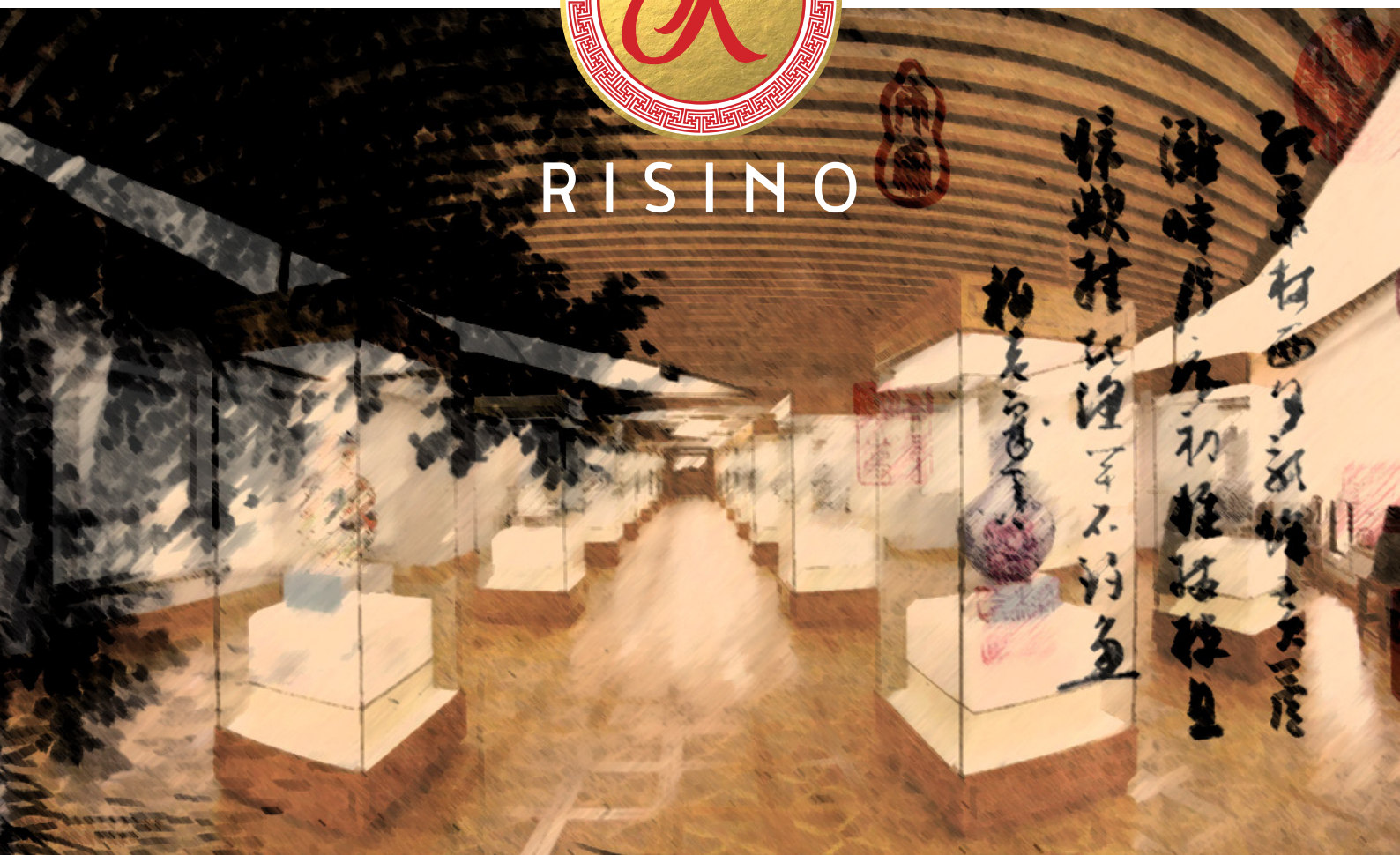




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## The White Paper

RISINO`S Token for  
Rare & Valuable  
Chinese Art



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## Important Notice

This Whitepaper is not an offer of RISINO Tokens (as described below). This Whitepaper is for information purposes and is made to or directed at only investment professionals. This Whitepaper is directed at persons having professional experience in matters relating to investments and that any investment or investment activity to which it relates is available only to such persons or will be engaged in only with such persons. Persons who do not have professional experience in matters relating to investments should not rely on it. There are in place proper systems and procedures to prevent recipients other than investment professionals engaging in the investment activity to which the Whitepaper relates.

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- believe it (excluding opinions, views and forecasts) is true;
- believe any opinions, views and forecasts contained in such information are honestly held; and
- do not deliberately omit any material matter of which they are aware which makes such information to their knowledge, inaccurate or misleading.

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## Abstract

The art market has long been an enigma with opaque trading practices leaving investors and collectors at the mercy of exorbitant fee structures, dubious authenticity and low liquidity, and by extension much of the market underserved.

Fundamentally, Risino is an expandable, multifunctional blockchain platform which efficiently connects investors and collectors alike on a liquid exchange, whilst simultaneously monetising the vast Risino Chinese art collection and deriving additional revenue through various other avenues.

The Risino platform provides transparency, provenance and authentication of artwork to eliminate the need for intermediaries and utilises smart contracts to enable a consensus of trust between individuals. This generates an inalienable means of assessing the authenticity and value of artworks within the decentralised blockchain.

Already, Risino currently holds \$430 million (USD) worth of fine Chinese art as a company asset and will eventually have that art tokenised and made publically available at a reduction of 30% of its value. This collection will be monetised through various means, including leasing, to return a conservative estimate of 3-5% per annum to its investors.





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## Mission Statement

Art is an encapsulation of the human experience. Its affect is transcendental – a synthesis of the temporal and the eternal – a bridge between man and god.

**It connects. It inspires. It incites.**

Its beauty comes not only from its aesthetics but in the emotion it conveys and in the history it carries. But history has always been written by the victorious and owned only by the most affluent of the time.

The immortal works of the legendary Chinese dynasties whilst widely celebrated have remained for the unyielding privilege of the fortunate few – the 1% – until now.

The duopoly held on fine art by auction houses and art dealers which has allowed the charging of exorbitant fees and has disconnected investment in art from efficient trading platforms is coming to an end.

The aim of Risino is to revolutionise the provenance, protection, and trading of fine art by breaking down the barriers which have kept the industry insulated from the technological advancements that have transformed other markets such as company stocks, bonds, commodities and real estate.

In essence, Risino is a secure global art blockchain market platform specializing in Leasing & sales. Where some of the most exceptional and exquisite ancient Chinese art is set to be leased, sold and exhibited in the most prestigious exhibition halls globally.

This is being achieved through the development of an expandable, cataloguing platform to create a democracy of access and investment, and thereby place history for the first time into the hands of the people.



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## The Art Market

### A Brief History

Although rudimentary forms of the art trade date back to numerous ancient civilisations such as Greece, Rome and China, the art market in its modern incarnation can trace its lineage back to the Renaissance.

It was during this time of rapid cultural and intellectual revolution that humankind realised one of its richest and most widely celebrated artistic periods, which boasted names such as da Vinci and Michelangelo at its forefront.

A high concentration of artists residing in Florence, the epicenter of the renaissance movement, resulted in the gradual development of a retail market structure for artwork to emerge. Here art was not only commissioned by the rich and powerful, but it began to be traded in a secondary market of resale and collection.

Modern day goliaths, auction houses Sotheby's and Christies were founded in London in the mid-18th century. During World War 2 Sotheby's began to expand its market from literature to artwork and collectibles. Over the ensuing decades, Sotheby's and Christies have come to dominate the market, with nearly 200 offices between the 2 auction houses around the globe and combined annual revenue of almost 8 Billion (USD) in 2017.

The duopoly these auction houses have held on the art market for the better part of two centuries has allowed numerous fundamental flaws in the market structure to fester, many of which are resultant of a lack of market transparency and access.

In recent times, the rapid development of technology and the explosion of globalisation have encouraged the emergence of new art markets such as the one growing exponentially in China.





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## The Chinese Art Market

The Great Proletarian Cultural Revolution in Maoist China in 1966 resulted in the suspension of all art related activities with the exception of official art endorsed by the government with the purpose of preserving communist ideology.

The end of the Cultural Revolution in 1977 triggered economic reform across the country, and led to the Open Door Policy, which allowed foreign trade to blossom and the Chinese economy to boom. This gave rise to the establishment of essential infrastructure including galleries, auction houses, museums and art fairs. However, it was not until 1992 that the private art market was liberalised by communist authorities.

Since then the Chinese art trade has corresponded positively with the flourishing Chinese economy to become a prominent market on the international stage.





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## Problems with the Art Market

Despite its success as an investment vehicle, several issues inherent in the art market to date such as information asymmetry, high transaction costs, low liquidity and concerns over legitimacy and authenticity have made the art market an unsuitable option for many potential investors.

### Limited Avenues

There have been limited avenues to investment in fine art over the years, with three conventional channels currently existing.

**AUCTION HOUSES:** The first of these channels are auction houses. For various reasons, the most pertinent being security of purchase, auction houses are often seen as the safest option for investors. This is largely due to the prestigious standings these houses have established over many years of practice.

Auction houses, however, have many shortcomings. Their distinguished reputations reflect inordinately high fees, and their lack of digital footprint leaves much of the market underserved. Notably, in recent times, auction houses have been found guilty of price manipulation and other anti-competitive behavior, which has caused a loss of faith in public perception.

**ART GALLERIES AND DEALERS:** charge somewhat lower fees but are considered less trustworthy and more vulnerable to fraudulent trading. This channel also suffers from a distinctly limited art selection and dictates sales price rather than observes market value.

**ART FUND:** Investors are typically required to put forth at least \$500,000 and are locked in to a minimum period of 5 years. The commissions charged by the fund manager often mean there is no guarantee of an investor seeing a positive return on their investment, even if the art acquired appreciates in value.

The lack of liquidity and transparency, as well as the high fees charged, combine to make all of these traditional investment avenues highly unsuitable for a large portion of the potential market.





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## Fakes/Forgeries

Counterfeiting originated in ancient China where it was once considered a great honour for a craftsman to have their work deceive the appraisal of experts. In its beginnings forgery was done to prove an artist's technique, but it has since developed into an opportunity for individuals to exploit the opaque nature of the art market, as well as its booming prices, which has led to the widespread proliferation of fakes.

A recent report by the Art Market Investigator estimated that a frighteningly low 20% of the antiques from the Ming and Qing dynasties of China auctioned today are the genuine article.

## Payment Issues

Payment for a large portion of artwork is never actually received. According to the Chinese Association of Auctioneers in 2010, a staggering 42% of artworks auctioned in China that year had been refused to be paid for by their buyers.

Sotheby's in Hong Kong in fact once resorted to suing a buyer for failure to complete his purchase of a work by Zao Wu-Ki, which had been sold for a record price at the time. The generally accepted consensus is that payment refusal is a consequence of the art market's lack of transparency, which generates concerns regarding authenticity and provenance.

## Transaction/Maintenance Costs

When buyer's premium and seller's commission, as well as insurance fees and taxation are taken into account, transaction fees can exceed 30% of the value of the artwork. Added to this, the hefty costs associated with artwork maintenance, storage, and security has proven to be a severely limiting factor in the market, with few obvious solutions available.

## Lack of Transparency

The art market has historically lacked transparency. In effect, many of the issues which have prevented the art market from realising the same level of success as stocks and bonds as an investment venture stem from this one potentially fatal flaw.

Data on the market is difficult to acquire, with 75% of wealth managers surveyed in a recent Deloitte Art and Finance report claiming to have a sense of heightened concern regarding a lack of transparency in the market.



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## Art as an investment

Art is a heterogeneous commodity, stretched across various mediums, cultures and time periods; hence, the precise parameters of its market settings are difficult to define. Broadly speaking, the art market is one of the most rapidly developing trades in the world.

According to a report by Art Basel and UBS in 2016, the estimated global art sales for 2016 exceeded 56.6 billion (USD), a figure which increased to 63.7 billion (USD) in 2017.

This growth was aided by the evolution of the online art market which has grown 72% over the past 5 years, a number which is expected to continue climbing over the coming years. An article in the New York Times in March 2015 in fact referred to the online art market as the submerged iceberg of online commerce.

These developments have helped make art a particularly attractive and effective vehicle for HNWI to diversify and secure investment portfolios.

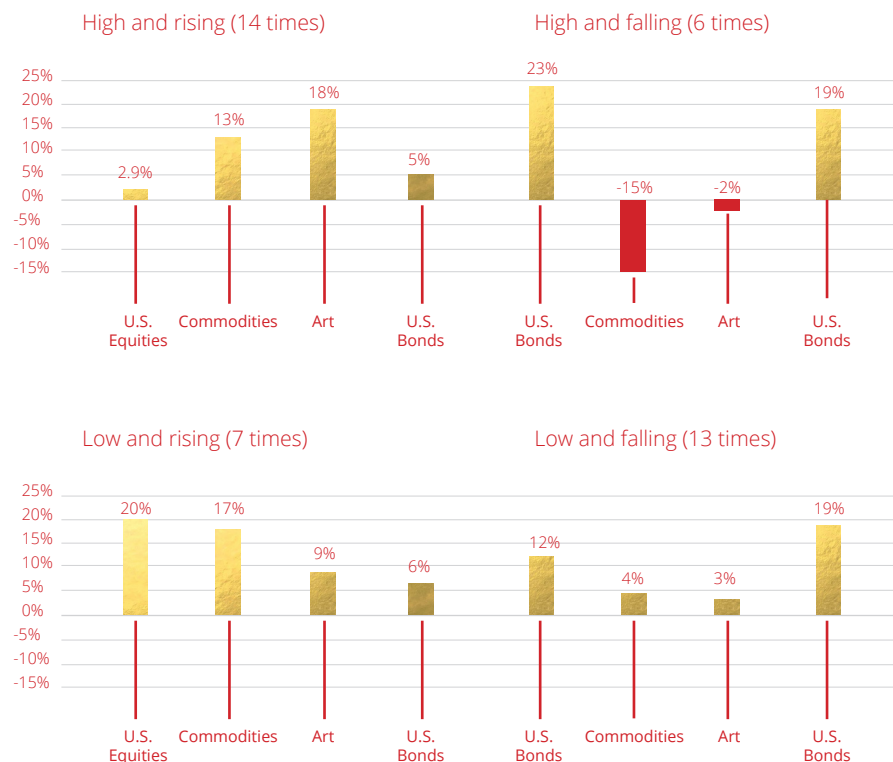
It was in the 1970s that the first institutional treatment of art as an investment instrument took place. In 1974 the British Rail Pension Fund (Railpen) invested 70 million (USD) in approximately 2,500 pieces of art. Railpen's collection was able to deliver an annual return of 11.3% for its investors over a 25 year time period.

A myriad of studies employing various methodologies have shown that over an extended period of time art prices have trended upward, kept pace with inflation and at times outperformed traditional asset classes such as equities and bonds.

Furthermore, information measured by the Consumer Price Index shows that art is an effective hedge against inflation, and has in actuality performed significantly stronger over the last 40 years during periods of inflation.

### Returns in difference inflation environments (from 1973 to 2012)

Sources: U.S. Equities-S&P 500 Index, Commodities-S&P GSCI, Art-Mei Moses World All Art Index, U.S. Bonds-Barclays U.S. Aggregate. High and low inflation distinction is relative to median CPI-U (source: BLS).







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Interestingly, a study by Kraeussl and Logher in 2008 examined the risk and return characteristics of three emerging art markets: Russia, China and India. The Chinese art market in particular was shown to display a negative correlation with other common financial assets, proving its utility as a hedge during financial downswings and uncertainty.

Supporting these findings, data recently accumulated by J.P. Morgan indicates that art has shown almost no correlation with U.S. equities and was also negatively correlated with fixed income and REITs, which further confirms its diversification benefits.

J.P. Morgan's inaugural Art and Finance report published in 2011 testified that approximately 30% of wealth managers surveyed said that they followed the developments linked to art as an asset class and wealth management strategy closely – by 2017 this number had grown to 60%. Further to this, 88% of wealth managers surveyed believe that art/collectibles should be included in part of any wealth management solution.

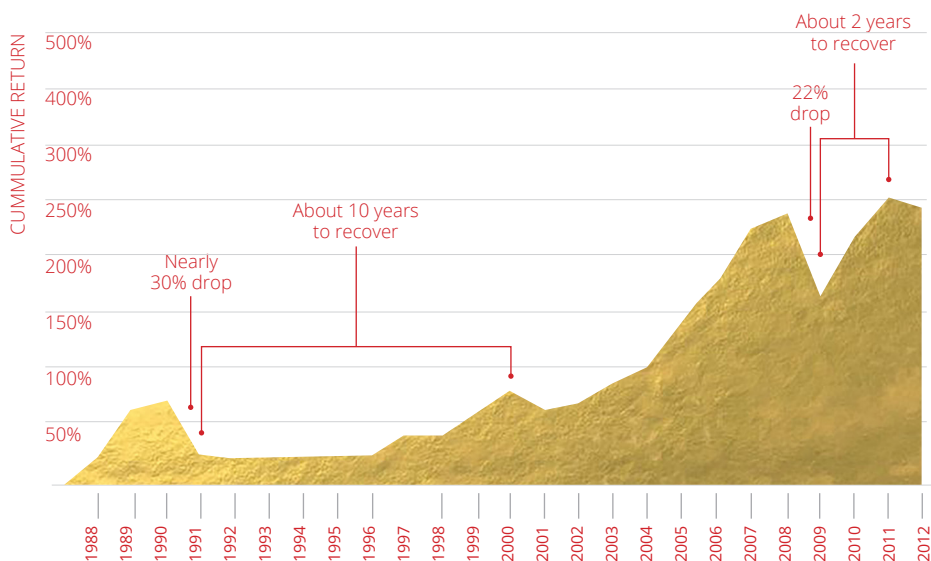
Importantly, there was an estimated 1.62 trillion (USD) of HNWI wealth embedded in the art market in 2016. This number is expected to more than double over the next decade.

Political uncertainty surrounding the future of the EU amidst Brexit, as well as conflict in the Middle East, and increasing social unrest across the United States and Europe are amongst several macro factors concerning the future of the art market. However, the impact of globalisation combined with the rapid growth of new art markets have led to the art industry developing much needed resilience to the economic conditions of its localised environments.

## Global participation has added depth to the market

*Performance of the Mei Mases World All Art Index*

*Source: Beautiful Asset Advisors LLC*





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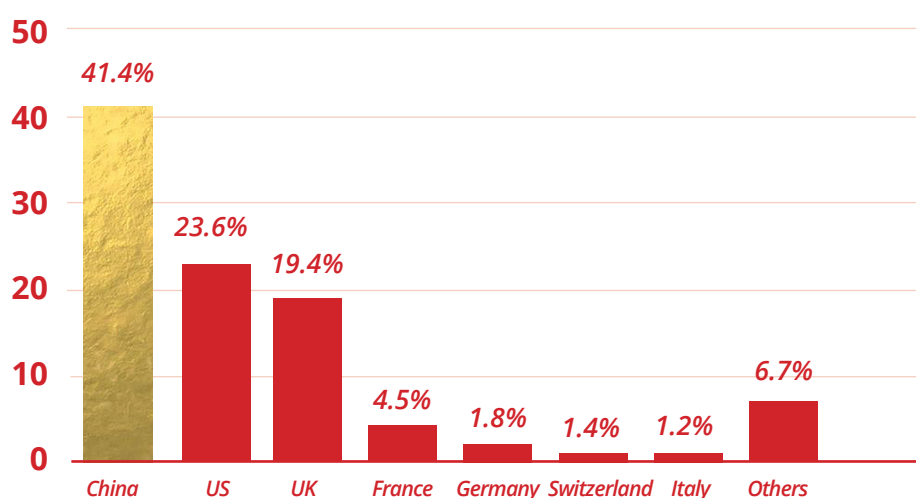
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## Chinese art revenue statistics

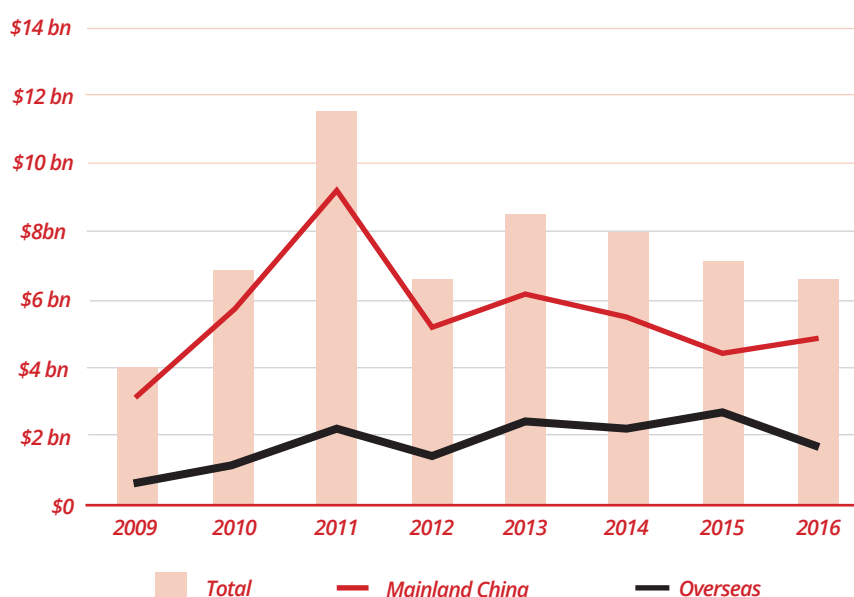
### Fine Art Auction Revenue

In 2007 record prices achieved in the Chinese art market saw it account for 8% of the art market turnover for that year, as it became the third largest market in auction revenue globally – by 2011 it had overtaken the United States to become number one.

The Chinese art market displayed unprecedented resilience to the Global Financial Crisis, contracting slightly in 2008 by 13% before rebounding even more powerfully in 2009 to claim 17% of the global art market share, and an astonishing 41% by 2011.



A slowing in 2012, followed by stabilisation caused the Chinese art market to dip back into second place behind the United States, yet still ahead of the United Kingdom.



According to the RBC/Capgemini World Wealth Report released in 2012, Asia-Pacific has surpassed North America in its HNWI (High Net Worth Individual) population for the first time. A large portion of this population has turned to the art market as a means of exhibiting its wealth, garnering prestige, cultural reconnection as well as its investment benefits.





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## Blockchain

### Technology

Despite the art industry's traditional aversion to innovation, in recent years it has had little choice but to become more receptive to the tsunami of technological progression dragging the analog world of antique trading into the digital age.

Deloitte's Art and Finance Report of 2017 stated that blockchain could revolutionise the art industry by resolving issues around provenance, and improving transparency.

In 2008 a person or group identified as Satoshi Nakamoto published a paper titled Bitcoin: A Peer-to-Peer Electronic Cash System which hypothesized a system of cryptographic proof to enable direct online payment from one party to another without the need for an intermediary. This paper solved the issue of double spending of digital currency, as well as its fraudulent duplication, by linking every transaction to the one preceding it in a type of ledger or chain. Therefore, blockchain is a type of distributed ledger technology, (DLT) that works by storing duplicated information on multiple nodes. This information is stored in blocks and each block contains transaction information, a unique reference number, a time stamp, as well as information about its immediate predecessor in the chain.

Blockchain employs cryptography as well as complex mathematical algorithms to create a continuously growing structure to which data can only be added and never removed. Its decentralised nature offers greater security to hacking and tampering, and it also enables proof of ownership without compromising the privacy of the individuals involved.

Blockchain technology can be used in the art market to provide liquidity to artwork, improve market transparency, to provide authentication and provenance of artwork, as well as to eradicate forgery and payment failure



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## Smart Contracts

A smart contract is a computer protocol that facilitates and enforces the negotiation of an agreement once triggered by specific events.

It also represents the reliability of the parties involved in a transaction by validating the users' wallet addresses using KYC flags that are stored inside the blockchain. No single identity is able to control the data within a smart contract framework. They are immutable and unbreakable agreements, which enable a consensus of trust between parties. The smart contracts built-in to the Risino platform are designed to connect investors and collectors directly via the global ecosystem.

## Benefits of Risino Smart Contracts

- 1. Accuracy:** One of the primary requirements of a smart contract is to record all terms and conditions in explicit detail. This is a requirement because an omission could result in transaction errors. As a result, automated contracts avoid the pitfalls of manually filling out forms.
- 2. Transparency:** The terms and conditions of these contracts are fully visible and accessible to all relevant parties. There is no way to dispute them once the contract is established. This facilitates total transparency of the transaction to all concerned parties.
- 3. Clear Communication:** The need for accuracy in detailing the contract results in everything being unambiguous. There can be no room for miscommunication or misinterpretation. Thus, smart contracts can drastically cut down on efficiency lost to gaps in communication.
- 4. Speed:** These contracts run on software code and live on the internet. As a result, they can execute transactions very quickly, shaving hours off many traditionally manual processes.
- 5. Security:** Automated contracts use the highest level of data encryption currently available, which is the same standard that modern crypto-currencies use. This level of protection makes them amongst the most secure items on the internet.
- 6. Efficiency:** A natural byproduct of the speed and accuracy of these contracts is the efficiency with which they operate.
- 7. Storage & Backup:** These contracts record essential details in each transaction. Therefore, anytime your details are used in a contract, they are permanently stored for future records. In the event of data loss, these attributes are easily retrievable.
- 8. Savings:** Perhaps one of the most significant advantages of automated contracts is that they eliminate the need for a vast chain of middlemen. There's no need for lawyers, witnesses, banks or other intermediaries.
- 9. Trust:** Smart contracts generate absolute confidence in their execution. The transparent, autonomous, and secure nature of the agreement removes any possibility of manipulation, bias, or error. Once solemnized, the contract is executed automatically by the network.





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## Cryptocurrencies vs Tokens

### Technology

Blockchain technology can be used to create cryptocurrencies, such as Bitcoin, as well as cryptographic tokens, such as the RISINO Token, which whilst similar sounding should not be confused.

In economics, value is achieved if an item possesses both scarcity and utility. In the case of bitcoin, the cryptocurrency's scarcity comes from having a set cap of 21 million bitcoins which will ever exist, whilst its utility comes from its use as a medium of exchange. Its utility, and thus its value, is vulnerable and volatile, contingent on the passing of regulations and legislation.



risino token



risino icon

Utility tokens serve as a tool for driving human behavior using incentives within a blockchain ecosystem. Today, there are many challenges that our economic system is not set up to incentivize people to deal with.

These utility tokens can be traded for Bitcoin or ETH, which can be exchanged for fiat currency, making them equally as valuable as any form of fiat money.



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## The Risino Platform

The subscription based Risino platform is multifunctional, with two primary objectives. The first of these is to facilitate the trading of art on an open platform. The other is to establish the value of the Risino token.

The art will be tokenised using blockchain technology which creates secure, cryptographic, digital certificates linked to the collection as a whole, akin to the way a public company might be reduced to shares. Investors are then able to purchase these certificates with Risino tokens and effectively own a percentage of the art.

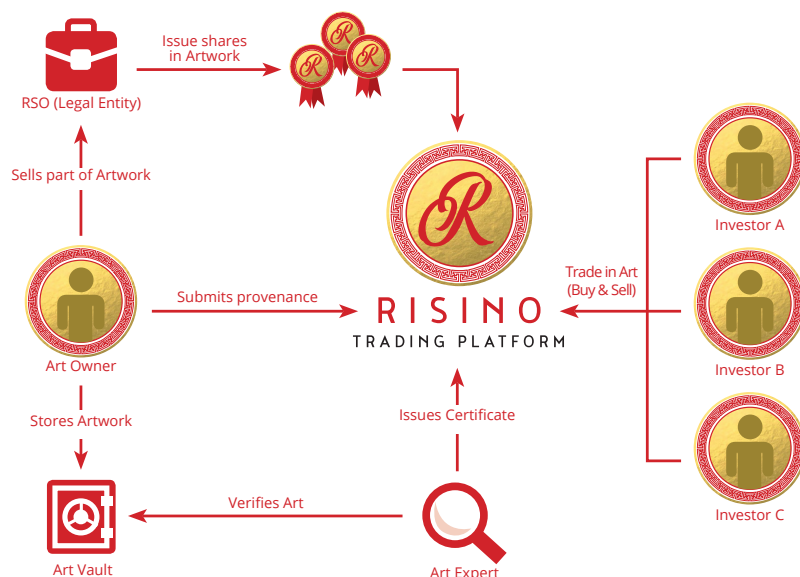
The second function of the Risino platform is to act as a complete cataloguing platform providing provenance and authentication of artwork, whereby enabling collectors and investors to buy, sell and tokenise their own assets via Risino tokens, which effectively represent the value of the individual's asset.

In this case, blockchain technology is used to create secure, cryptographic, digital certificates which are linked to individual pieces of art. These works of art are then compacted into thousands of certificates and investors are then able to purchase these certificates with Risino tokens and fundamentally own a percentage of that artwork.

If and when that artwork is sold, these investments will automatically pay out dividends to its token holders, based on their percentage share. This fractionalisation process means that individuals and entities will be able to engage and invest in artwork that would otherwise be beyond their reach.

All art must be thoroughly vetted and only pieces which have official documentation declaring provenance and authenticity can be placed on the Risino platform.

The Risino platform will also host the interactive Risino Mining game, which will be developed to encourage subscriber engagement and provide a fun method of learning about the history of the artwork which comprises the collection.







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## The Risino Token

The Risino token is an ERC20 Ethereum based token built on Ethereum blockchain technology.

The Risino token has two purposes. The first of these is to provide an avenue for investors to utilize within the Risino platform and company including exhibitions and events, and the second is to enable the fractionalisation process of individual artworks and its subsequent trading on the Risino liquid exchange.

These tokens store digitally non-replicable information in sets or smart contracts that define and enable a consensus of trust.

Ancillary Risino tokens will be created and released following a strict time line to ensure against inflation and allow the tokenisation of individual pieces of art. Here the token holders own the real value of the assets in which they've engaged; thus, eliminating the need for brokers and art dealers to facilitate transactions.

Any fiat or crypto amounts being invested through Risino smart contracts are converted to Risino tokens and can be re-converted upon completion of any deals.

ERC20 tokens can be used as/for:

- Tokenised asset
- Collateral dealings
- Security dividends
- Native currencies for Dapps (decentralised applications)





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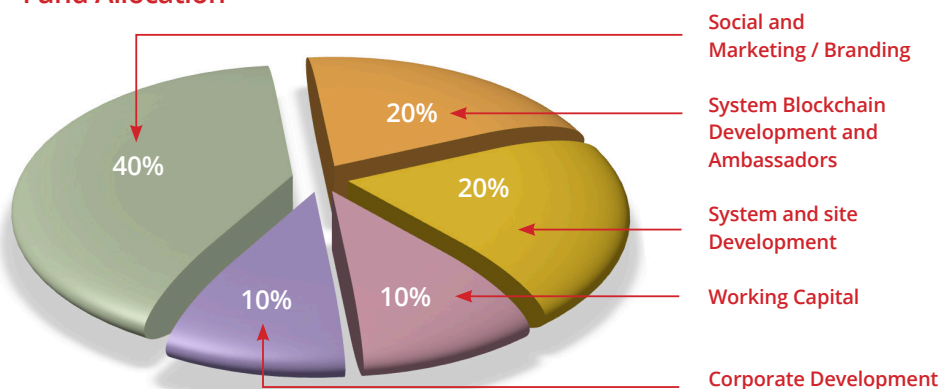
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## Tokenomics

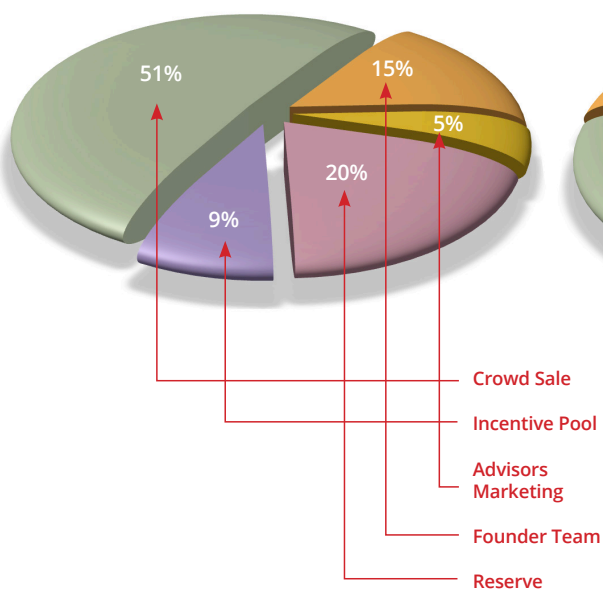
### Token Details

- Payment Method: BTC, ETH, ETC, LTC, XRP, BCH
- Project Protocol: Ethereum ERC20
- Token Symbol: RISINO
- Token ICO price:
- Token for Sale
- Hard Cap (USD): \$20 Million
- Soft Cap: \$5 Million
- Maximum Supply: 15 Billion

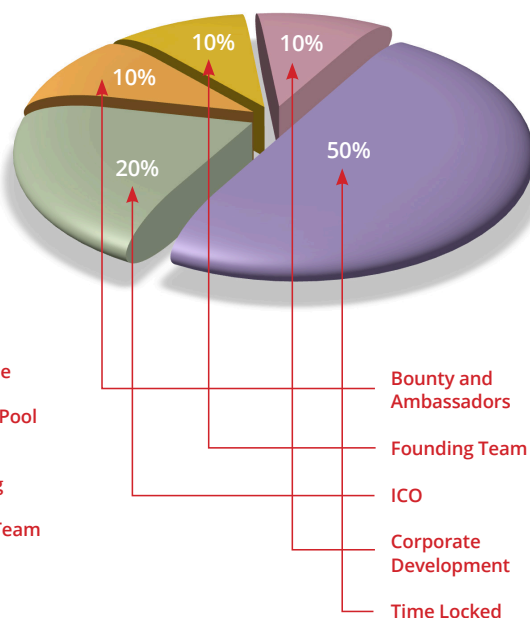
### Fund Allocation



### Token Allocation Group



### Token Usage



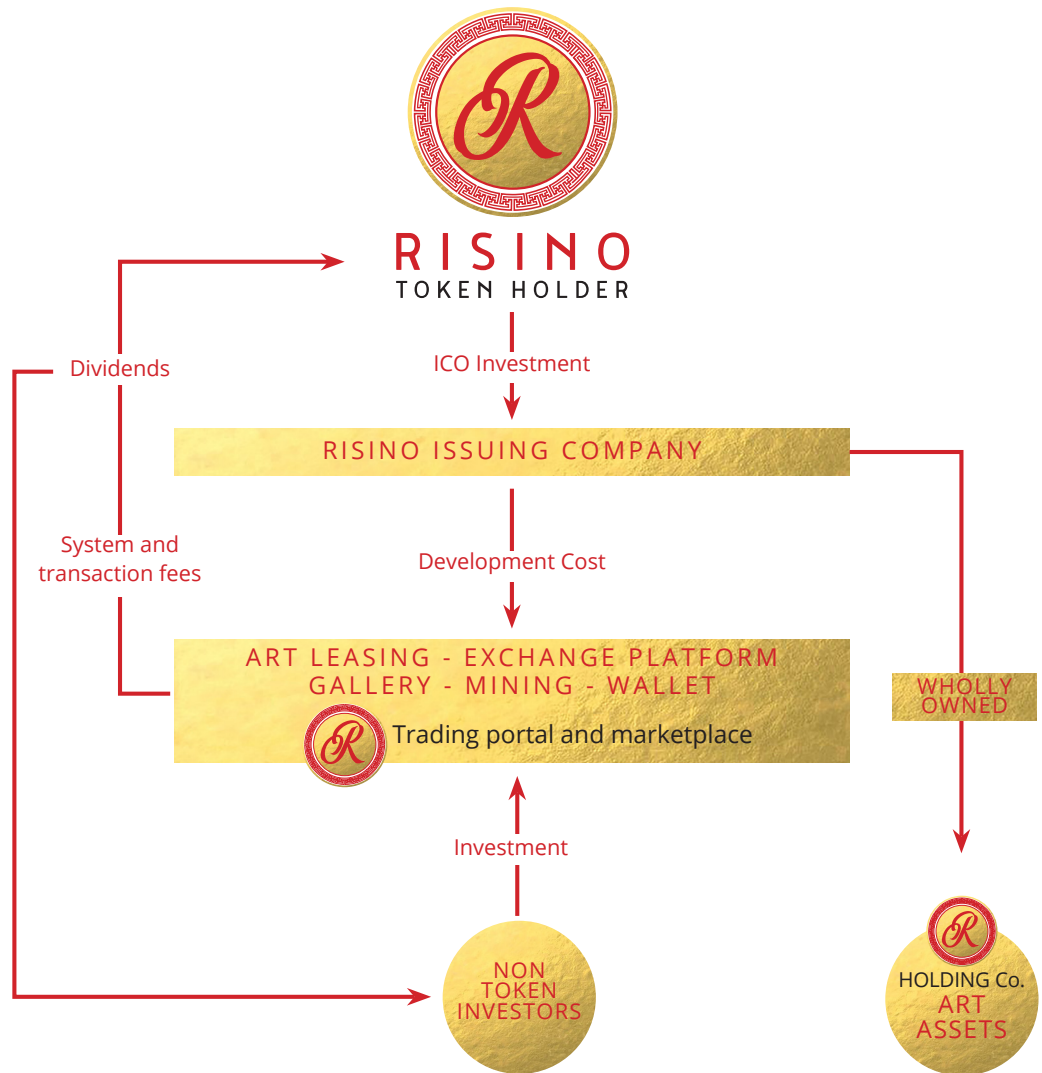




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## Company Structure





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## Revenue Streams

The extent of Risino's immense available collection allows multiple avenues to maximise its monetary value with many varied income streams planned, such as:

### Art Sales

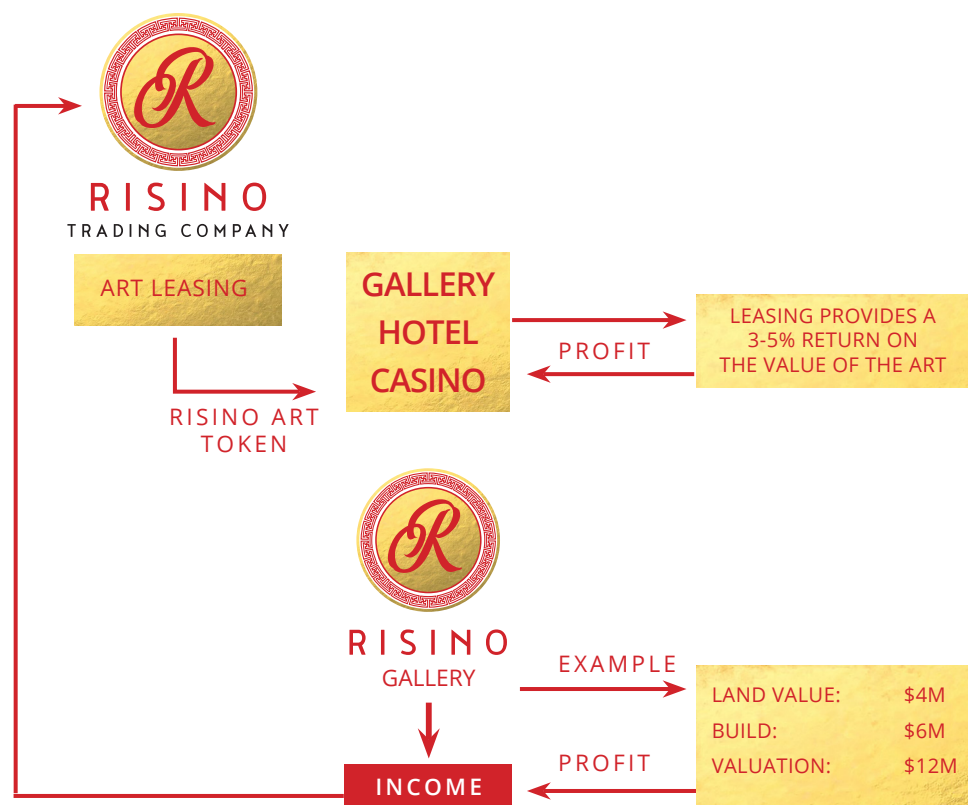
Outside of the existing Risino art collection being tokenised on the platform, Risino has access to a further 3 billion (USD worth of additional Chinese art. Over the next 5 years, approximately 1 billion (USD worth of that art will be auctioned, either on the Risino platform itself or through the employment of more traditional channels such as prominent auction houses. This equates to 50 million (USD per quarter over a 5 year period.

### Art Leasing

Art leasing is a growing enterprise. Individuals, for whom art is not merely an investment vehicle, but rather an item of substantial aesthetic and historical value, are increasingly finding leasing an effective method of realising their desire to appreciate high-end artwork. Leasing offers greater affordability to individuals unable to own lavish artwork outright and perhaps more importantly is a financially expedient means of enhancing the value and cultural substance of an environment by the incorporation of significant artworks into its space.

This makes art leasing a particularly attractive option for Individuals, Corporations, Collectors, Real Estate Developers, Hospitality Groups, Media Companies, Hedge Funds, Law Firms, Banks and many others.

Leasing typically realises a return of 3-5% per annum. Risino's Chinese art collection is unprecedented in both its vastness and extravagance. Initially, Risino's \$430 million (USD) collection will be leased, however beginning in year 2 Risino anticipates leasing an additional 1 billion (USD) worth of art, for a conservative annual return of \$30 million (USD). Certain leasing will also be with the intent to sell. Whilst exhibiting pieces in various galleries, hotels and casinos, etc. such artwork will be made available for sale.







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## Art Exchange

Individuals will be able to tokenise their assets and upload them to the platform's public gallery, which will be segmented into various categories. The art here must be independently authenticated, and come with appropriate documentation to ensure provenance. Artwork authentication may be facilitated by Risino for a nominal fee. All transactions which occur on the trading platform will be subjected to a 2% seller's fee and a 3% buyer's fee.



## Subscription

The Risino platform is subscription based. There will be multiple levels of subscription options available, ranging from a base level to a premium level, all with differing benefits. Higher level subscribers will be given exclusive invitations to exhibitions and special events with collectors and auctions, allowing them greater access to the world of fine art. The individual's subscription level will also dictate their placement in the Risino mining game.



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## Mining Game

Risino Mining is an interactive game to stimulate user engagement and loyalty. It will be designed to operate similarly to a game like Candy Crush with rewards systems in place to encourage a fun and addictive experience, while at the same time being educational.

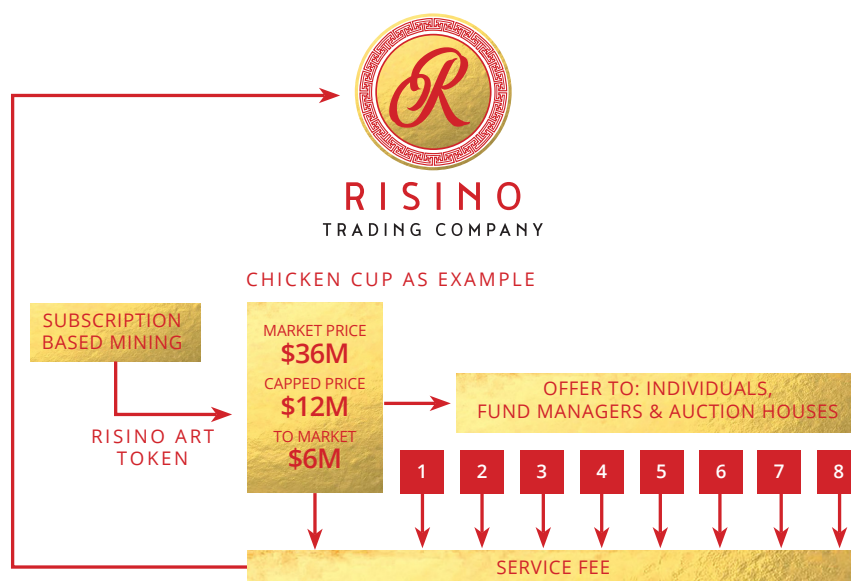
The structure of the game is relatively simple. Within the Risino platform\* there will exist multiple mines in which players will excavate to unearth various prizes, ranging from Risino tokens to rare and valuable artwork, such as a Ming vase for example.

The mechanics of the game are this: Once an individual subscribes to the Risino platform they are automatically given access to a particular mine. The level of that individual's subscription, which ranges from basic, to medium, to premium determines the quality of the mine in which they're placed, as well as the quality of the equipment they're afforded to dig. Higher quality mines will hide more expensive and exciting prizes.

Educational initiatives will also be embedded into the game, with players able to learn about the history and cultural relevance of the artwork hidden within the mines.

Players are given tools to assist their efforts, the quality of which is again dependent on the level of the player's subscription. However, players are also able to purchase more advanced mining tools such as picks and electric powered drilling tools to increase their likelihood of uncovering treasure, as well as the ability to move to other mines.

This is an important revenue stream for the company, and also a chief method for Risino to reacquire Risino tokens.



## Limited Edition Prints and Replicas

Risino will from time to time release limited edition prints and replicas of selected unique items to Risino Token holders. These will be added to a Smart Certificate through the Risino Blockchain.

## Exhibition Remote Viewing

Risino token holders will be able to purchase special remote viewing access to Risino exhibitions and shows held at some of the most prestigious institutions around the world.





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## The Risino Gallery

Risino boasts its own art gallery in Shanghai which displays a rotating selection of some of the rarest and most valuable fine Chinese art on the planet.

This 2000 square metre private gallery has been steadily building over a twenty year period and houses thousands of pieces of breathtaking history. With an estimated value well in excess of \$500million.

Understand, however, that this is merely the beginning of Risino's reach, with the company already in negotiations for the acquirement of a further 3 billion (USD) worth of art.

Cutting edge display cabinets protect the antiques, which consist of various mediums, such as calligraphy, painting, ceramics, bronzes, carvings, furniture and others.

The collection represents some of China's most captivating Dynasties, such as Ming, Qing, Song, and Zhou, and the unique artistic styles, methodologies and subcultures, birthed of those time periods.

The Risino gallery may be viewed with an initial expression of interest, however please understand that it is not an open gallery but available via private invitation only. Significant investors are strongly encouraged to arrange a personal visit.





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## Artwork Authentication and Storage

### Authentication

Art's diverse properties and susceptibility to forgery make it a particularly difficult commodity to validate and value.

Individuals who have extensively studied the artwork being assessed including having published scholarly essays and books on the subject are amongst those considered qualified authorities. These authorities are sought to aid the verification process; typically spending long periods of time, sometimes even years, investigating and amassing research into the piece.

Commonly, artwork which dates back centuries such as that which comprises the Risino collection, is subjected to vigorous examination by a panel of qualified authorities, whose findings must be unanimous for the artwork to be awarded a certificate of authenticity. Scientific techniques such as carbon-14 dating, dendrochronology and thermoluminescence are also employed to expedite and enhance the process.

Once the artwork has received official certification declaring its authenticity it is placed on the Risino platform with its supporting documentation.

The Risino collection has undergone an exhaustive independent appraisal procedure to have attained a level of authenticity deemed irreproachable.

### Storage

Risino's unparalleled collection of Chinese art necessitates the employment of high security vaults for safe storage. To this end, the Risino artwork not currently housed in the private Risino gallery will be held in state-of-the-art, high-tech storage facilities, also known as freeports, which double as viewing galleries.

This approach will allow the art to be simultaneously secured and aesthetically appreciated without compromising either objective.

Investors and their nominated guests will be able to arrange visits to these facilities to inspect and admire their investments and the inherent cultural history they represent.

These freeports exist within most prominent art trading centres such as Shanghai, Singapore, Geneva, New York and Luxembourg, and sit within special internationally designated areas so as not to draw local taxes upon transaction.

Risino intends to hold exhibitions of its vast \$430 million (USD) collection at dozens of prestigious institutions around the globe.





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## Events and Marketing

### Events

Risino is preparing for an extravagant launch exhibition in Milan, which will centre on the unveiling of a never before seen painting by Giuseppe Castiglione as the showcase piece. Within the first 2 years of launching, Risino has ambitions to use its various partnerships to orchestrate large-scale events and exhibitions to display its vast collection.

This will include soliciting some of the world's most prominent and illustrious institutions, to exhibit its artwork on a rotating roster.



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### Marketing

The team at Risino recognise that carefully mapped out marketing strategies will be instrumental to ensuring the success and longevity of the platform.

Boasting an anticipated multimillion dollar advertising budget, Risino has a tactical rollout planned that will be unprecedented in the fine arts market.

Proven advertising methods in traditional media will support an unparalleled viral online marketing campaign led by some of the largest publications in Asia. Association marketing, and a massive social media presence across all of the most popular outlets such as Facebook, Twitter, Instagram and WeChat, will also be heavily utilised.



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## Partnerships

Risino has consulted with significant members of the art finance industry, such as insurance companies, asset managers, banks, art lenders, galleries, museums, and auction houses. These engagements will allow Risino to fortify its position within the market and enjoy a truly global scope.

Please note that this list is not exhaustive.

### Insurance Companies

- China Insurance
- AXA Art

### Private Banks & Fund Managers

- UBS
- Credit Suisse
- China merchants Bank
- HSBC
- SinoPac Financial Holdings
- JP Morgan

### Law Firms

- Deloitte
- Hall & Wilcox

### Technology – Auditing – Financial Advisory

- Deloitte

### Payment Gateway

- Alipay
- Wechat Pay
- Visa
- Mastercard
- Union Pay

### Other Entities

- Group Marketing International Pty Ltd
- Christies (CFASS - Christie's Fine Art Storage Services)
- Sotheby's

### Architectural Firm

- Fender Katsalidas





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## Development Plan

Risino intends on becoming the world's preeminent service for providing high income return on rare Chinese antiques; ultimately fashioning a new ecology raised of a collaboration between blockchain technology and the fine arts market. This will involve further development of the platform from initially being b2p to enable p2p functionality.

The first year of operation will be focused on rapidly developing the market, evolving multiple revenue streams, and building brand awareness and loyal subscribers. To this end, Risino has ambitions of using its various partnerships to orchestrate large-scale events and exhibitions to display its titanic collection at dozens of the most celebrated institutions around the globe.

### Short to Medium Term Objectives

- Orchestration of large scale exhibitions rotating globally, commencing in Melbourne
- Curation and execution of meaningful art programs
- Art selection for corporations and real estate developments
- Initiation of corporate art programs
- Activation of unused spaces for pop-up exhibitions and art events
- Consultation, management, fabrication and execution of large scale projects and exhibitions
- Identification of unique opportunities for increased sales and visibility

### Long Term Objectives

- Management of the land acquisition, build-out and construction processes for 5 galleries around the globe over a 10 year period, commencing in Sydney, Australia.
- Consistently improve and develop the platform with new innovations, including exciting enterprises such as augmented reality features filtering into a rewards based loyalty system.
- Envisagement and promotion of the Risino token achieving utility as a medium of exchange outside the confines of the Risino platform.



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## Road Map

### STAGE ONE... Q1 – Q3 2018



- Formulating the idea
- Market research
- Partner Involvement
- Commencing platform development

### STAGE TWO... Q4 - 2018



- Team Building
- Introduction of the prototype
- Identifying income streams (subscriptions, exhibitions, art leasing)
- RISINO Coin Architecture Complete
- Securing the Global rights to State of the Art technology that authenticates art (excluding China)

### STAGE THREE... Q4 - 2018



- Commence provenance on all our art
- (3 month time frame to complete this first round of art) offering and this process will continue as we roll out our next \$3billion worth of art

### STAGE FOUR... Q1 – 2019



- Plan Independent Valuations
- Plan the Issue insurances for all art
- Cataloguing of all our art
- Plan our global launch in Milan Italy that being an exhibition

### STAGE FIVE... Q2/3 – 2019 IPRE - ICO Commences



- Commence the Pre - ICO
- Commence the marketing campaign
- Brand promotion
- Launching Risino platform
- Token implementation into the payment system
- Token implementation in to the economy
- Entering in to the crypto-currency exchanges
- Providing users the ability to add their items to the platform.

### STAGE SIX... Q4- 2019



- Implementation of multi-currency module
- API development
- Infrastructure preparation and selection of partners to roll out exhibitions globally.
- API games in to the wallet





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## Illustration of the Collection



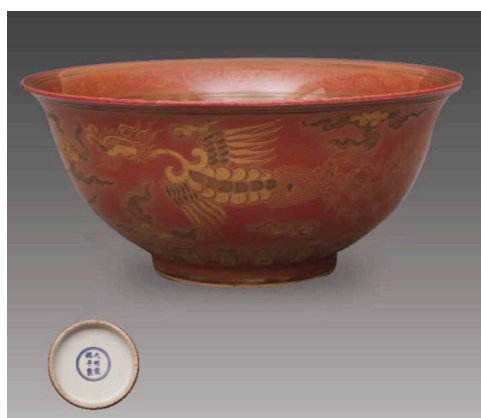
Blue-and-White Underglaze Red Jar with Beast Decorated Lid and Floral Relief Design, Yuan Dynasty (1271-1368)

Independent Value  
\$36,600,000\*



Blue-and-White Underglaze Red Jar with Beast Head Handle, Figure Depiction and Relief Floral Design, Yuan Dynasty (1271-1368)

Independent Value  
\$58,300,000\*



Red Glazed Bowl painted with Cloud Phoenix Design in Golden and Silver Colour and Xuande Reign Mark (1426-1435), `Ming Dynasty`

Independent Value  
\$834,000\*



Doucai Chicken Cup with Chenghua Reign Mark (1465-1487) `Ming Dynasty`

Independent Value  
\$36,000,000\*

(Same item in 2014 sold for \$36M)



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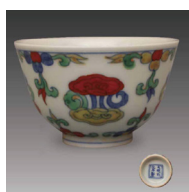
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## Illustration of the Collection



Official Ware Zun (vase) with Double-ear Design,  
`Song Dynasty` (960-1127)

Independent Value \$2,334,000\*



Doucai Cup with Ganoderma Pattern and  
Chenghua Reign Mark (1465-1487) `Ming Dynasty`

Independent Value \$1,340,000\*



Doucai Horizontal-legged Cup with Drifting Flower Motif  
and Chenghua Reign Mark (1465-1487), `Ming Dynasty`

Independent Value \$500,000\*



Doucai Stem Cup with Lion Motif, Chenghua period  
(1465-1487), `Ming Dynasty`

Independent Value \$100,000\*



Blue-and-White Stem Cup with Floral Spray and Phoenixes  
Motif, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$100,000\*



Red Glazed bowl with Plain White Space in Interlocking  
Flower Design and Chenghua Reign Mark (1465-1487),  
Ming Dynasty

Independent Value \$1,670,000\*



Iron-Red-Decorated Thin Body Bowl with Dragon Chasing Pearl Design  
and Chenghua Reign Mark (1465-1487), `Ming Dynasty`

Independent Value \$334,000\*



Purple-Red Glazed Bowl with Engraved Dragon Patterns  
and Chenghua Reign Mark (1465-1487), `Ming Dynasty`

Independent Value \$8,340,000\*



Red Glazed Bowl in Bamboo Hat style with Shochiku Plum Blossom  
Design, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$250,000\*





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## Illustration of the Collection



Thin Body Bowl with Coiled Phoenix Patterns in Iron-Red-Decorated on Yellow Ground, Chenghua Reign Mark (1465-1487), `Ming Dynasty`

Independent Value \$250,000\*



Yellow Glazed Bowl with Engraved Dragon Patterns and Chenghua Reign Mark (1465-1487), `Ming Dynasty`

Independent Value \$500,000\*



Blue-and-White Bowl with "Eight treasures" Design and Xuande Reign Mark (1426-1435), `Ming Dynasty`

Independent Value \$33,340\*



Bowl with Raised Reliefs of Dragons Design in Green Glaze on Yellow Ground, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$334,000\*



Blue-and-White Dish with Floral Spray and Dragon Design, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$634,000\*



Blue-and-White Dish with Flower Patterns and Children at Play Design, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$134,000\*



Violet Gold Glazed Bowl with Plain White Space in Fruit and Flower Patterns, Xuande Period (1426-1435), Ming Dynasty

Independent Value \$250,000\*



Blue-and-White Box with Openwork Lid and Floral Spray and Phoenix Design, Chenghua period (1465-1487), `Ming Dynasty`

Independent Value \$134,000\*



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## The Team



**Hao Qi Weng (Keith)**

Director –Founder



**Martin Logan**

Managing Director - CO Founder  
International Relations



**Bai Xiang (Bruce)**

Director of Chinese  
Operations



**Valters Vasilevskis**

Block Chain  
Development Engineer





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