

# STAGE

# Whitepaper

Version

**1.4 – September 2022**

Authors

**Fabian C. Ellersiek,  
Gawan Langer,  
Marian Mertes**

# Disclaimer

This Whitepaper has the intention to explain the STAG3 project to potential token buyers. The information in this document is not exhaustive and should in no way be considered as a contractual relationship between STAG3 and the token buyers.

The content of this document has not been subjected to a legal check. Potential token buyers of the STAG3 Token will accept any kind of risks involved in a partnership with STAG3. Further, the investors are responsible to inform themselves regarding any relevant legislation in their own authorities.

The legality and distribution of the STAG3 Token can be illegal or restricted by law in selected countries. The investor is responsible to stay in line with the country's own legal framework. STAG3 will not take any responsibility for behavior against the law.

The STAG3 Token will not be offered and sold to residents, citizens & permanent residents of the United States, Singapore and the Republic of China. This also includes any country that is affected by American embargoes and/or sanctions. This also includes countries like North Korea, Iran, Syria, Sudan and Cuba.

Certain statements in this Whitepaper are intended to present the reader further development possibilities of STAG3. It cannot be excluded that these may differ in the future.

**Note on gender-neutral formulation:**

Throughout this document all gender-specific terms are to be considered to refer to both the feminine and the masculine form.

- 1. Executive Summary** <sup>05</sup>
- 2. Preface** <sup>06</sup>
- 3. Our Vision** <sup>07</sup>
- 4. The App** <sup>08</sup>
- 5. Technology Overview** <sup>14</sup>
- 6. Revenue Stream** <sup>15</sup>
- 7. The Market** <sup>17</sup>
  - 7.1 Industry Analysis** <sup>18</sup>
  - 7.2 Competitive Analysis** <sup>20</sup>
  - 7.3 Target Group Analysis** <sup>22</sup>
- 8. Financial Plan** <sup>24</sup>
- 9. Token Utility** <sup>27</sup>
- 10. Marketing Plan** <sup>29</sup>
- 11. Roadmap** <sup>31</sup>
- 12. Our Team** <sup>32</sup>

# Executive Summary

STAG3 is a community-based social media app that enables its users to reach a worldwide audience with their curated postings. Where existing social media platforms fail to present user content to a vast target group, the Unique Selling Point of STAG3 is a central stage that enables worldwide visibility. This is done through showcasing the same posting synchronized and simultaneous on all mobile devices worldwide.

The business model of STAG3 is based on social media advertising. Native ads are placed between user postings and due to the rise in population and growing accessibility to mobile phones it is expected that the mobile market as well as the app market will generate high future cash flows.

STAG3 will address mainly the Gen Z – an age group born between 1994 and 2010. In 2018, 45% of the Gen-Z, also called the social media natives, were constantly online, compared with 24% in 2014 and 2015. They focus heavily on self-portrayal of the personal profile.

STAG3 will conduct an Initial DEX Offering (IDO) in start-2022. STAG3 main funding goal is set at 500,000 BUSD. The total token supply is set at 22,500,000. The funds from the Token Sale will be used for product development, marketing, legal and administration.

The founding team, consisting of Gawan, Marian and Fabian, has developed several renowned apps and has extensive experience in the crypto sector.

# Preface

“Social acceptance is a fundamental human need that is active in most contexts regardless of conscious awareness” (see Baumeister and Leary 1995, The Need to Belong). In today’s interconnected world, social media is a major channel of communication and became an important part of daily life – an always-on portal to our real-time world.

Media channels such as Facebook, Twitter or YouTube are already used by a third of the world’s population. At least every second person communicates more often online than in real life. Sharing, connecting and engaging with social media content – our brains are wired to connect.

A sizeable amount of social media users upload their private photos or videos to social platforms. It has been shown that people share because they like the feeling of having others comment on and engage with their content. Receiving likes releases a hormone called dopamine – a chemical that is associated with pleasure, satisfaction and happiness. Thus, dopamine-driven feedback loops in combination with the ease of communicating to a vast audience and receiving instant feedback prospers the online sharing culture.

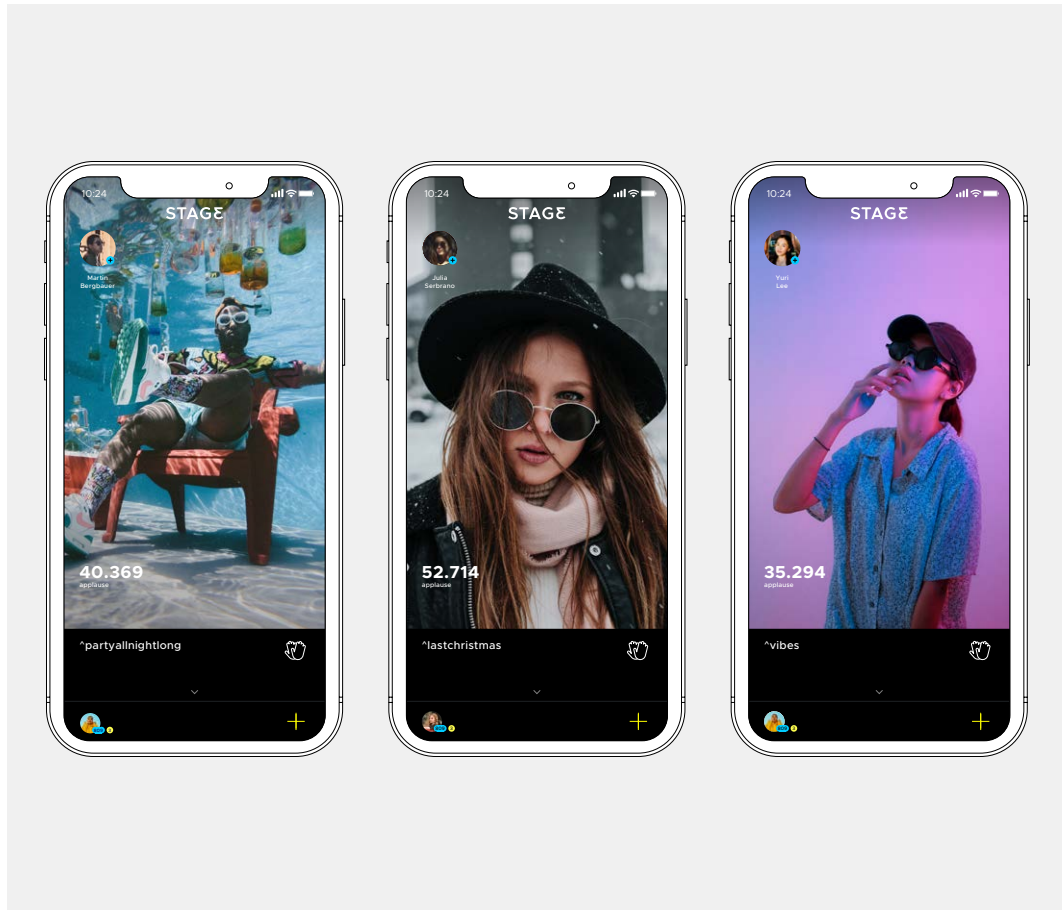
However, all existing social media platforms are limited in reaching a vast audience. With cleverly invented hashtags the protagonist can increase his radius of visibility – but only a finite viewer will ever see the post. The solution is a world stage: A stage that exclusively spotlights your posting for a short period to a worldwide audience.

# Our Vision

We are creating a social media platform that showcases curated postings to a worldwide multifarious audience. The core idea is a single stage that presents one posting simultaneously and for a short duration to all mobile devices. Thereby the contributions of our users reach an unprecedented audience – unfiltered and intercultural. This colourful variety of contributions makes the stage vivid and diversified and gives the audience a glimpse into the exciting and heterogeneous world.

# The App

STAG3 is a community-based application created with the idea to achieve worldwide visibility for curated postings. The app's centrepiece is the Stage. This Stage is synchronized on all devices, all around the world at any time. In other words, the audience (= every user who views the Stage) sees the same posting contemporaneously. The postings are generated by the Stagers (= users who contribute their content to the Stage).

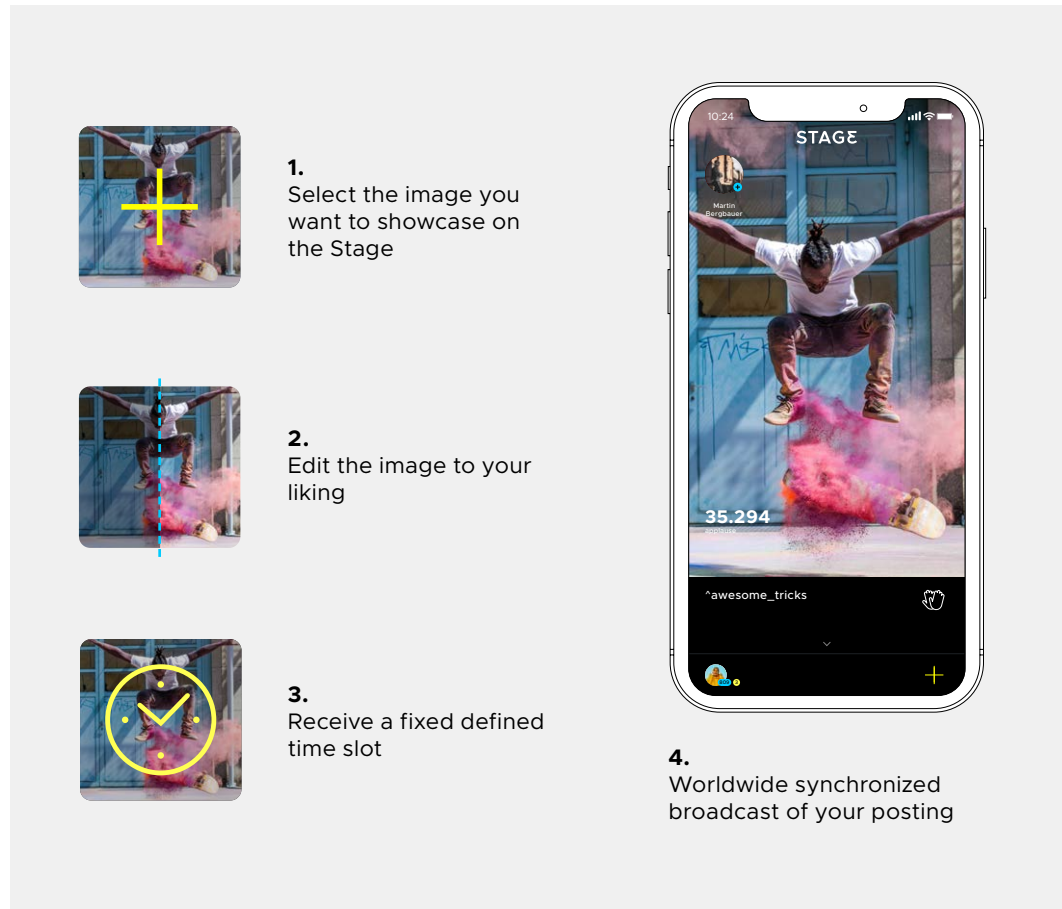


Graphic: Impressions of the Stage

The activity of uploading a posting has been broken down to the following steps: The Stagers select their favourite image and edit it according to their preferences. After the posting is uploaded, the Stagers receive a defined time slot when their posting will be showcased on the Stage. The posts are presented chronologically.



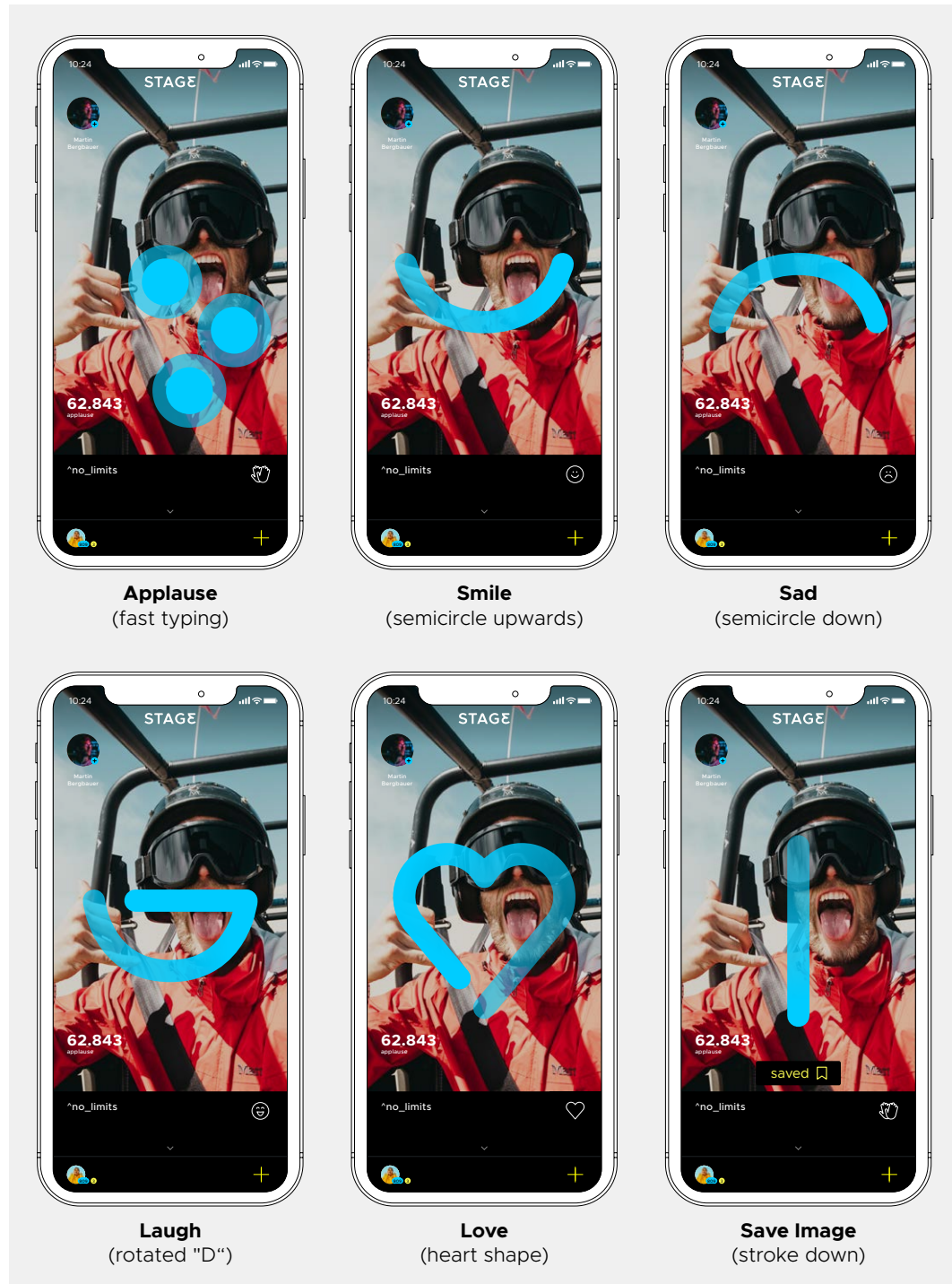
## 04. The App



Graphic: Uploading a post to the Stage

Every posting is displayed on the Stage for exactly 3 seconds to guarantee variety and entertainment. During this time frame the audience can directly give feedback to the Stager by drawing their emotions on the posting. Applauding is translated with a quick tip gesture. A happy, laughing, crying or heart emoticon can be painted with simple line sequences. A simple down stroke saves the posting in the user's library.

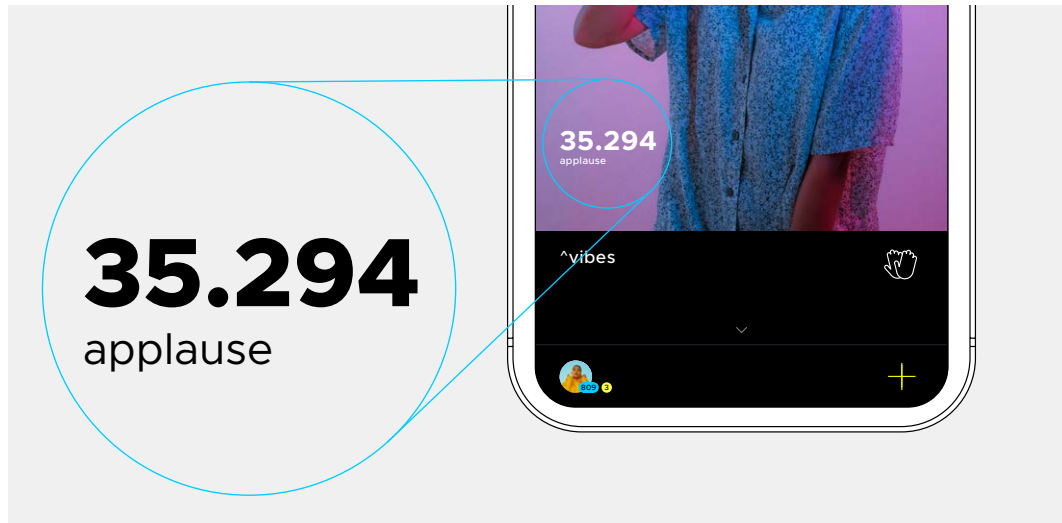
## 04. The App



Graphic: Overview of emoticons

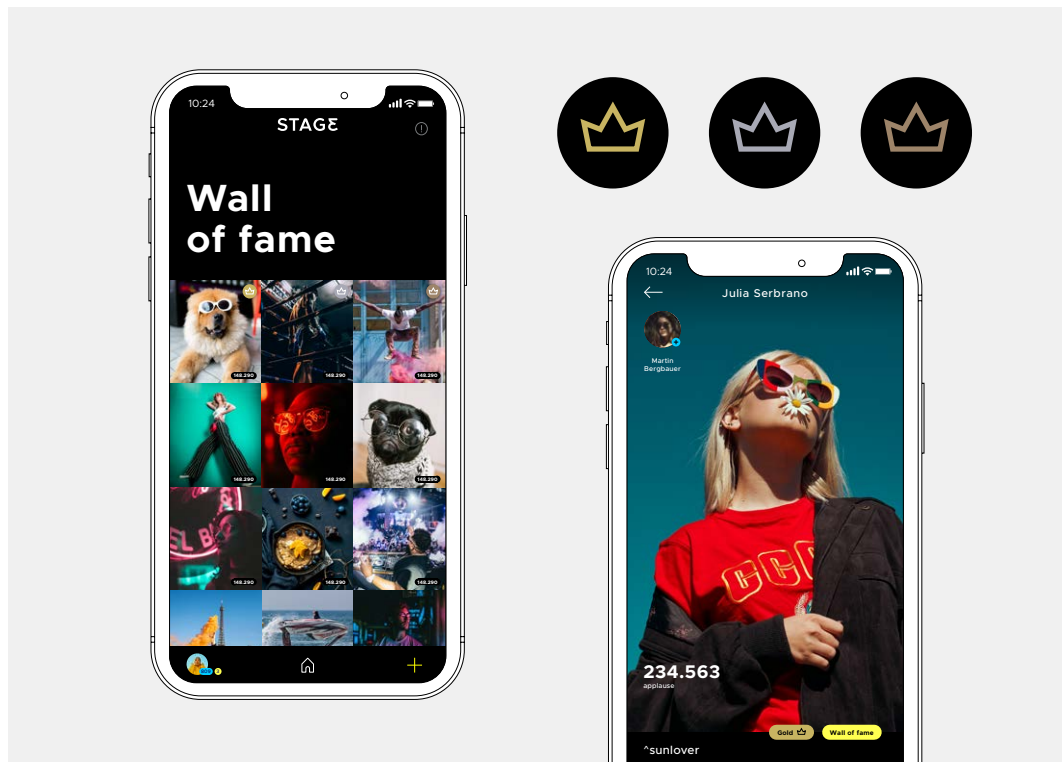
All interactions trigger Applause points (= numeric value cumulated from live feedback from the audience on the posting). These points are placed prominently on the Stage. Through this gamification approach there will be an incentive to create high-quality postings among the Stagers.

04. The App



Graphic: Applause points

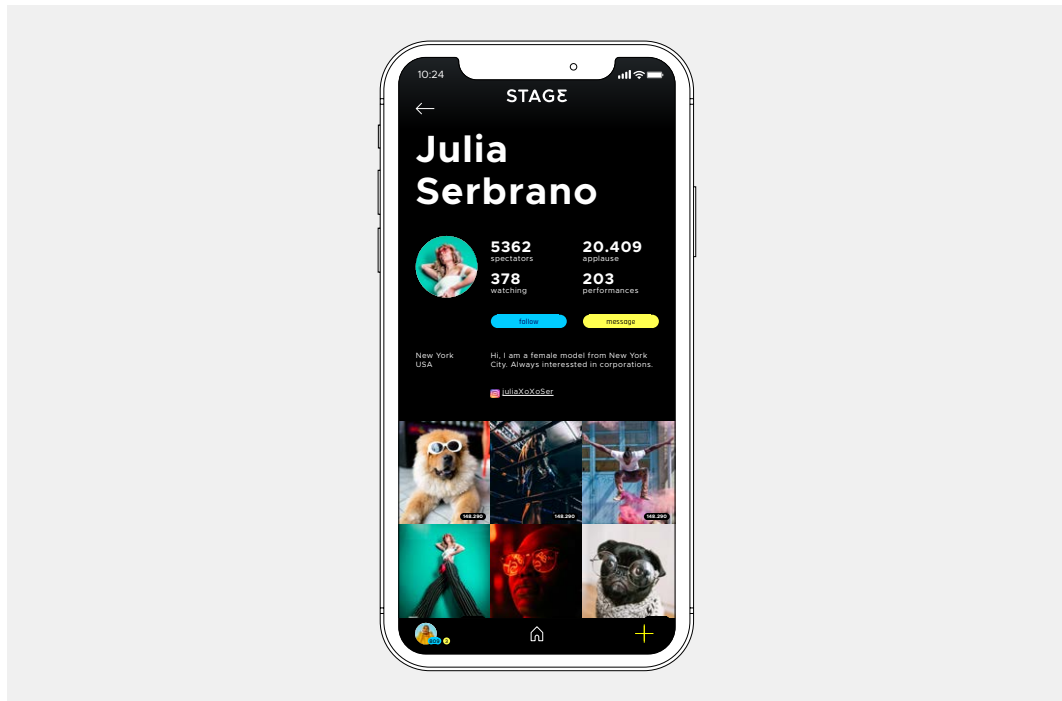
Postings with above-average Applause points will be placed on the Wall of Fame (= collection of postings with the highest Applause points) for a maximum duration of 24 hours. In this section the 100 best-rated postings are displayed and can be viewed by the users at any time. Stagers who made it into the top three will receive a permanent Crown icon on their profile picture. With this reward system we want to intensify the intrinsic motivation (e.g. socializing an achievement) and extrinsic motivation (e.g. status and recognition).



Graphic: Wall of Fame and Crown icons

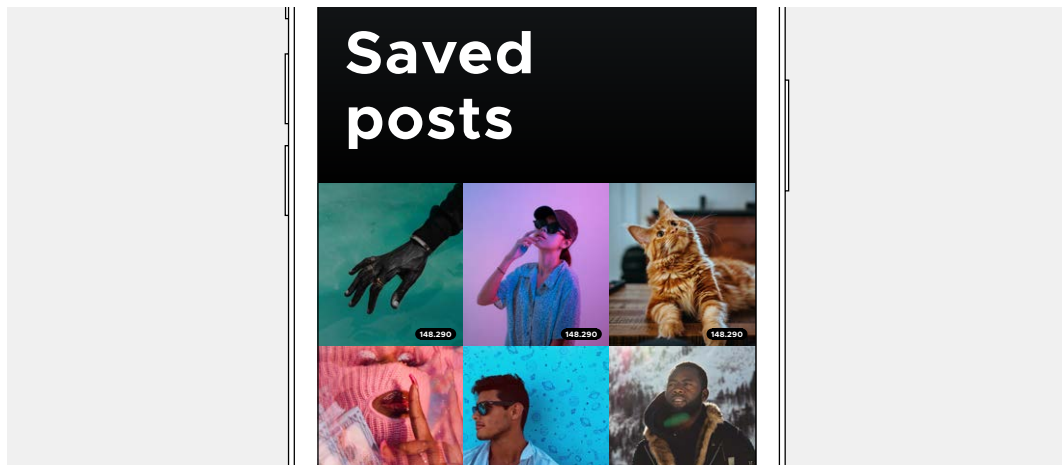
#### 04. The App

In addition to the Stage and Wall of Fame screens, the User Profile is a central key screen. Next to the user name, origin and a short bio about the user, 4 figures are prominently displayed: Follower (= users following the user), Following (= users the user is following), number of cumulative postings and the cumulated Applause points the user has gathered. Furthermore, the users can be contacted via direct messaging or followed. Users also have the option of promoting their other social media channels. All postings of the user are displayed on the profile. These pictures can be accessed at any time.



Graphic: User Profile

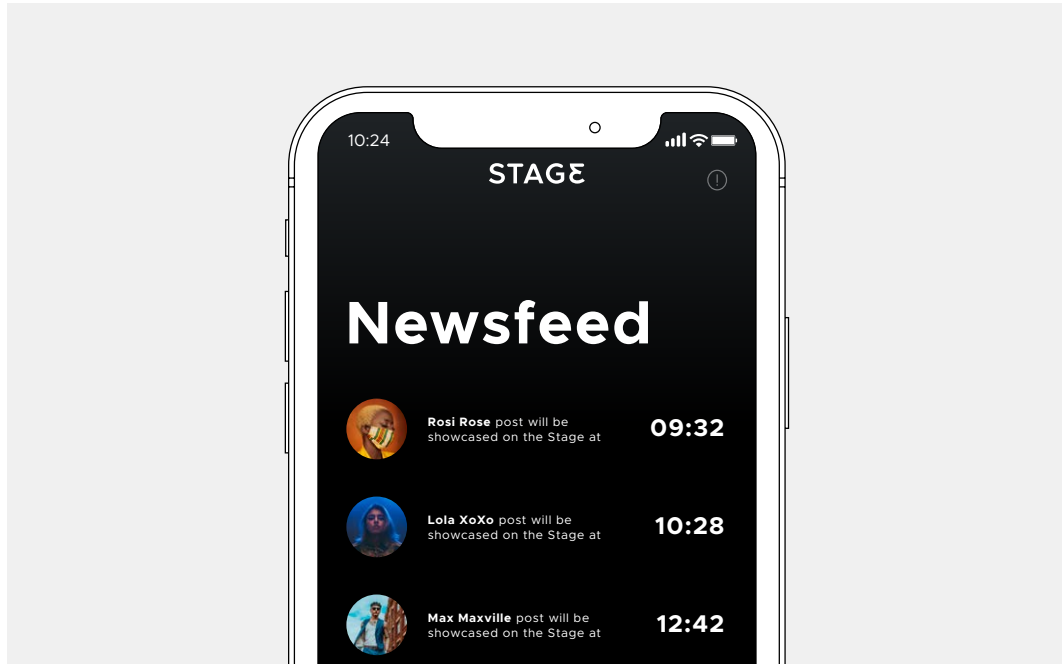
Another area in the app is a personalized Library. Here the users can view their favourite postings seen on the Stage, Wall of Fame or on other Users Profiles.



Graphic: Personalized Library

#### 04. The App

Another key screen is the Newsfeed. The Newsfeed is reached via swipe down on the Wall of Fame screen. This page covers three essential information. First, users can see at a glance when his posting gets showcased on the Stage. Second, the users will be informed about the postings of followed Stagers. Third and last, exciting new developments on the Wall of Fame will be summarized and displayed as short messages.



Graphic: Personalized Newsfeed

# Technology Overview

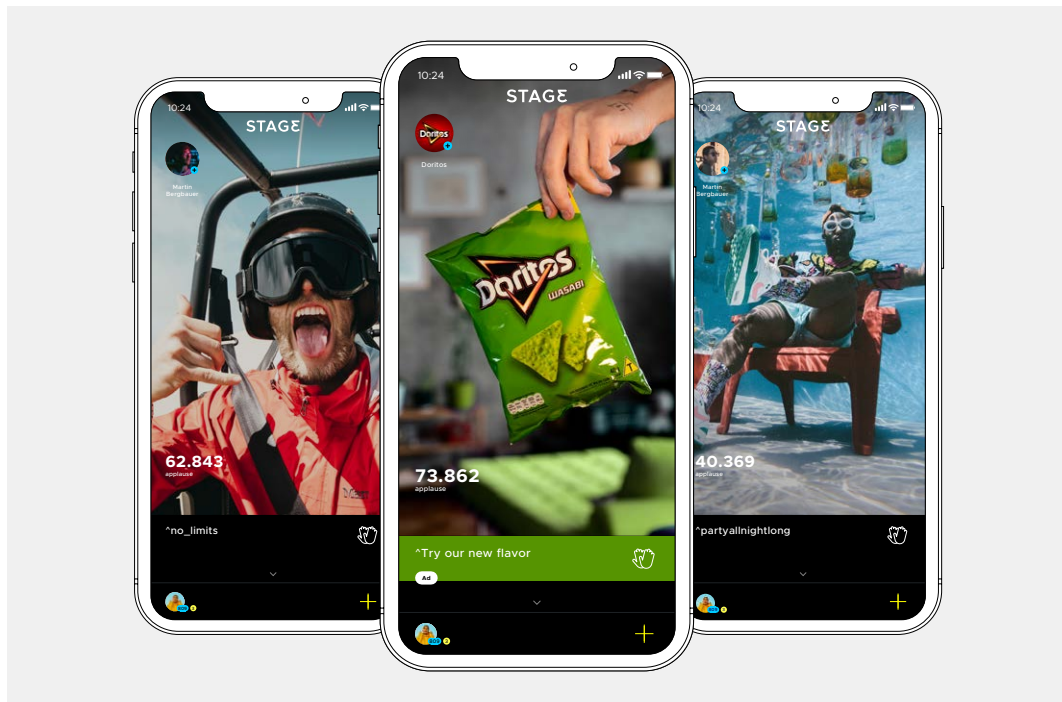
STAG3 will be designed and developed specifically for the operating systems of the respective device, e.g. Android and iOS. Thereby, an optimal performance and the highest possible user experience is guaranteed. The greatest challenge in technological development will be the Stage which is subject to near real time updates and synchronisation.

With the help of a geo-distributed architecture, the postings are transferred to replica servers and content delivery networks to ensure a satisfying user experience with low latency of the dynamic user content (e.g. postings). If a user opens the app, a request routing system determines which replica server is best suited for delivering the data. Similarly, all interactions with the posting (e.g. feedback via applause points or emoticons) will be transmitted to the nearest replica server. The requests are exchanged and synchronised between the replica servers constantly.

Therefore a sufficient performance is ensured in order for new content to be delivered and synchronised swiftly. Postings will always be available and up-to-date, even when the network load is at peak.

# Revenue Stream

STAG3's business model is initially based on social media advertising. Advertising spaces are sold to advertisers at fixed time intervals on the Stage. In other words, approximately every 2 minutes a native ad is placed between the postings for three seconds. Thus, the Audience consumes the advertisement simultaneously.



Graphic: Native ad

Advertisers are usually willing to pay more for Native Ads, as they resemble the postings from the stage community in form and design and are embedded in such a way that the user hardly notices the difference.

## 06. Revenue Stream

An exemplary calculation based on the assumption that a) 2,500 users are actively watching the Stage and b) the CPM (Cost per Mille) is set at a feasible amount of 1 USD (= an advertiser pays 1 USD to reach 1,000 users with his ad on the Stage).

Active users per minute	2,500
Consumed ad per minute per user	0.5 (1 ad every 2 minutes)
Consumed ad per minute for all active users	1,250
Native ads cumulated per hour	75,000 (1,250 x 60 minutes)
CPM (Cost Per Mille)	1 USD
Revenue per hour	75 USD (75,000 / 1,000)
Revenue per day	1,800 USD (75 USD x 24)
Revenue per month	54,000 USD (1,800 USD x 30)

The exemplary calculation clearly demonstrates the scalability of STAG3. However, it is essential to focus on the main lever: the user base. Increasing the user base will automatically lead to an increase of advertisers. In other words, the more active users STAG3 has, the more attractive it becomes for advertisers, as this group is influenced by bilateral, indirect network effects.



# The Market

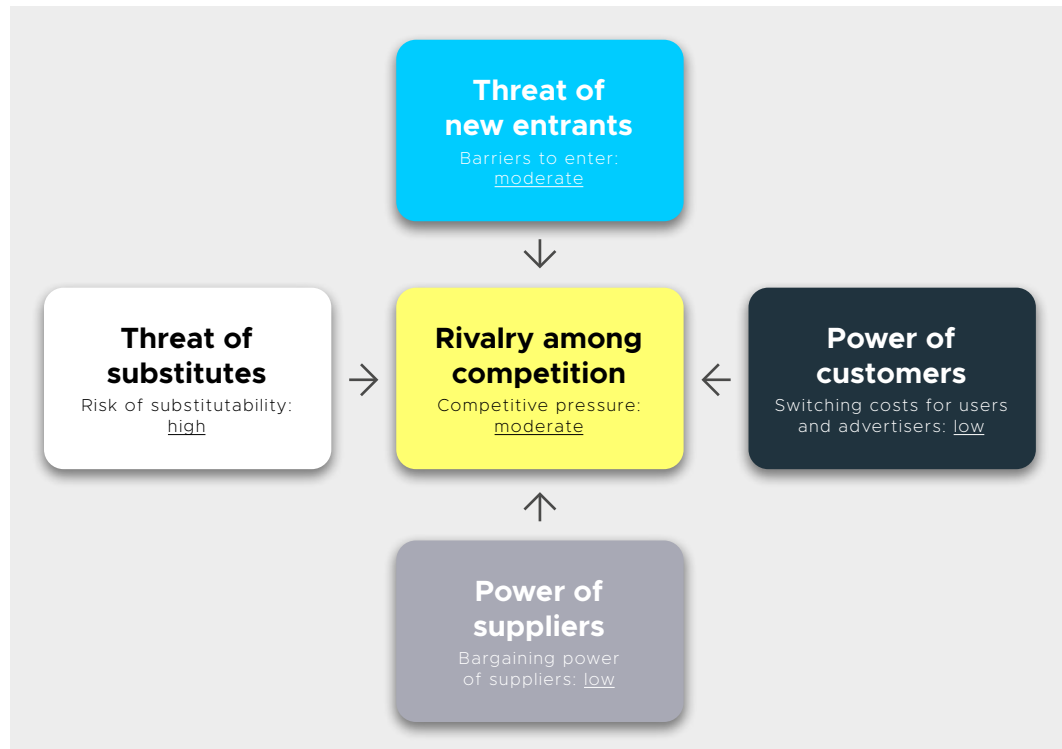
STAG3 will operate as an app in the mobile market and will be available on all digital distribution platforms for mobile apps. With the rise in population and growing accessibility to mobile phones, the mobile market as well as the app market is constantly growing. Since 2019 3.26 billion people are accessing social media via mobile devices – an increase of more than 10% over the previous year. Furthermore, the time spent on smartphones increased in 2018 to an average of 3 hours and 35 minutes per day – that is an increase by 11 minutes compared to the previous year. Particularly interesting is the fact that 90% of the time is spent in apps. In the USA smartphone users spent most of their time with digital audio apps with approximately 50 minutes per day. Social media apps come in second with about 40 minutes consumption time per day.

Another interesting shift can be observed in the usage behaviour between desktop and mobile devices. The time spent on tablets and smartphones has by far bypassed the time spent on computers – the former accounts for 74% of the total consumption time, whereas the latter only accounts for 26% of the time spent in the digital environment. Hence, the revenue of the mobile app market is increasing constantly. In 2020, mobile apps are projected to generate 188.9 billion U.S. dollars in revenues via app stores and in-app advertising. That is an increase of 200% compared to the app revenue in year 2016. Further, it is expected that the social media market will reach a total value of nearly \$75 billion by 2022.

# Industry Analysis

The global social media industry can be separated into two business models. On the one hand there is the Business-to-Business industry with the online advertising market. On the other hand there is the Business-to-Customers industry with the social networking market. The former (online advertising) will be the company's primary source of revenue. Providing creative and innovative social media services will generate user growth and traction and thus increase sales through online advertising.

In the following both business models will be analysed with the Industry Structure Analysis by Michael Porter. The analysis reveals external factors that influence the companies' industry environment. The five components of the analysis method are rivalry among competition, threat of new entrants, power of customers, threat of substitutes and power of suppliers.



Graphic: Porter Five Forces applied to the STAG3 market

## 1. Rivalry among competition

The market can be broken down into a few big social media platforms. Giants like Facebook, Instagram or YouTube are used by billions of users every day and offer the same services to a large extend: create and share content in various shapes to a wide network. In return, online display advertising is placed in the users feed. However, the future of the social media market is a niche. The major social media platforms have abused the trust of their users by selling personal data to advertisers. “The new social” will not target

## 07.1 Industry Analysis

the majority anymore. New social media platforms will connect people with similar interests and provide a more personal experience. From this it can be concluded that competition is present, however STAG3 belongs to a new wave of social media, providing curated experiences and protecting personal information from abuse.

### **2. Threat of new entrants**

The social media market is characterized by low barriers to entry. Websites and apps can be created efficiently and inexpensively. Further, the market exhibits a low buyer loyalty and innovative digital solutions can be copied without much effort by established players. However, companies must make a high investment in marketing and brand building activities to gain traction. It can be concluded that market entry barriers exist to a certain extent.

### **3. Power of customers**

The bargaining power of users and advertisers is immense. For users the switching costs are relatively low, making it effortless for them to migrate to alternative social media platforms. Recent numbers show that Facebook, Twitter and Snapchat experience a declining user base since 2017. Especially the younger generation of social media users is offered a wide range of heterogeneous social media applications. In conclusion, the switching cost are relatively low. A similar picture emerges for advertisers. If the advertising costs are set too high or the target group has migrated to another social media platform, the advertisers will move from one service to another.

### **4. Power of suppliers**

Providers of servers, software, office equipment, technology etc. are suppliers for STAG3. Even if there is a dependency on the suppliers, in most cases the offers can be replaced without much effort. Therefore suppliers have a weak bargaining power.

### **5. Power of substitutions**

The major social media platforms do not differentiate themselves too much in their core services. In the past, the big players have differed in their unique selling point (e.g. job posting on LinkedIn or messaging on Facebook), but the digital differentiator is becoming more and more blurred, as social media companies copy proven digital features from their competitors. Therefore, the constant threat of substitution requires companies to remain innovative by developing engaging formats to improve customer retention. It can be derived that the power of substitution is relatively high on the social media market.

# Competitive Analysis

The most used social media platforms display a significant number of active users and strong user engagement. In order to reach the entire world population, these services provide several language settings and enable family, friends and acquaintances to connect across geographical, political or economic borders. The biggest players in the social network market originate from the United States. However, services such as VK from Russia or social media platforms such as Qzone and Renren from China are gaining popularity in their region due to local context and content.

The primary goal of social media platforms is to expand the user base – this is their currency to do business. Platforms such as Facebook are highly focused on the exchange between friends and relatives. On a regular basis they introduce new functionalities like tag features or social games to foster online interaction. Tumblr or Twitter can be described as microblogs and enable fast and far-reaching communication. Other social networks such as Instagram or TikTok focus on entertainment.

Next, the largest social media platforms will be analyzed. These networks are in direct and indirect competition to STAG3. Direct competitions are, for example Instagram or TikTok. Indirect competitors are, for example YouTube or Facebook. Direct and indirect competitors compete for the same market to satisfy the same customer need.

## 1. Facebook

Facebook dominates the social media landscape since its inception and continues to evolve to meet the needs of its users. With over 2.45 billion active users per month, Facebook remains the most widely used social network. Nearly 1.5 billion of these users check their profile daily and over 1 billion users use the Messenger service to interact with family and friends. The platform is used more by men (57%) than by women (43%). However, Facebook is facing a major challenge: The growth of Facebook usage figures is slowing down as younger users switch to other social media platforms like Instagram or TikTok.

## 2. Instagram

No other social media platforms has such a high interaction rate. Since its launch in 2010, the Facebook-owned photo sharing app has expanded both in terms of features and user base. Instagram focuses on lifestyle content with beautiful staged pictures. Over 1 billion people use Instagram every month. The stories feature is used by 500 million users daily. Unlike Facebook, Instagram appeals to a much younger audience with its straightforward and photo-centric design. The gender mix on Instagram is almost even, with 52% female and 48% male user.

### 3. YouTube

YouTube – an online video-sharing platform – is the second most clicked website in the world. The service was founded in 2005 and is a subsidiary of Google since 2006. Users can view, rate, comment on and upload video clips free of charge in the portal. YouTube has over 2 billion active users every month. Interestingly, 70% of YouTube views come from mobile devices. 23% of YouTube users are between 25 and 34 years old and over 50% of the user group are female. 37% of the Millennials (between 18 – 34 years old) binge-watch YouTube every day. Furthermore, 70% of the consumed content on YouTube is determined by recommendation algorithms.

### 4. Twitter

Twitter is a social media platform for news, entertainment, sports, politics and more. Twitter differs from other social media networks in its strong emphasis on real-time information. Twitter displays 330 million users and is incredibly popular within its user base. The service is most popular with people in their 20s. Unlike Facebook, women and men use Twitter almost equally.

### 5. Snapchat

Snapchat is a popular messaging application among children and young people. Pictures and videos can be exchanged, which disappear after viewing. The app has approximately 249 million active users every day, the majority of whom are between 15 and 25 years old. About 61% of Snapchat users are female.

### 6. TikTok

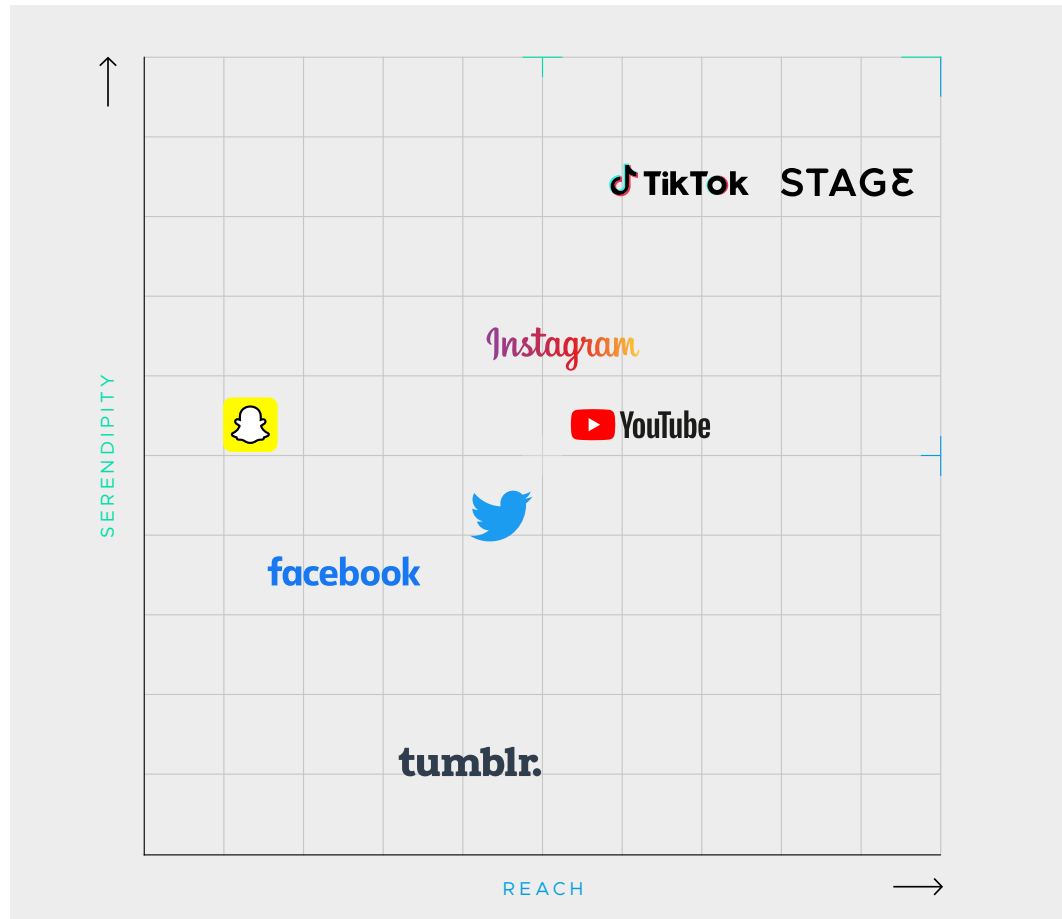
TikTok was first released as Douyin in China in 2016. Following the acquisition of Musical.ly by Bytedance – the parent company of TikTok – the social media app achieved a worldwide breakthrough. Short entertaining videos can be produced in little effort and be shared with the TikTok community. In recent years, TikTok has grown in popularity, surpassing Facebook, Instagram, YouTube and Snapchat in monthly App Store installations. The social media app has reached 800 million active users in over 150 countries. The majority of users (41%) are between 16 and 24 years old. And unlike Instagram or Snapchat, the app has more male users (55.6%) than female users (44.4%).

### 7. Tumblr

Tumblr is a mix between Twitter and Wordpress. It is a blogging platform that allows users to publish text, images, chat logs, links, video as well as audio files in a blog. By mid-2019, Tumblr had 472 million registered accounts. At the same time, the website had over 350 million unique visitors worldwide. This was a relatively large decrease in visitors compared to 2018 – Tumblr decided to ban adult content on its platform. The majority of users (43%) are between 18 and 24 years old. Women and men use Tumblr almost equally.

## 07.2 Competitive Analysis

The following matrix compares the above mentioned social media platforms with STAG3 in terms of media reach and serendipity. Media reach refers to the proportion of people in the population who have or had contact with a specific posting at a particular point in time in the STAG3 ecosystem. Serendipity describes "happy coincidence" in the narrower sense. In a broader sense, it refers to a coincidental observation of something not originally wanted which proves to be a new and surprising discovery.



Graphic: Comparison of the social media players

The Stage – the Unique Selling Point of STAG3 – enables worldwide reachability for every single posting. In other words, the postings are presented to all active STAG3 users simultaneously. By definition, this enables maximum visibility. This feature fundamentally differs from the social media basic function. For example, Instagram, Facebook and TikTok allow the user to navigate through several postings at the same time – a worldwide visibility for a single posting thus can not be achieved.

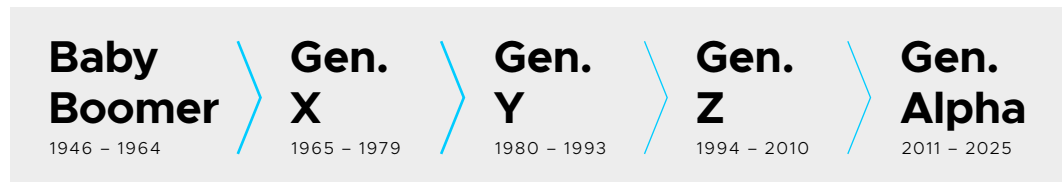
Further, intelligent algorithms pre-select the postings on established social media platforms – a tailor-made curation takes place. The presented content is therefore not surprising, it is more or less predictable. STAG3 addresses exactly at this point: Unintentionally finding valuable and interesting postings. The Stage feed is determined by the international STAG3 audience.

### 07.3 Target Group Analysis

Always unfiltered and intercultural – this colourful diversity of contributions makes the Stage lively and diversified and gives the audience a glimpse into our exciting and heterogeneous world.

## Target Group Analysis

Social media has become an indispensable instrument for socializing and sharing content with family, friends and foreigners and the number of users will increase year by year. STAG3 will address mainly the Gen Z – an age group born between the mid-1990s to the early 2000s.



Graphic: Generation classification

Gen Z, also called the the social media natives, is a generation that grew up with digital technologies. The Internet and smartphones are an integral part of their lives – at work and at home. They don't distinct between virtual and real, the exchange with friends and followers takes place continuously. In 2018, 45% of the Gen Z were constantly online, compared with 24% in 2014. This Generation watches less cable TV, admires streamers and consumes media preferably through “binging”. Compared to previous generations, their attention span is shorter due to the shot-form flow of information.

Social media natives focus heavily on self-portrayal. They present themselves online only from their best side: styled, experienced, successful and beautiful. However, the digital self-portrayal often stands in contrast to the real “self” of the Gen Z. Furthermore, this generation presents itself surprisingly homogeneous. The people in this age group have similar dreams and beauty ideals. Facebook and Twitter are primitive platforms for this generation.

# Financial Plan

STAG3 is financed by the sale of our token. Thereby all costs for product development and marketing are covered. We reserve the right to carry out a further round of financing if necessary. A maximum of 5,000,000 tokens are sold in the Public Token Sale, with a price offererd at 0.1 BUSD per token. In total, this corresponds to a value of USD 500,000. To reinforce project success and to ensure the commercialization of STAG3, the founding team will work hard to achieve a successful Public Token Sale.

## Token economics

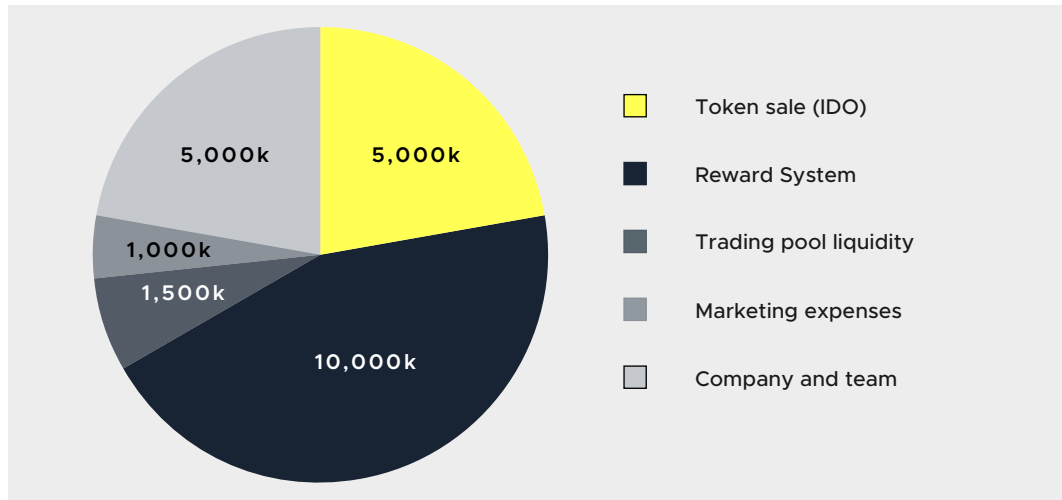
Token type	BEP-20
Token name	ST3
Token Sale	5,000,000 ST3
Marketing expenses	1,500,000 ST3
Rewards & benefits	10,000,000 ST3
DEX trading pool liquidity	1,000,000 ST3
Company and team allocation	5,000,000 ST3
Total supply	22,500,000 ST3



08. Financial Plan

**Token Issuance**

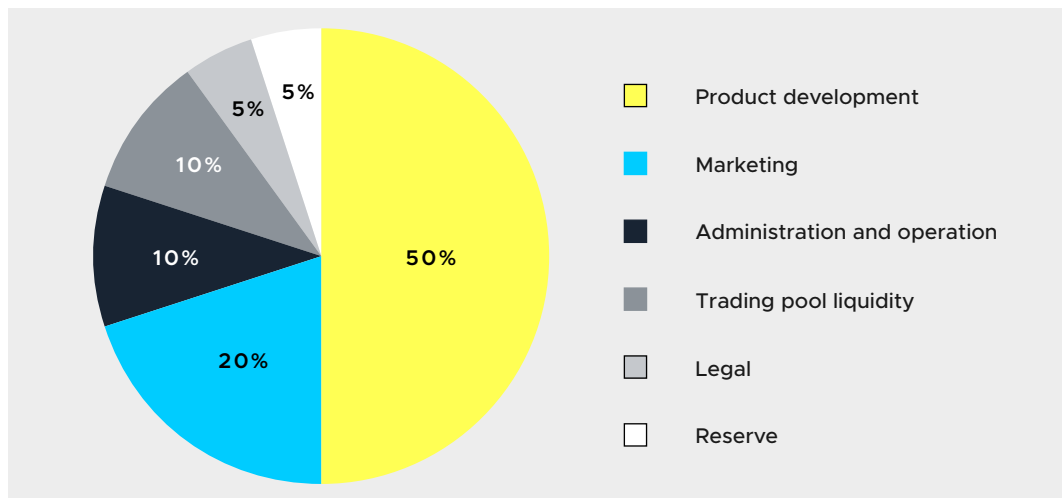
Our token is called ST3-Token. It is an BEP-20 token and is based on the Binance Smart Chain. The total token supply is set at 22,500,000. Of this amount, 5,000,000 ST3-Tokens are used for the Token Sale. 10,000,000 tokens are used to reward and encourage early investors and successful users of STAG3 – read more about our reward program on page 29. 5,000,000 tokens will be held in the company and in the STAG3 team – these will not be distributed on the market for at least half a year after the Initial Token Sale.



Graphic: Token Issuance

**Budget Allocation**

The funds from the token sale will be divided into essential areas for the development of the app. The following pie chart illustrates how the proceeds will be allocated.



Graphic: Budget allocation overview

## 09. Token Utility

### **Product Development**

In order to build a state-of-the-art social media app that meets the demands of the market, 50% of the financing is allocated to product development. In addition to development costs (e.g. front-end, back-end and system architecture) this budget also covers employee costs.

### **Marketing**

20% of the financing will be invested in marketing activities. STAG3 will work closely with influencers to achieve high market awareness as quickly as possible. In addition, STAG3 will place advertisements on well-known social media platforms to reach the critical mass of active users. Part of the marketing expenses is allocated for listing the ST3 token on crypto exchanges and possible listing fees.

### **DEX trading pool liquidity**

20% of the proceeds from the token sale will go into our trading pool on a decentralized exchange (DEX) along with 1,000,000 ST3 tokens as liquidity.

### **Administration and Operation**

STAG3 will be a lean, cost-effective start-up. However, to compete with large social media companies, the project will require resources for accounting and administration.

### **Legal**

A central challenge will be the legal protection in different countries. STAG3 will work closely with specialized legal firms to protect itself from possible charges of copyright infringement or offensive content. The whole STAG3 team will do its best to categorically exclude such incidents in advance.

### **Reserves**

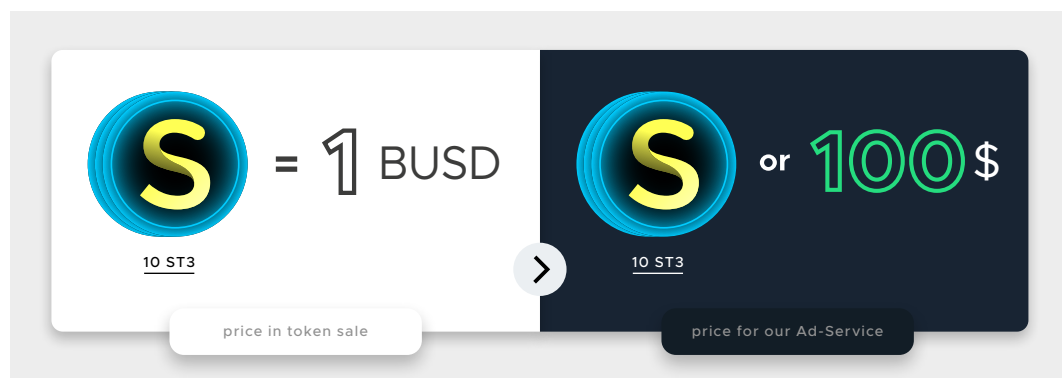
In order to cover unexpected expenses and to be liquid at all times, a small amount of funding is set aside.

# Token Utility

## Purchase advertising space

To give the ST3-Token a long-lasting value, it is integrated into the STAG3 ecosystem. It can be used to purchase advertising space or preferred posting time slots on the stage. Once STAG3 has exceeded the critical amount of users, advertisers can purchase fixed advertising space either by common currencies or ST3-Tokens. However, in order to make the ST3-Token attractive for investors and advertisers, a generous discount is offered on our service in the form of our token selling price. With the amount of 10 ST3-Token, advertisers can purchase ad impressions in worth of 100 USD. This is a hundredfold increase in value. In the Token Sale one ST3-Token is issued for 0.1 BUSD.

All tokens redeemed for advertising space are burned, thus reducing the supply.



Graphic: Price for token and advertising space

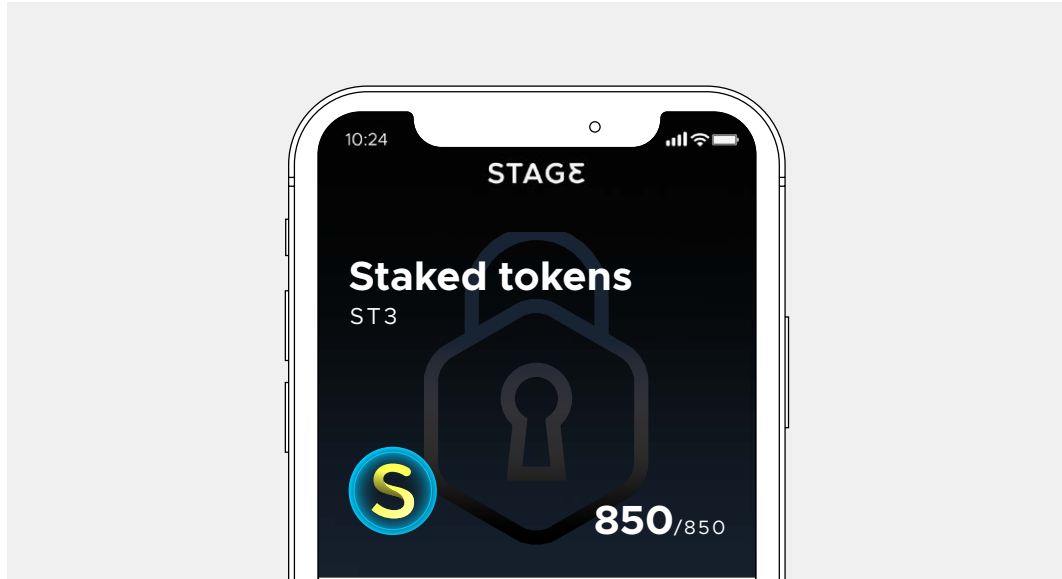
## Purchase Time Slots

STAG3 users have the possibility to purchase preferred time windows for their postings with ST3-Tokens. By default, postings are placed in the queue in order. Therefore, it may happen that postings are presented on the stage at times that are not convenient for the user. For example, for a small number of ST3-Tokens, an influencer could determine the preferred time slot for his posting.

## 10. Marketing Plan

### Staking

In addition to the possibility to redeem the ST3-Token in the app ecosystem, we offer another use of the token – the so-called Cold Staking. A certain amount of ST3-Tokens can be staked in the app for a certain period of time. As a reward the user receives exclusive features in the STAG3 app. Features are, for example, the selection of the preferred time slot for one's own posting or obtaining a unique visual tag for the profile picture.



Graphic: Staked ST3-Tokens

# Marketing Plan

Over the last years the app market has become drastically more competitive. For STAG3 a comprehensive app launch strategy is crucial to reach the critical mass of active users and to fill the Stage with inspiring and diversified content. Therefore, our marketing plan plays an essential role in gaining exposure and acquiring loyal users who will repeat engagement.

## Rewards

For the official launch of STAG3, there will be a large distribution of 10,000,000 ST3 tokens as rewards in the first few days.

This marketing measure is intended to generate a lot of attention for STAG3 and to create an incentive for a successful participation.

The condition for the rewards is a certain amount of ST3 tokens that are staked in the app. Afterwards, contributions with high positive user feedback are rewarded with generous rewards. Recruiting new users who also successfully participate with their own contributions on STAG3 will be additionally rewarded.

Early investors can prepare for this promotion at an early stage and benefit significantly from it.

## STAG3 will utilize a threefold marketing strategy.

First, with an outreach initiative influencers, bloggers and industry leaders will be contacted before and after the launch date and provided with press kits. These groups of people are commissioned to authentically review STAG3 and to share their opinion with their audience. It has been found that 60% of consumers are influenced by peers. Especially millennials prefer endorsements by non-celebrity bloggers. As an incentive for influencers to actively use STAG3 as a communication platform in the early phase, we offer exclusive benefits to so-called "early birds". The benefits include among others increased visibility in the app by defining preferred time slots for their own postings.

Second, with the App Store Optimization (ASO) the visibility in the app stores will be maximized. It has been stated, that 65% of the apps are discovered by the search tool directly. Therefore, it is crucial to rank STAG3 in the search

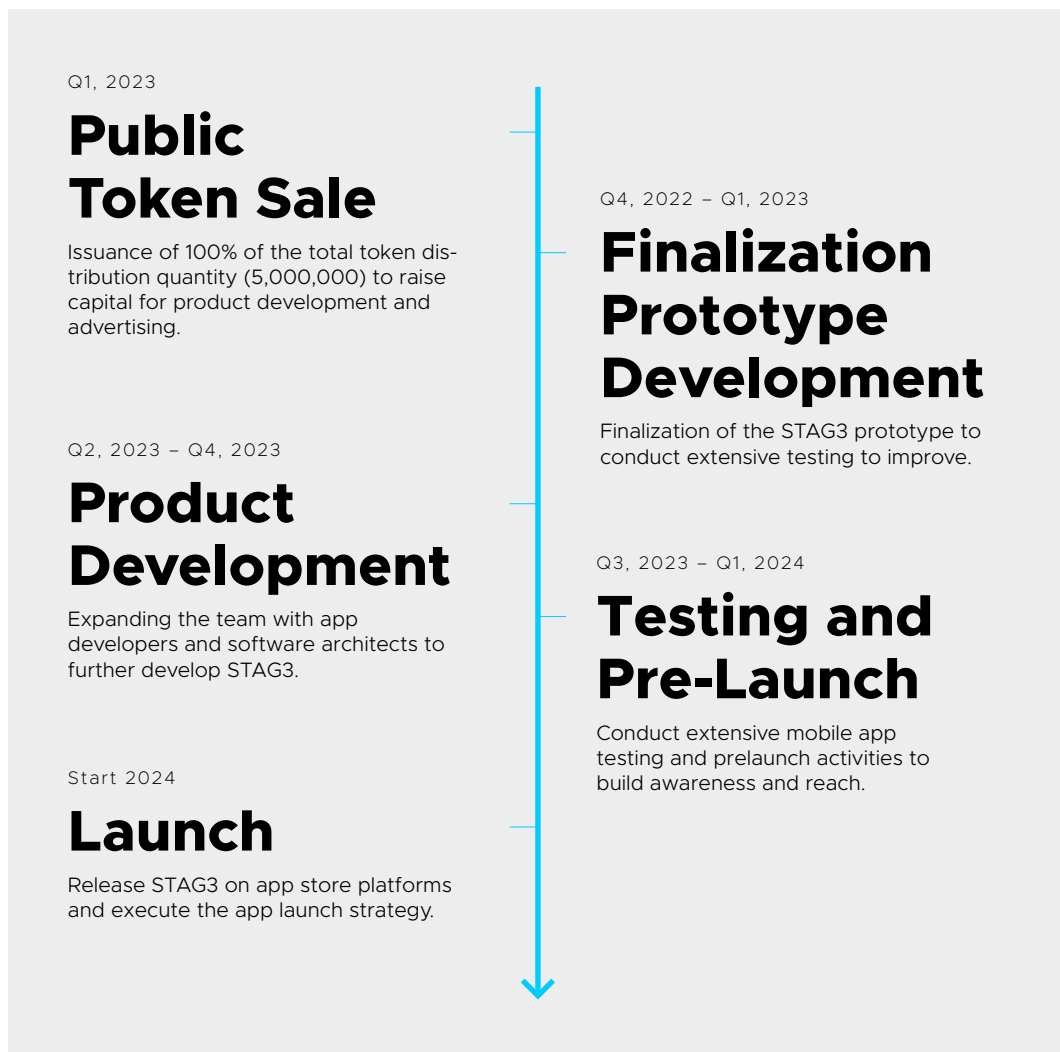
## 12. Team and Supporters

results as high as possible to drive organic downloads. This can be achieved by optimizing on-metadata factors like product name, descriptions, category and keywords and off-metadata factors like volume and speed of installs as well as ratings and reviews.

Third, with Paid Ads STAG3 can target a vast user base with online advertising. During the app launch this marketing tool will help STAG3 to build initial awareness and to convert prospects to loyal users.

# Roadmap

STAG3 has been in development since the beginning of 2020. Together with entrepreneurs, crypto experts and app developers, the STAG3 idea is being further conceptualised. In total, there are 5 essential milestones, which are briefly outlined in the graphic below.



Graphic: Key milestones in the development process

# Our team



## Gawan Langer

Co-Founder, CEO, Visionary & Creative Director

I think big and act with passion. As a senior designer in Germany's leading brand agency, I've worked on the visual identity of big brands like Deutsche Bahn, Mercedes-Benz and Continental. On my own, I have released several mobile games. One of them is the social game Memo – Double Trouble. It is my ambition to make STAG3 a serious player on the worldwide social media scene.



## Fabian C. Ellersiek

Co-Founder, CFO, Strategic Business Development

Besides working as a brand consultant for international clients, such as Mercedes-Benz and Lufthansa, I consult and work hand in hand with entrepreneurs to realize their visionary ideas.

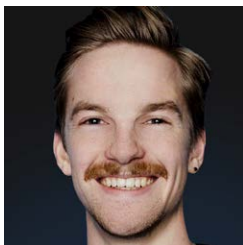
I got my start-up mentality from my first app SonicTonic which successfully launched in 2016 and received its first international price one year later. 2018 I graduated from the University Justig-Liebig-University, becoming an expert in the field of new venture funding. The research results of my master thesis in the field of new venture failure were presented at several academic conferences and have since been further explored as a new research area.



## Marian Mertes

Co-Founder, CMO, Strategic Business Development

Since entering the crypto industry, I have developed a high level of understanding of how the crypto/blockchain market works. With a great focus on new innovative solutions in this emerging market, I am constantly in dialogue with players in this field.



## David Knußmann

Co-Founder, CTO, Software Engineer



## Tim Ellersiek

Senior Software Engineer



## Adrian Leitz

Manager IT - Advisory / Audit



## Simon Thol

Lawyer



A large, dark blue, stylized logo consisting of a thick horizontal bar at the top, a large 'C' shape below it, and a vertical bar on the right side, all overlapping to form a monogram-like structure.

# STAGΞ

visit us at

**[stag3.app](https://stag3.app)**

contact us at

**[contact@stag3.app](mailto:contact@stag3.app)**