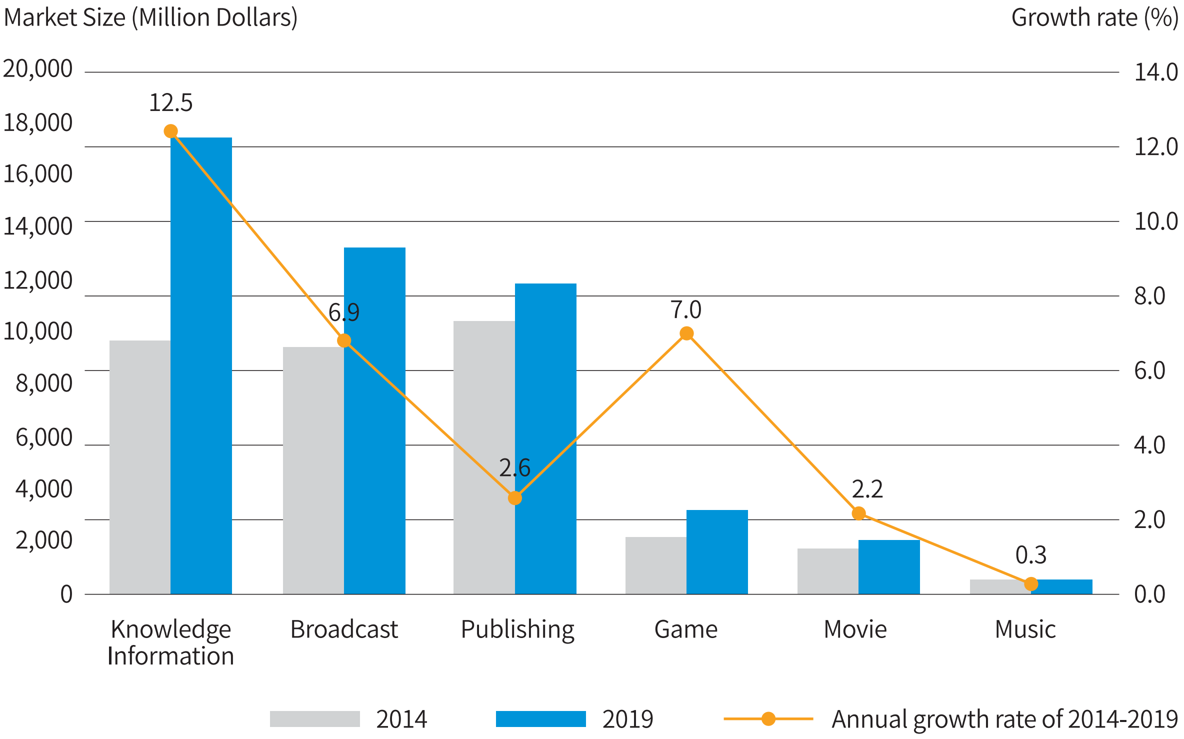
More technically, the audio and visual services industry has been posting surpluses since 2011. The trend is expected to continue and even expand, promoting growth in adjacent industries.

The revenues of the audio and visual services are expected to grow significantly from USD 120 million in 2006 to USD 770 million (estimated) in 2018 while the payments for such services are projected to increase from USD 180 million in 2006 to USD 440 million in 2018. As a result, the industry finally clawed itself out of the red and into the black in 2011 and is expected to record a surplus of USD 300 million in 2018. The audio and visual service industry is expected to continue its high growth thanks to the expansion of the Korean Wave.

5.4 Growth potential of the Asian content market

5.4.1 Asian content market

According to the Korea Creative Content Agency, the ASEAN content market is expected to grow at a CAGR of 8.1% from 2014 to 2019, posting USD 48.7 billion by 2016. The ASEAN content market accounts for only 2% of the global content market (USD 2 trillion) but has a high growth potential as its CAGR between 2014 and 2019 is projected to be 1.6 times higher than the global average (5%). In addition, according to “2015 Overseas Content Market Trend Survey” released by the Korea Creative Content Agency, Indonesia and Vietnam ranked first and second among the 34 surveyed countries in terms of growth rate of the content market. The content markets of the two countries are expected to grow more than 10% every year. The Korean Wave have a strong presence in the two countries.



The trends in the web content market also demonstrate that the growth rates of almost all types of content, especially knowledge and information broadcasting content, are showing an upward trend in 2019.

Moreover, as shown in the table above, ASEAN countries’ favorable policies towards the content industry serve as an opportunity for service providers that seek to enter a new market.

[Policies in ASEAN countries to support the content industry]

Country	Policy
Indonesia	- Indonesia is planning to increase the Internet penetration rate by promoting 'Indonesian Telecommunication 2025 Plan', supporting local OTT (Over the Top)* service providers, and fostering global social media platform services such as Facebook. * OTT: Services that provide various media content such as TV shows, movies, education programs, etc. on the Internet - The Jokowi administration has established the Creative Economy Agency to foster 16 key economic and creative sub-sectors of the country such as music, film, and game industries.
Thailand	- Thailand initiated the 'Creative Thailand' plan in 2009 and announced creative economy policies including 15 to 20 % tax refunds for local projects of foreign film makers to foster the content industry. - 'ICT 2020' was announced in 2011 with the aim of providing high-speed Internet access to 95% of its population by 2020.
Malaysia	- Communications and Multimedia Commission was established in 1998 to supervise, regulate and manage the broadcasting and communications sectors. It mandates a 60% local program quota for terrestrial channels in order to avoid cultural conflicts between the country's religion and foreign content. - The country is seeking a strategy to become a global hub for video content creation by attracting foreign content production companies for joint productions.
Philippines	- As part of 'Philippines Development Plan', the country cooperates with Korea in the software and game content development sectors to foster the IT industry. - In order to protect the intellectual property rights of Korea's cultural content distributed in the Philippines, the two governments signed an MOU on the "Exchange and Cooperation in the Fields of Copyright and Other Rights."
Singapore	- Recognizing the creative industry as a national branding strategy in 2000, the government has implemented policies such as developing talents in the pop culture and attracting global media companies in order to foster the culture and arts sector.
Vietnam	- The Ministry of Science and Technology announced the "IT Industry Development Plan" to improve the local Internet environment by 2020. - The Ministry announced a plan to transit from analog to digital terrestrial broadcasting between 2012 and 2020, and it executed a USD 18.8 billion budget for the plan. - The government strives to minimize interference with the pay-TV market since the announcement of the development plan for the broadcasting industry in 2013.

5.4.2 Hallyu and the ASEAN market

ASEAN is known as a major hub of the Korean Wave. According to the Korean Foundation for International Cultural Exchange, ASEAN is evaluated as the market where 'Korean cultural content is most actively consumed.'

- Economic impact of Hallyu

According to "2015 Content Industry Statistics" released by the Ministry of Culture, Sports and Tourism's Korea's, exports of cultural content to ASEAN posted USD 960 million in 2014 with a CAGR of 9.3% from 2010 to 2014, which accounts for 18.7% of the nation's content exports to the world. For Korea, ASEAN is the third largest export destination for content following Japan and China. In 2015, Korea exported USD 1.07 billion of food, cosmetics, and apparels — the items benefited from the Korean Wave — to ASEAN with a CAGR of 11% in recent three years

5.4.3 Penetration of Korean broadcasting content in ASEAN

Recently, Korean content companies have been actively interacting with ASEAN countries in the broadcasting sector. The way these companies enter the ASEAN market is getting diverse including direct exports of TV dramas and local joint ventures.

- In November 2015, KOTRA went into partnership with MNC Group, the largest media group in Indonesia, to discuss cooperative projects in content businesses between the two countries, such as introducing Hallyu content through MNC Group, supporting the development of media content production technology in Indonesia and providing on-site experience of Hallyu content production to MNC Group employees.

- In 2014, Forever Youth, a TV drama co-produced by CJ E&M and Vietnamese national broadcasting company VTV gained popularity in Vietnam, leading to the production of Forever Youth Season 2

- Licensing remakes of Korean TV dramas, such as Temptation of Wife and My Name is Kim Sam Soon, were popular in the Philippines.

[Korea-Vietnam Co-produced drama Forever Youth]

Đạo diễn hình ảnh
PARK JAE HONG
Quay phim
VŨ TRUNG KIÊN

[The Philippine version of My Name is Kim Sam Soon]

Ako si
KIM SAMSOON
©MBC
©Telesuccess Productions, Inc.
GMA

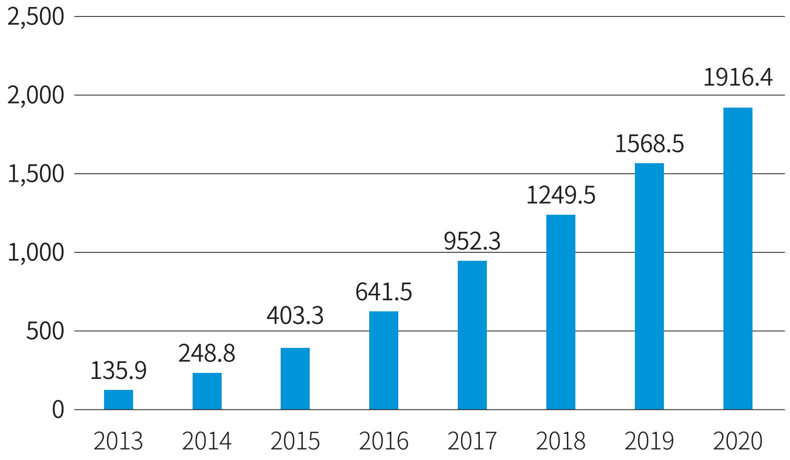
< Reference>

Web drama market in China

(1) The size of Chinese web drama

The growth of web dramas in China has been exceptional since 2015, due to the lack of drama channels compared to the huge population. In 2018, the size of the China's online video market is expected to exceed RMB 100 billion.

[Chinese online video market in 2013-2020 (unit: billion yuan)]



(2) Beginning of Chinese web drama craze

The craze for web dramas in China was begun in earnest by Taejwabi Victory Machine. Since web dramas are not subject to prior censorship of the State Administration of Radio, Film and Television, this drama was able to deal with a subject and presentation methods that were banned in traditional TV dramas.

Chinese web dramas are mainly targeting young people in their teens to 20s who frequently use PC and mobile phones. It is also pointed out as the reason for such craze that there is a thirst for new subjects and short-form videos. Recently, due to resistance from traditional TV drama directors, the State Administration of Radio, Film and Television has begun to censor web dramas. Yet, the expressions in web dramas are still freer than those in TV dramas.

In addition, China is one of the countries that has strong protective trade policies, such as prohibiting foreign companies from establishing their subsidiaries in China, so it is difficult for Korean dramas to be aired in China due to the nation's complicated procedures and censorship. Repatriating profits from China is complicated, too.

(3) Implication of the growth of web dramas

- Various subjects

In the past, the genres of Chinese dramas were limited to anti-Japanese espionage, warfare, history, and home drama. However, as Chinese young audiences have more opportunities to access foreign dramas made in the US, Korea, and Japan through the Internet, there has been a growing demand for various subjects of Chinese dramas. As mentioned above, web dramas are relatively free from censorship on production and content, so their subjects can quickly diversify into romance, comedy, SF, historical fantasy, etc.

These days in the Chinese web drama market, the role of scenarios is becoming more important due to the fierce competition in the market. Compared to the number of web dramas that are produced at least 300 each year, the supply of scripts is so low that the demand for scriptwriters is increasing, which is becoming a more serious issue than the thirst for actors. As the role of scenarios in the web drama sector is being more emphasized for creating new genres and achieving harmony, the originality of the scenario is ever more important in the competitive market where the number of distribution channels is increasing.

Web drama market in Southeast Asia

(1) The size of the Southeast Asian market

Indonesia has the fourth largest population after China, India and the United States, and four out of the six major Southeast Asian nations rank in the top 20 most populous countries. The Southeast Asia region is also well known for its demography in which people under age 30 make up half of the population.

The six Southeast Asian countries are in the top 50 out of 192 countries by nominal GDP, and large enough to be in the top 40 by GDP PPP (Purchasing Power Parity).

[GDP by purchasing power]

	Indonesia	Thailand	Malaysia	The Philippines	Vietnam	Singapore
Billion$	3,032	1,164	863	805	596	493
Global ranking	8th	20th	28th	29th	36th	40th

* Source: IMF World Economic Outlook, April 2017

(2) Global consumers

1) Digital & Social

These six countries are mobile-first regions with more than 1.5 devices per user and active social media usage on mobile. Southeast Asia's high Facebook usage is a well-known fact, with four countries, Indonesia, the Philippines, Vietnam and Thailand, entering the global Top 10 for the number of Facebook users. As a result, the cost per click of Facebook ads in Southeast Asia is higher than that in Korea. .

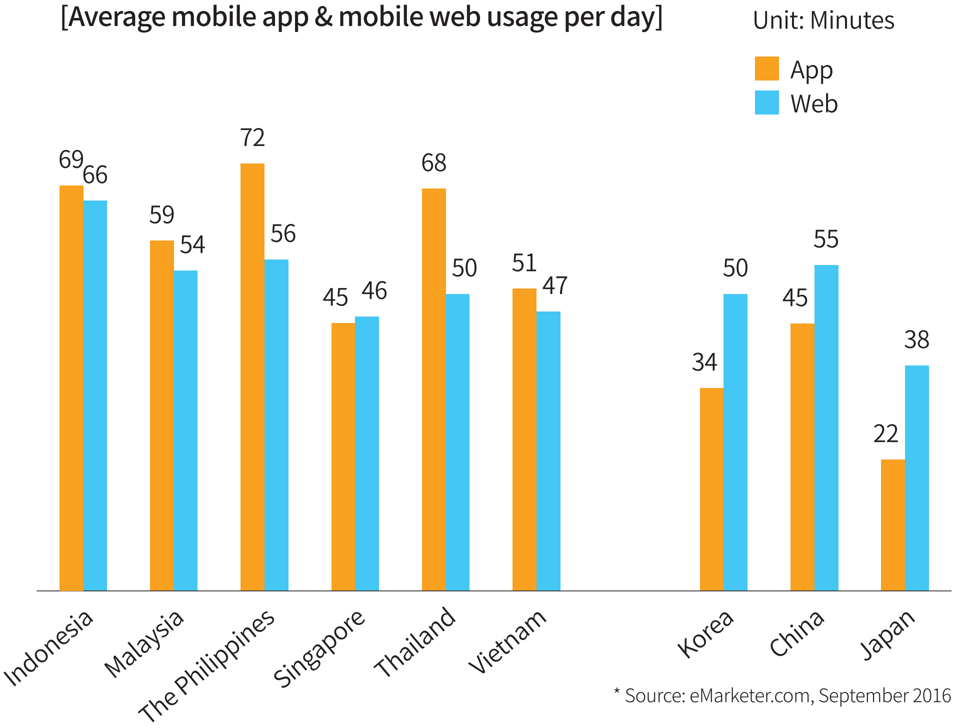
[Digital User Status]

	Indonesia	The Philippines	Vietnam	Thailand	Malaysia	Singapore
Population	259	104	93	69	32	5.6
Internet User	133	60	50	46	22	4.7
Social media User	106	60	46	46	22	4.4
Mobile User	371	129	125	91	43	8.4
Mobile social user	92	54	41	42	20	4.0

* Source: ASESAN UP 2017 report

The usage of mobile apps is still high in Southeast Asia while it is declining in other regions. The region’s average number of apps installed is lower than Korea, but its average mobile app and web usage time per day is quite long, and 40% of the users download an average of 3 to 5 new apps per month.

[Average mobile app & mobile web usage per day]



* Source: eMarketer.com, September 2016

2) Acceptability of global culture

Southeast Asia has been influenced by various cultures including the geographical influences by China and India and the experience of colonialism. As for languages, the Roman alphabet is common in Indonesia, Malaysia and Vietnam, other than Singapore or Philippines where English is the official language.

Since most of the populations speak English fluently, global content is actively consumed and resistance to accept foreign content is low.

3) Affection for Korean brands

News reports often say that Korean brands are preferred in Southeast Asia thanks to the Korean Wave. Yet, the popularity of Korean culture may be felt even stronger if you talk to the locals in person.

Southeast Asia is a region where people enjoy enriching their lives with high-quality foreign brands, and 600 million young population is actively interacting with the world via mobile and social media.

Given that Korean culture and products have already spread throughout the region, the growth of Hallyu products in the ASEAN market will continue if Korea provides a web drama platform that provides the region with an easier access to Korean pop culture with consistent supply of various types of content.

4) Production and case analysis

- Vietnam- Shall We link

Shall We Link, a web drama produced by a campus start-up at Korea University, entered the Southeast Asian video content market through mobile platforms. The story is about Vietnamese exchange student Tan-ha and her romance with other characters. Its first episode was aired on YouTube and Facebook on Jan 27, 2017 and as of Feb 20, when the sixth episode was aired, the cumulative hits reached 810,000 and RCS (Reaction, Comment, Shares) exceeded 130,000.

The key success factors include a high social media usage rate of Vietnamese people, the popularity of Korean culture, the subject that Vietnamese viewers can relate to, a short romance episode less than 3 minutes long and the visuals Vietnamese millennials want to see including the night view of Seoul, Hanok village, and the college life in Korea.

Shall we link?
29. 01. 2018 Shall we?
facebook
YouTube

KTH, a content provider which has distributed more than 10,000 titles of movies, broadcasting programs and animations, has paid attention to the growth potential of the web content market since 2015. The company has supplied more than 50 popular web dramas including Love Playlist, which hit more than 100 million views, and the webtoon based dramas Close My Eyes and Pounding Spike.

Distributed to	Title
Myanmar Public TV MRTV Terrestrial TV MWD Channel	Matching! Boys Archery Ready for Start, What's with Money? Hungry Woman, Traces of the Hand Reply Pyungchang, 100F, etc.
Singapore- IPTv Singtel TV Malaysia – Media Prima	Touching You

The content business director of KTH said, "We will expand the distribution of Korean web dramas to Asian regions through Japanese Over The Top (OTT) like Amazon Japan, which recently signed contracts with the Southeast Asian market." The director added that "We will also continue our distribution in the U.S. through the global Hallyu platform 'DramaFever' and 'ViKi' while strengthening our content business by expanding digital distribution channels.

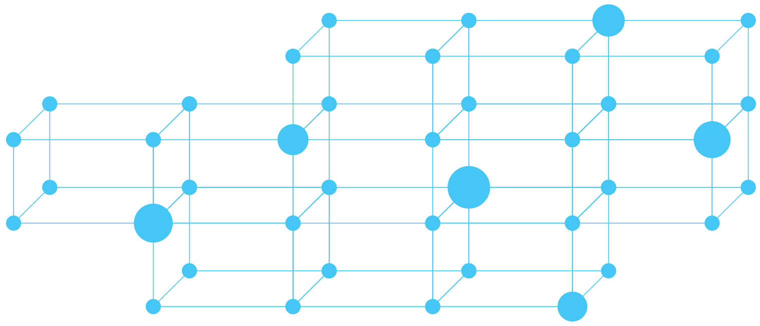
6. Token Architecture

Webflix Token or WFX is a decentralized application (Dapp) based on the EVM (Ethereum Virtual Machine). Considering the time, cost and reliability, utilizing the EVM is more efficient than developing its own blockchain network. Since Webflix tokens are developed based on the EVM, they can run on not only Ethreum (ETH), but also on other various blockchain networks such as Quantum or EOS that support EVM.

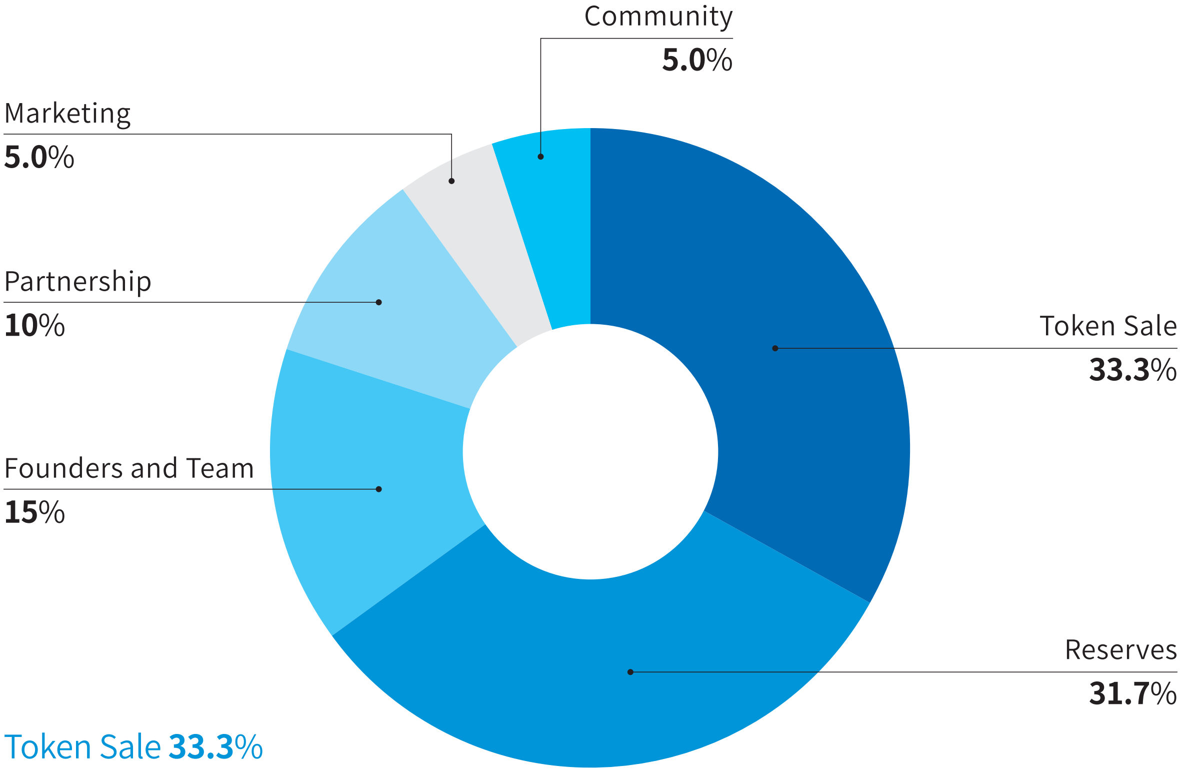
As a first step, Webflix Platform plans to expand its platform by developing API and related services that enable copyright verification and migration of previously created content. This will allow creators to easily migrate their content to the platform. In the event of a copyright conflict in the blockchain, a system to verify the actual copyright owner by checking the identification of claimant can be built in order to enhance the validity of the data. WFXs obtained from content's copyright can be migrated after 60 days, and if there are profits generated from copyright piracy, the profits will be retrieved after verifying the actual copyright within a 60-day claim period. A portion of the retrieved profits will be given to the Webflix Foundation, and the tokens will be discarded to maintain their value.

If there are multiple copyright owners due to a joint investment, the voting function embedded in the web platform will help users coordinate their opinions, make decisions and transfer ownership. The flow of content will also be accelerated through the connection with famous markets around the world where copyrighted works can be easily distributed. This will also increase opportunities for marketing and advertisement campaigns.

All the functions and information of WebFlix tokens are valid outside the platform, and Webflix Foundation will provide SDKs to make it as easy as possible for the users to develop content.



7. Token Allocation



Token Sale **33.3%**
Reserves **31.7%**
Founders and Team **15%**
Partnership **10%**
Marketing **5.0%**
Community **5.0%**
Total **100%**

The total number of the tokens: 27,000,000,000

The total number of the tokens will be 27 billion. 33.3% of the Tokens will be allocated to the participants in the ‘Token Generation Event,’ 10% to the partners contributing to vitalizing the ecosystem, 15% to Webflix Foundation and the Team who are contributing most to the development and operation of the ecosystem, 5% for the community and marketing, and 31.7% for compensating early contributing producers and reserves. The Tokens for Webflix Foundation and the Team and for partners will have lock-up periods of three years and one year respectively.

7.1 Use of Fund

The fund created by the ‘Token Generation Event’ is going to be used for the development of WebFlix platform and creating the ecosystem. The fund allocation may change if adjustment is required for the vitalization of WebFlix in the future.

About the fund allocation

(1) Research & development for platform: 25%

25% is allocated to develop Webflix platform and its ecosystem, powered by blockchain. This include the cost for establishing the ecosystem described in the whitepaper and costs for smart contracts, wallets, SDK, API and related updates for Webflix Token.

(2) Marketing: 25%

As Webflix is a new platform, it is necessary to execute aggressive marketing activities in the early stage of market entry in order to be engraved on users’ mind, to gain trust and to promote the new system. The marketing here refers to comprehensive marketing activities for the ecosystem including publicity campaigns such as paid advertisements, viral marketing, promotional events, and support for drama's production press conference.

(3) Business operation: 25%

Other than the technical operation of Webflix platform, a variety of contributions are needed from different participants, i.e. users or enterprises, for the operation of the ecosystem. The fund will also be used to draw such participation and contribution. In order to achieve or exceed the roadmap goals and stretched targets as well as to ensure rapid and reliable development, it is necessary to work with partners to realize the business model proposed by Webflix including developers, consultants and legal, accounting and business advisors for the platform and participants.

(4) Partnership: 15%

For developing partnerships, a certain amount of fund in the form of investment is required. The fund is not only to cover the cost of establishing the ecosystem with various content and products together with partners, but also necessary to build online and offline business infrastructure necessary for partners. In other words, Webflix will establish a comprehensive solution for the video content business by building infrastructure in the entertainment industry.

(5) Reserves: 10%

In order to cope with unforeseen variables or business volatility in the future, 10% of the fund is set aside as reserves.

8. Road Map

Q1 2015 Web drama Falling for Challenges

Passed 50 million hits in total for the first time in Korea

Q2 2015 Directed Girls' Day's music video for "Ring my bell"

4Q 2015 Directed Turbo's music video "Again"

4Q 2015 Produced web drama Missing Korea

Aired on KBS 2TV

4Q 2015 Selected as No.1 Best Music Video by Web TV's Asia Awards

1Q 2016 Web drama Choco Bank selected as No.1 for Naver Distribution support work

1Q 2016 Directed Momoland's music video "Jjan! Koong! Kwang!"

1Q 2017 Directed Momoland's music video "Bboom Bboom"

3Q 2017 Directed G-Dragon's music video "Bullshit"

3Q 2017 Directed Sechskies' music video "Sad Song"

1Q 2018 Planned the establishment of BODA TV. Discovered creators and influencers and secured various content

2Q 2018 Established WEBFLIX. Initiated a strategic planning process.

4Q 2018 Initiated the development of WEBFLIX, a blockchain technology based broadcasting platform for web dramas and web content

Q1 2019 Published the White paper

To be listed on the stock market (scheduled)

To hold a press conference for a web drama (scheduled)

2Q 2019 To start BODA TV broadcasting service

To conduct marketing campaigns for web dramas and web content in the Asia-Pacific region

4Q 2019 To release Beta service of WEBFLIX platform

1Q 2020 To launch WEBFLIX platform

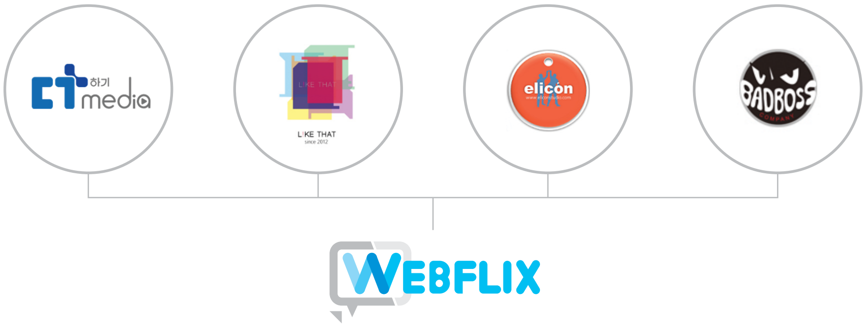
* The roadmap will be constantly updated.

9. Partners and Associated Business

Partners

Webflix was born in partnership with **Plus media**, **Like That**, **Elicon film** and **Badboss**.

Plus Media is the best OST producer in Korea that produced more than 1,000 drama OST music sources.
Like That is led by Kim Jong-wan, the best music video director in Korea, who has produced more than 100 music videos, and he has established BODA TV, a subsidiary of Like That and is working on promoting various contents through discovering and cultivating new creators and influencers.
Elicon film is a specialized web drama production company that produced the best web dramas in Korea such as “Missing Korea” “Falling for Challenges” in 2015 and “Choco Bank” in 2016.
Badboss is a comprehensive production company that produces web drama, music, video and plans and broadcasts show concerts.



Associated Business

PLUS MEDIA	KBS MBC SBS tvN RIAK 한국음반산업협회 RECORDING INDUSTRY ASSOCIATION OF KOREA Danal Entertainment Dasung Media THE GROOVE ENTERTAINMENT KEPA 사단법인 한국연예제작자협회 KY ENTERTAiNMENT Melon
LIKE THAT	YG iHQ Entertainment & Media GROUP M ENTERTAINMENT MILLION MARKET DREAM T ENTERTAINMENT PLAN A JUNGLE ENTERTAINMENT ALL-S COMPANY/ENTERTAINMENT W.DRESSROOM NEW YORK Trend'1 FAVE ENTERTAINMENT YNB Entertainment C9 Entertainment happyface Entertainment WIDMAY
ELICON FILM	tvN OCN olleh tv KakaoTV NAVER TV oksusu avex group 衛星劇場 LIVE VIEWING JAPAN iQIYI 爱奇艺 SMG Shanghai Media Group Tencent 腾讯 DRAMAFEVER YouTube RED Smart SMART MOBILE CAMBODIA CHOCO TV TIWAN VLIVE+
BADBOSS	KBS MBC tvN KakaoTV NAVER TV jtbc Mnet A CHANNEL CCTV LIVING TV

10. Team

Kong Kyung-su / CEO
Gong has been working in the IT industry for 2 decades, participating in a variety of program development projects, and has extensive know-how in software development.

He founded FlowerChain in 1998, the first Korean company to use phone words for marketing, for which he established an online delivery service system across the country, and E-Pay System in 2002 where he developed a pre-paid card that could be topped up online/offline or via bank transfer. Also, he founded 3K Networks, developed games and built and developed a secure peer-to-peer escrow payment system. In 2018, he was involved in setting up the BSPMP (Blockchain Strategy Professional Management Program) at College of Informatics of Korea University.

Now, he is the CEO of Webflix Foundation.

Lee Sung-kwon / Media Planning Manager
Having founded Plus Media Entertainment, Lee has produced soundtracks for numerous Korean and international dramas and movies for 13 years, creating over 1,000 tracks of music for dramas.

The company has grown into one of the best soundtrack producers and entertainment companies in Korea.

Soundtrack
Feast of the Gods (MBC), Love Rides the Song (KBS), Cheongdam-dong Scandal (SBS), A Poem A Day (TvN), Ruler: Master of the Mask (MBC), My Only One (KBS), Hymn of Death (SBS)

Cho Sung-jin / Main Producer

Major Record
1999Y Awarded in SBS Music Award/ MBC, KNS, SBS Music Award
2000Y Selected As The Best Hits Composer after 500 years in Seoul, Namsan Time Capsure Recorded(Jo Sung Jin, Kim Chang Hwan, Yu Yung Jin)
2011Y MTV Vietnam Awards 2011
2012Y M-Net Asian Music Awards Best Asian Artist
2013Y MTV EMA Best South-East Asian Artist
2013Y WMA Best Female Artist(My Tam-Vietnam Artist)-Produced
2014Y WMA “Bestseller Artist In All Major Region”
2016Y M-NET Asian Music Award MAMA in Hong Kong
2018Y Billboard World Chart Top 10 Entry (My Tam) -Produced

Kim Jong-wan / Media Production Manager
Founder and CEO of Likethat Production / music video director

Kim is the best music video director in Korea who has created over 100 music videos. He is also a founder of BODA TV, a subsidiary of Likethat Production and carries out a variety of media projects as well as discovers promising content creators and influencers.

Filmography
“Tears” - LeeSSang, “Again” - Turbo, "Ring my bell" - Girl's Day, “Bull Shit” - G-Dragon, “Bboom Bboom” - Momoland, “BAAM” – Momoland

Cho Jae-yoon / Performance Planning and Content Production Manager
Founder of BadbossCompany (founded in 2003) and publisher/CEO of Asia Big News

CEO of Badbosstelevi and People and Culture, a non-profit organization Head of Bossboss Training Center, a production company that plans and creates web dramas, music and video content and organizes performances and concerts.

He is the CEO of the artist management company for global superstars including Paul Potts and Steelheart. He also appeared on Naver TV and other TV shows such as What Solders Read and a OBS variety show.

Yoon Sang-seok / Web Series Production Manager
Yoon used to work for Cheil Worldwide and oversaw the production of Race of the Sun as well as all marketing efforts for Lovers in Paris.

He is a founder/CEO of Elicon Film, a production company specializing in creating web series, such as Choco Bank in 2016 and Missing Korea and Falling for Challenge in 2015 along with many other best Korean web series.

Filmography
Missing Korea, Falling for Challenge and Choco Bank

Kwon Yong-soo / Video Director
Filmography: “The dawn” – Hwanhee, “Please, Stop Me” – Park, Boram, “Serenade” – Jeon Woo Sung of Noel, “A Parting Day” – Jin Woon, “Lonely Night” – KNK, a teaser for “PNM (Plus And Minus)” – Penomeco, a teaser for “Let me taste your chocolate flavoured lips” – MC Mong, a teaser for “Ddang” – Suran

Kim Kyung-bum / Executive Producer
The best K-Pop producer

He has produced for many high-profile artists including Paul Potts, Steelheart, Hyorin, Byun Jin-sub, Kim Wan-sun, Jin Woon, Jo Sung-mo, So Hyang, OH MY GIRL, T-ara’s Jiyeon, Cosmic Girls’ Soobin, Dal Shabet’s Serri, Glass box’s Lee Se-jun, Nine Muses’ Keum-jo, A Bicycle Ride, V.O.S’s Kim Kyung-rok, Song Ha-ye, Byul, Lee Soo-young, Hur Kong, Norazo, Bolbbalgan4, Ulala Session, Uhm Jung-hwa, Eru, Park Wan-kyu, Ali and Suji.

Daniel. Kim / Producer
The best Trot Producer

He has produced for many high-profile trot artists including Hong Jin-young, Jang Yun-jeong, Park Hyun-bin, Wink, Jo Hang-jo, Shin Yu, Han Hye-jin, Geum Jan-di, Song Dae-kwan, Jin-sung, Kim Youn-im, Oh Jung-tae, Park, Ju-hui, Gong Na-ri, Jung Hae-jin, Ryu Won-jung, Jina Yoo, Choi Jin-hee and Park Kang-sung.

Yoon Sang-chul / Executive Engineer
The best recording, mixing and concert sound engineer in Korea.

He has worked with/for Girl's Day, Akdong Musician, BIGBANG’s Seungri, Soyou, Deulgukhwa, Kim Kwang-seok, DJ DOC, COOL, RAIN, Koyote, Kim Gun-mo, The One, Jo Sung-mo, BMK, PSY, Kim Bum-soo, Yoo Hea-jun and KBS’s Immortal Songs, BIGBANG’s ALIVE TOUR IN SEOUL, RAIN’s Asia Tour and Japan Love Tour, Cool’s 20th Anniversary Tour (in 8 cities), Kin Jun-su Gala Show, Son Yeon-jae Gala Show, Brown Eyed Girls, Chinese version of the reality show I Am a Singer, Korean Wave K-POP Concerts along with many others.

11. Advisors and Celebrity Contributors

Advisors

Kim Min-jong
Actor and singer

Executive of SM Entertainment
Filmography: A Gentleman's Dignity, Mrs. Cop, A Man Called God, ATHENA : Goddess of War, Moon River(The Return of Il Ji-Mae)
Awards: SBS Drama Awards – Special Acting Award for Actor in a Weekend/Serial Drama, SBS Drama Awards – Best Couple Award, SBS Drama Awards – Best Actor Award in Drama Specials, SBS Drama Awards – Big Star Awards

Jung Chan-woo
Comedian and singer

Filmography: Hello Counselor and Cultwo Show
Awards: Minister's award from the Ministry of Health and Welfare, Ambassador for Sejong City Smart School, Ambassador for Ministry for Food, Agriculture, Forestry and Fisheries (MIFAFF) to promote rice consumption, Ambassador for Guro-gu, Seoul

Shin Tae-yong
Soccer coach and sports commentator

Former coach of South Korean national football team
Former coach of South Korea U-20 team
Former coach of the South Korea national football team for the 31st Olympic Games in Rio de Janeiro
Former coach of Seongnam Football Club and Currently soccer commentator for JTBC

Jeon Chang-yeop
Director and record producer

Soundtrack: My Love From the Star, The Emperor: Owner of the Mask, Painter of the Wind, Deep-rooted Tree, Brilliant Legacy, Dr. Romantic, Will It Snow For Christmas?, I Have a Lover and 40 more

Choi Chul-ho
Director and record producer

Soundtrack: My Only One, Good Doctor, Marry Me, Mary, Wonderful Days, Dear Heaven, Grudge: The Revolt of Gumiho, The Slave Hunters, Famous Seven Princesses, Country Diary, and 110 more..

Na Sang-chun
Founder of Maru Performing Art School

PR Team Manager of Doremi Media (home of artists including Jessi, Girl Friends and DrunkenTiger)
Executive of DreamT Entertainment (home of artists including Girl's Day, MC Mong, Ji Hyun-woo, Kim Min-joon and Hong Soo-ah)
Non-executive Advertising Director of MLD Entertainment (home of Momoland)
Founded NSC Company (home of artists including Jin Woon, Hickee, Kyung Da-som, Lim Jae-hyun, FR:EDEN, BOiTELLO and Nana Mellie)

Song Song-yub
Professor and chairman of a foundation

Former Standing Member of National Unification Advisory Council
Researcher at Global Crypto Asset Assessment and Analysis Center
Chairman of the board at Baekjoon Hospital Foundation
Professor at BSPMP (Blockchain Strategy Professional Management Program) of College of Informatics, Korea University

Kim Ji-hwan
Former Production Executive at Warner Music Korea

Former Production Executive at Pan Entertainment
CEO of Sella Entertainment (Studio)
Senior Vice President of Korea Music Copyright Association
Soundtrack: Winter Sonata, Children of Heaven, Solitude, Star in My Heart, Walking to Heaven, Jealousy, Beautiful Days, Stained Glass, and 50 more.

Cheong Hee-chan
EC EXPERT

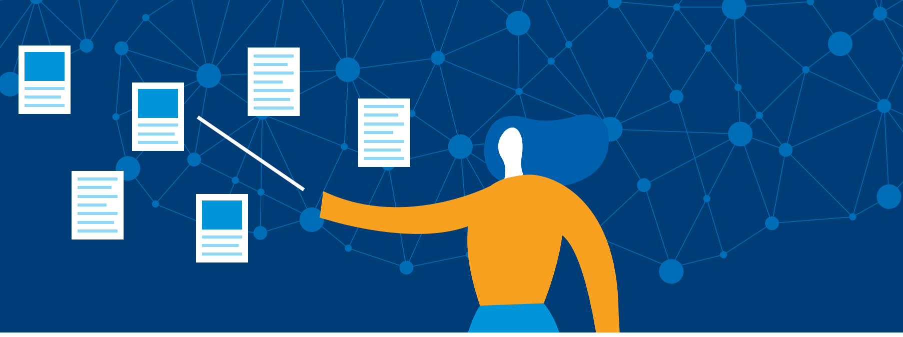
For over 20 years, in the business of shopping mall solution, and have built more than 20,000 shopping malls in various fields of large enterprises and small businesses. For more than 10 years, we also carried out many exchanges and projects with leading Chinese e-commerce companies such as Baidu Korean Hall, Taobao Korean Hall, Alipay Joint Seminar, Jingdong Korean Hall and CCTV Korean Hall. global founder, and is leading the company in its overall design and planning for WAVAYO.

Kim Han-gon
KOCCA

Ministry of Culture, Sports and Tourism
Cheong Wa Dae Administrator
Deputy Director of the Korea Creative Content Agenc
Director of Gyeongbuk Content Agency
Audit of the Agency for the Promotion of International Cultural Exchange
Special Professor of Sungkyol University
Secretary-General of the Korean Federation of Popular Culture and Arts

Hong Jong-hyun
VC

Advisor to M&A of the Small and Medium Business Promotion Corporation.
Evaluation Committee for Technology Commercialization under the Ministry of Science and Technology
“SBA” Assessment Committee
CEO of Dream Technology Investment Co., Ltd.



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