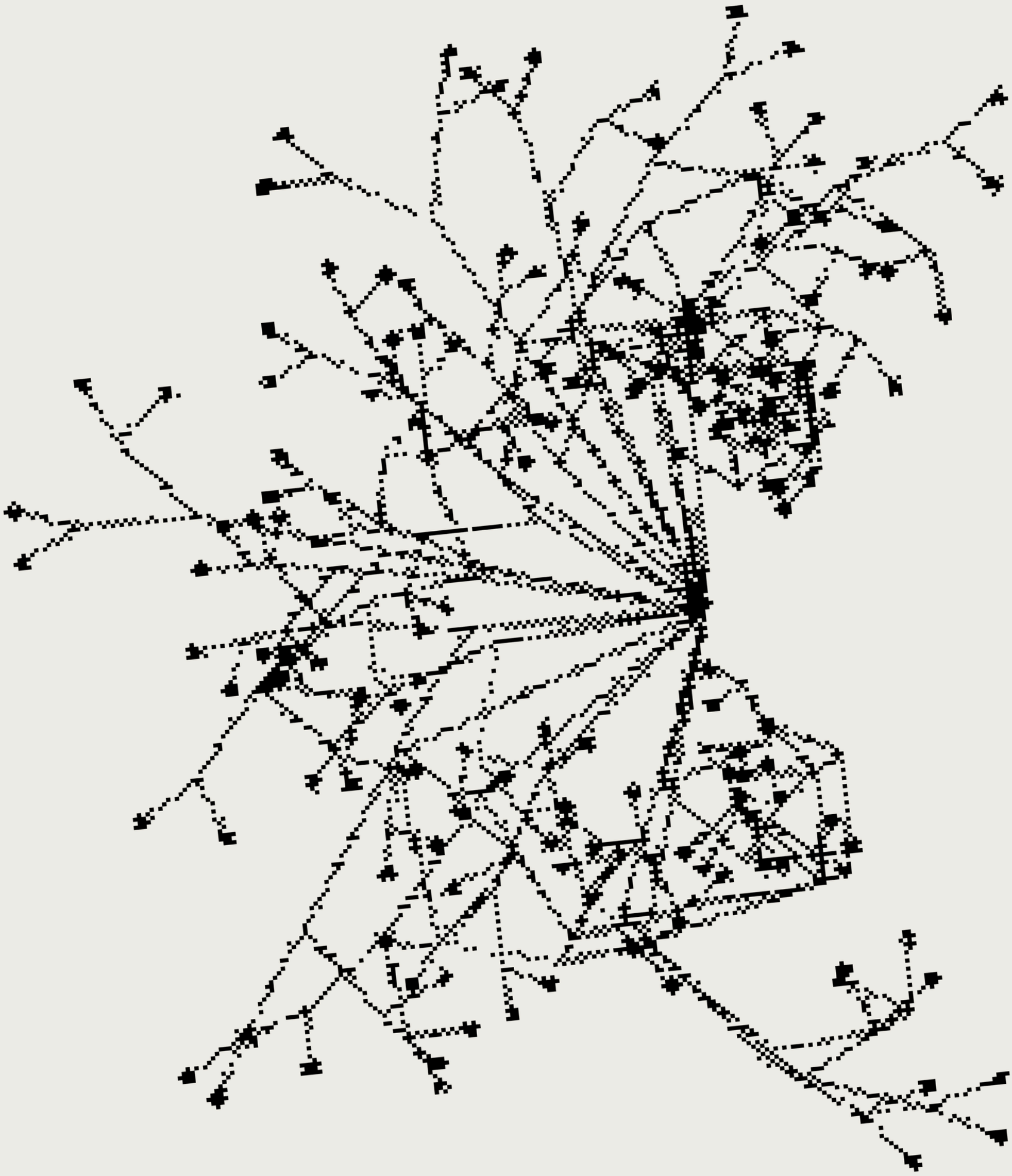
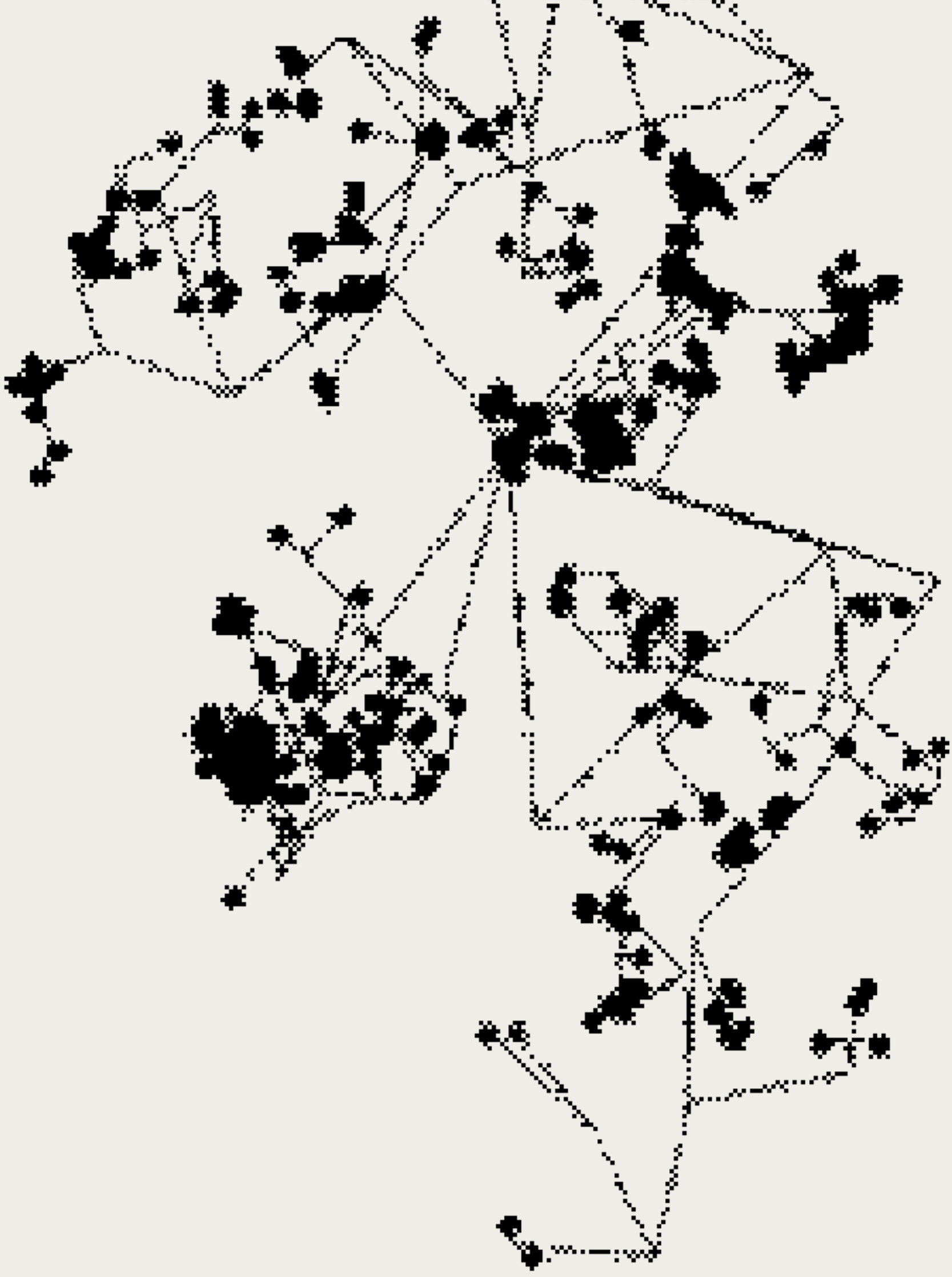


A Directory of Inspiration

NETWORK
ARCHIVES
001

Creativity thrives when shared.





Contents

	Introduction	001
	Foreword by Sound of Fractures	001
	Who Is This By?	001
	Who is This For?	001
Black Dave MK2	**Black Dave**	001
Cam Murdoch	**Surf Noir**	001
C.Y. Lee	**Patronage is a Luxury Product**	001
dav	**Cycles**	001
Dot	**Enter The Portal**	001
Dutchyyy	**Dutchyyy -vs- The Algorithms**	001
Emma Miller	**Artifacts**	001
Forrest Mortifee	**Meditations on G0d**	001
LATASHÁ	**Finding TOPIA**	001
MacEagon Voyce	**Folk**	001

Mavi Taylor	**Mavi Taylored**	001
MdCL	**The $BUYBACK Crowdfund**	001
Nick Smith	**Fam: A new era for online music communities**	001
Pete Rango	**The Keepers**	001
Rae Isla	**Collecting Memories**	001
Songcamp	**How We Built C4**	001
Sound of Fractures	**Scenes**	001
Supersigil	**Spectres: a seven-year journey through sound, imagery and psyche**	001
Talk Time	**Talk Time- Necessary Evil - Interactive Album**	001
The Park	**Fridays at The Park**	001
TK	**Eternal Garden**	001
VÉRITÉ	**Of the piece! (Foreword)**	001
VÉRITÉ	**Of the piece!**	001
Vivid Fever Dreams	**So Fly**	001
wavWRLD	**wavGAME**	001
WKSHP	**WKSHP Reflections**	001
Wild Awake	**Wild Awake**	001
Xcelencia	**El Niño Estrella "the smart album"**	001
Yuri	**IN PUBLIC**	001
Yuri	**IN PUBLIC - AN ONCHAIN BLOG**	001

Introduction

Network Archives 001: A Directory of Inspiration is designed to serve as a resource for creators, educators, and thinkers who are actively reimagining creative careers. The collection is a living directory that connects individuals with shared values such as an interest in collaboration, self expression, creative exploration, autonomy, authenticity and the value of context.

Born from the simple idea of creators sharing their personal projects and thoughts, Network Archives 001 has grown into a compilation of works that cross disciplines, mediums, and geographies.

The release brings together essays, blog posts, and press releases that offer a glimpse into the creative processes, experiments, and inspirations of a global network of creators who share a love of music. Each contribution reflects a unique perspective, yet together they form a cohesive narrative about what it means to build, create and distribute in today’s world.

Network Archives is rooted in the belief that ideas and creativity thrive when shared. This collection is a wellspring of ideas and an invitation to engage with the content, build upon it, and ultimately, shape your own future.

This is the beginning of an ongoing journey to document and share the experiments, successes, and insights of a vibrant community of creators, listeners, thinkers and collectors. We invite you to explore this release, draw inspiration from it, and perhaps even contribute to future editions of the Network Archives. Whether you are a creator, educator, or simply a curious mind, there is something here for you.

Foreword

by Sound of Fractures

The inspiration for this release came from a series of conversations; I noticed that while there’s no shortage of academic and journalistic articles, there’s not enough documentation of the work from the creators' perspectives—their stories of experimentation, struggle, and ideas.

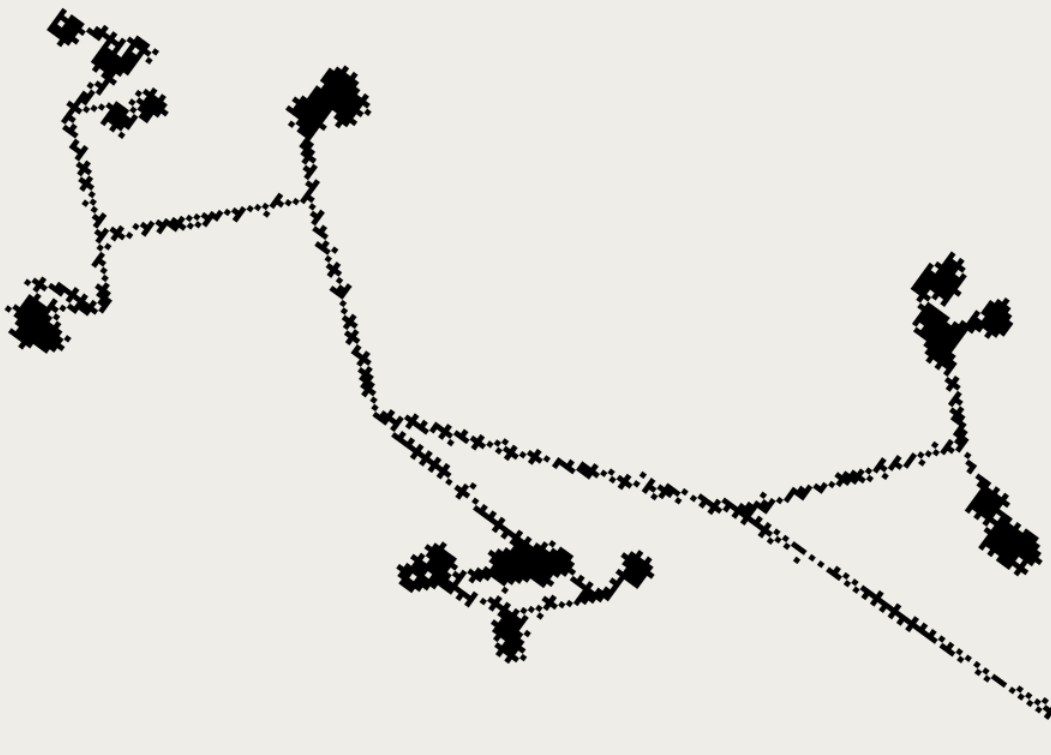
The idea for Network Archives 001 started as a small conversation and quickly grew into something much larger. We creators are experimenting with new ways to distribute our work, build worlds around our art, and redefine what it means to be independent artists. But our stories were rarely told by us and the connections between each other's work is rarely noticed. Instead it is often filtered through outside perspectives. I wanted to change that.

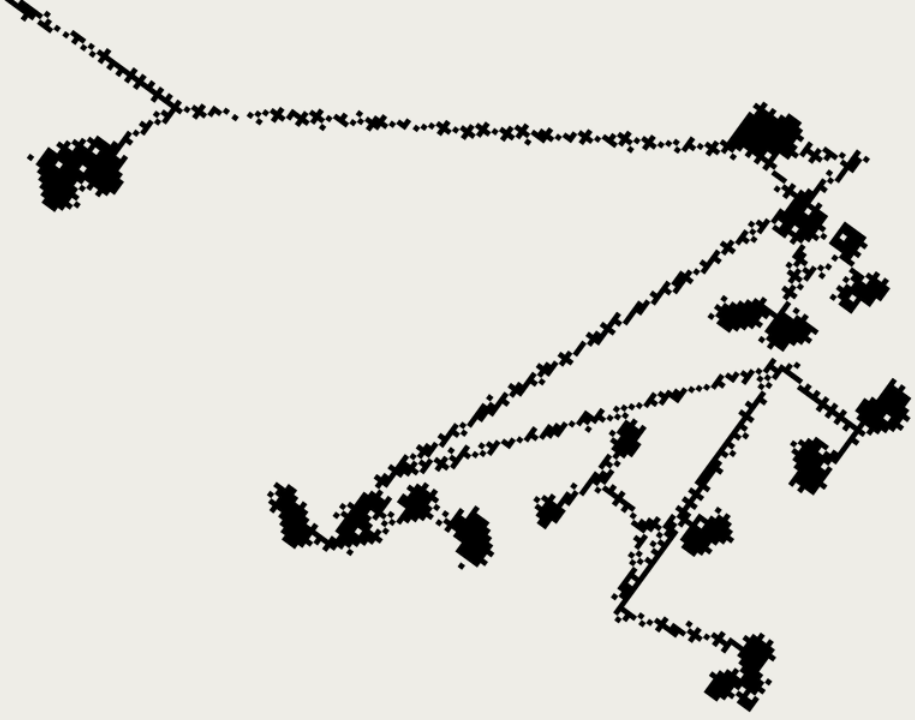
I set out to curate something that captured what’s happening at the ground level—where creators are not only documenting their work but also sharing the processes and challenges that shape it. This is more than a collection of creative work; it’s a record of a moment in time when creators are connecting through shared experiences, experimentation, and a desire to push boundaries in search of answers, even when the questions themselves remain unknown.

Who Is This By?

Network Archives 001: A Directory of Inspiration is brought to life by a collective of creators, researchers, and storytellers who believe in the power of shared knowledge and cross-disciplinary dialogue. Curated and edited by Jamie Reddington aka Sound of Fractures, produced by Jade Garcia, designed by Ana Carolina, executive produced by C.Y. Lee

Contributors: Black Dave MK2, Cam Murdoch, C.Y. Lee, dav, Dot, Dutchyyy, Emma Miller, Forrest Mortifee, LATASHÁ, Maarten Walraven, MacEagon Voyce, Songcamp, Mavi Taylor, MdCL, Nick Smith, Pete Rango, Rae Isla, Sound of Fractures, Supersigil, Talk Time, The Park, TK, VÉRITÉ, Vivid Fever Dreams, WavWRLD, WKSHP, Xcelencia, Yuri Rybak.



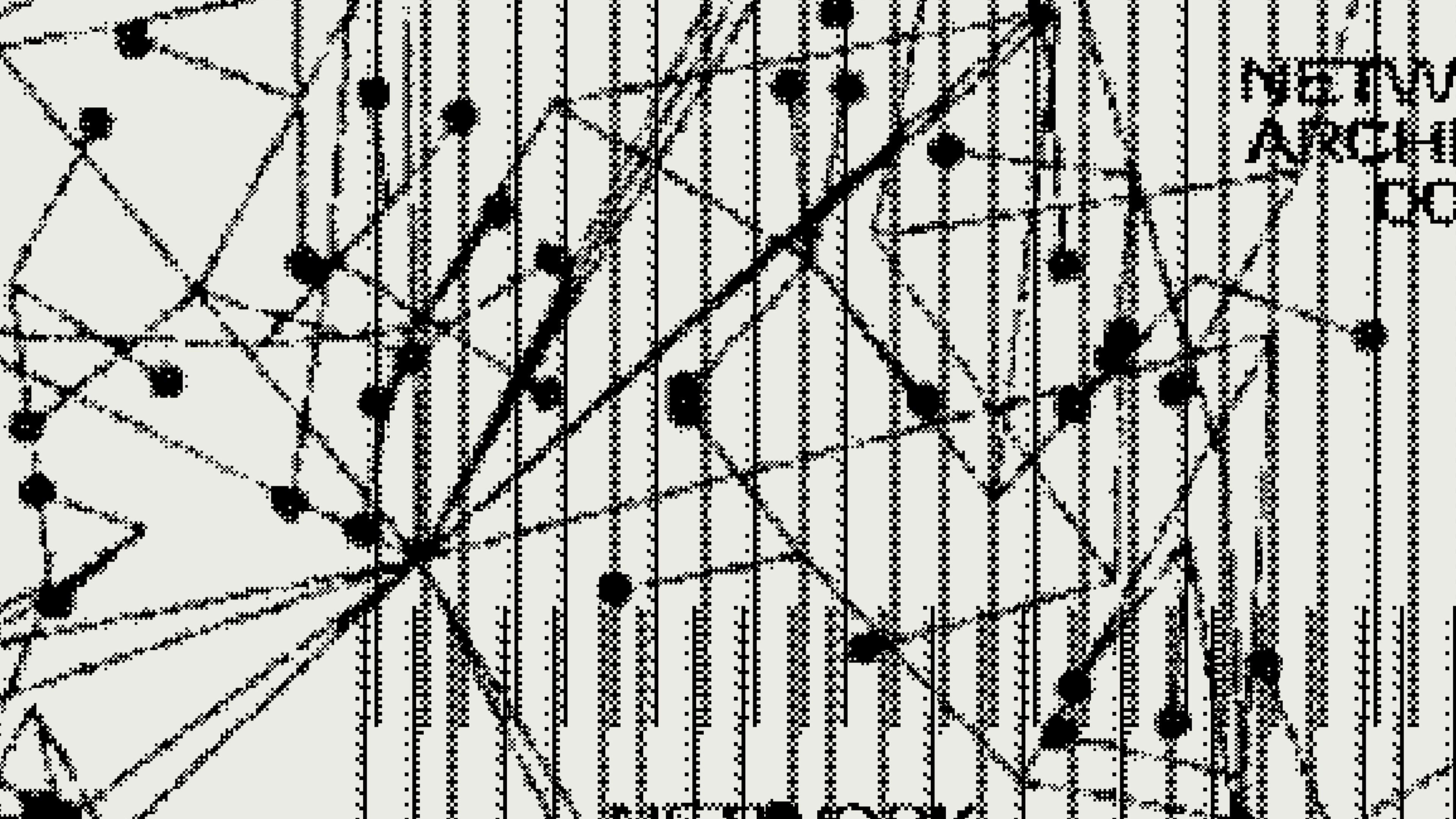


Who Is This For?

This release is for creators, students, educators, and curious minds who seek inspiration and insight from a global community of makers. Whether you are an artist looking to connect with others pushing the boundaries of your craft, an educator in search of fresh material to bring into the classroom, or simply someone intrigued by how creative people work and think, Network Archives 001 offers a curated space to explore on a project by project basis.

It’s for those who appreciate the stories behind the work—those who want to understand not just what was made but why it was made and how it came to be in the voices of the creators. This directory serves as both a resource and a catalyst, designed to spark new ideas, collaborations, and ways of thinking about the creative process and careers in and around creativity.

This idea is not to provide templates for use, but inspiration for creators to try their unique ideas as technology impacts the world around us.



Black Dave

by Black Dave MK2

Yo! Black Dave here. I describe myself as a creative person working at the intersection of anime, streetwear, rap music and sneaker culture. What you're about to get into is a trio of pieces written by me around my project Black Dave Token, which is an NFT designed to support me on my journeys as a creative person in web3. With about 6 months between each piece, I take you from the launch to the year in review, with a midpoint check-in. Having done many things on my journey as a creative using crypto and blockchain tech as part of their process, Black Dave Token is the glue of everything that's happened so far, and the jet fuel for everything to come. Enjoy.

Web3 as a Tool for Ambitious Artist Funding

December 15th, 2022

tl;dr: I've got 1,000,000 tokens for mint to raise a total of 250 ETH for my ideas and projects. Head here to mint yours.

Hi! I hate a lot of things but for the context of opening this conversation up (I hope what I'm writing here becomes a conversation), I hate decks. Having made decks for things spanning from music festivals to events to business ideas, I've grown familiar with them. My girlfriend, who is my biggest supporter in my journey to wherever I'm going, texted me one day saying Salehe Bembruy said in an interview that decks lead to checks...and while I agree, I still hate them. I was talking to my friend Mikael, who is a wizard/genius who works with wizards/geniuses, about this topic and he said "audacity get checks too" and since that line of thinking is more my personal speed...that's how we're approaching this post. I use the word "ambitious" in the title of this

conversation starter (we aren't calling this a post or entry), but I think we could just as easily substitute it for the word audacious. I'll stop with the vagueness and dig into some thoughts, ideas and my action around this opening paragraph.

I've been thinking a lot about different ways to get funded as an artist in(/using) web3. Different ways to make money. This is absolutely a technological paradigm shift we're going through in the moment with the advent of web3, and I'm into looking at all of the ways we can take advantage of it, especially in these early times. The most straightforward and obvious version of this is through minting NFTs and selling them. While selling digital goods isn't new, NFTs are a technologically supercharged version of this with new features, namely public provable ownership and a secondary market that the original creator benefits from. Toward the latter part of 2021 leading into 2022, there was a large focus on different crowdfunding mechanisms for artists. This was interesting to me. Leading the way on this was Mirror and PartyBid, who are both still alive and well, despite having gone through many transformations. One of my favorites is the homie Ibn Inglor raising 20 ETH to execute his album, Danger Zone. The most straightforward crowdfunding method on my radar right now is Juicebox. Most recently in my field of vision, the musicians guild Campfire raised over $4,000 for their Miami Art Basel activation.

Aside from artist driven models, such a direct sales or direct crowdfunding, there are a few external models that exist that are worth talking about. The one most in front of all of us every day is the grant based model of funding. All over web3, you're able to find places to apply for grants, whether it's through an organization like Gitcoin or with a blockchain or protocol such as NEAR or Optimism (Gitcoin is also a protocol but plays both sides), or one of the many NFT projects that allow you to apply for grants paid to. you by the project's treasury. Something a bit more contentious but I think will be true in the future will be small, high specialized agency-style cohorts will invest their skills and resources into projects in order to support their potential success. I think the "web3 labels" model will look a lot like that. Only time will tell with that one.

On the far end of the spectrum, you encounter the most polarizing person in web3 music, Cooper Turley, and his investment fund Coop Records. Coop Records is overall pretty boring normal web3 tech investment vibes but the one interesting thing he outlines in his announcement is this idea of “Artist Seed Rounds” which is essentially an artist “going public” with an investment from Coop Records. In exchange for a percentage ownership of your overall business, you’ll receive the advice, tutelage and capital boost from the Investment Fund. His ideal investment is around $250,000 per artist he invests in. This sounds wild and massively interesting to a nerd like me, in both good and bad ways, but only accounts for around 10% of what Coop Records will do. How do you valuate an artist? How does Coop Records “exit” from an artist? Do they ever? When talking with Cooper in the Water and Music community, I made a joke in the discord about making my own token to raise $250,000, followed by a tweet of an image, as seen below:



It had gotten a far better response than I expected, and people were DMing me asking for the deck. I thought it was hilarious, but I also recognized this as a moment that people were seeing the value in me and making sure I had the resources to do what I wanted and needed, creatively. This is when I decided to turn the joke (that apparently didn’t land as well as I had hoped) into something real.

This leads me to my final point, which was also my first point, and deserves to be its own heading:

Audacity gets checks.

I was talking about making this idea to one of the web3 homies, Charlie Crown, and through conversation ended up working with the company Bonfire, who specializes in creating custom no-code DIY mint and token gated experiences for web3 creatives. Fresh off a $6.2 million raise themselves, it's now my turn to get to raising.

I've released 1 million tokens in order to raise 250 ETH in total.

I know what you're thinking, "you can't be serious," but I am. I think I'm smart enough, capable enough and have proven myself enough to be worth taking a risk on. If you've been in web3 for any amount of time, you know that I educate, innovate, have great taste in both anime and clothing, and have freely tweeted better ideas than companies getting funding in this niche tech landscape. I've built out a whole website (s/o Bonfire) to make it easy for you to throw in on this idea, one .00025 ETH token at a time.

This sounds wild, but I have the audacity and belief in myself that with a little boost it'll be worth it. If you have questions, I've got a FAQ over on the mint site, and even a way to schedule a meet to ask some questions if you have any.

Black Dave Token: Betting on the Jockey

April 21st, 2023

tl;dr: Black Dave Token is a bet on the artist, not the asset. Mint as many as you'd like here.

Yo! I've been racking my brain around what the next set of content around Black Dave Token looks like. I didn't realize how complacent I'd grown around the idea of rolling things out over an extended period of time, as releasing NFTs is largely focused around the campaign ending when you sell the token. My initial plan was to start trying to court institutional money, from platforms and marketplaces who wanted to work with me as well as DAOs & businesses who

want me to consult or something. This is still a goal, that one person or org who decides to contribute 50 ETH or something to the cause as opposed to buying (probably another) Bored Ape (50.75 ETH floor price at the time of typing this)...but it's been hard to figure out the right words and approach for that. Placing that aside, let's get to what this is actually about, Black Dave Token is a bet on me, not my work.

Over the last couple of months, I've released a handful of songs as NFTs into the world, all performing below my expectations. Whether dropping through another platform ("Feel Good" via NoiseDAO), dropping to commemorate an event ("Black Dave Black Comet Coda" to celebrate 2 years since my first music NFT) or dropping in collaboration ("I Love This Shit!" featuring Stonez the Organic), everything has been a bit underwhelming. There are a variety of reasons music NFTs aren't having the headline garnering moments, and if I had to oversimplify, the market conditions require us to do more while receiving less for that work. As I continue to release these digital assets to the world, I've been having to reevaluate where the value lies, and (for the moment at least) it points to this one thing:

The Artist is Valuable, the Asset is Not

Since launching Black Dave Token, and getting through over 13,000 mints of the 1,000,000 mint goal, I've found that the people minting it are more interested in me, my ideas and my overall success than the proliferation of any specific work I've released to the world. Going all in on a specific work may not pan out, but it feels like supporting someone you believe in holistically has a very different potential. This zoomed out approach allows the individual work to exist as part of a larger story, and allows fans and collectors to participate in the parts of the story that resonate with them. Holders of Black Dave Token have not only presented a financial interest in my success but have done things from taking calls with me to connect me with people to educating me on topics as they pertain to my growth to partnering with and allowing me to use their platforms for drops and so many more smaller actions that push me further along my path. Looking at creating through this lens, it's less stress as an artist and while on a longer time horizon, collectors and

supporters can see results from this more broad approach.

When I used to do a lot of education around web3 and NFTs, introducing folks to the space (avoiding the word onboarding besides this mention of the word), I would often say the value of your NFTs have an opportunity to go up as your value as a creative goes up. I would always say “if your value as an artist goes up, then theoretically your NFTs become more valuable.” When I was saying this back in 2021, I was trying to place worth on the individual works, while also recognizing that above all, the perceived value of the artist themselves is what truly drives value. There are many times in web3 that we’ve invested in someone as an operator as opposed to the product itself. Looking at the way some of the PFP projects have been purchased and can have a bit of a resurgence is proof that the operator matters.

From a streetwear perspective, I think a lot about how when Supreme does their big preview before every season, there are pieces that are I love and pieces that I like less, but they’re all Supreme, so there’s an inherent value in all of them. There are people who know how and when to get the ultra hyped and popular items, and there are people who have no clue when the new items for the week come out, who are happy to get ANYTHING from Supreme. As an artist, having fans can be a lot like this, with some folks showing up for the hyped up single and others showing up for the overall brand. This is the part where I veer off to talk about how in the era of limited attention, it’s become harder and harder to sell brand, while algorithmically prioritizing the moment.

If The Artist Has All The Value, Does The Work Even Matter?

Asking myself this sort of hot take question (as all of this is a stream of consciousness anyway), I think the answer is yes and no. There are tons of strong brands that release lackluster products that do great. Those brands will be known far and wide, but it will be for the brand not for the product. Conversely, there are brands who create great product who will never influence the world the way they hope. I believe that the combination of the two is very important, because after a certain point, the work needs to be good, because everything around you has likely reached a minimum quality level. What’s more important than great

work to me is the existence of work, and the continued creation of work in hopes of increasing the value of the brand. Unless you're Lauryn Hill, creating one great piece of work and never doing it again doesn't actually work. For the record, I do know that she released that 5 song EP a few years back, but I think as a people, we've decided it doesn't exist. To sum it up in one sentence: Sometimes an individual work will matter, but continuing to work matters more.

In Conclusion

To wrap this up, I'll say that Black Dave Token represents supporting the jockey over the horse. It gives you the space to support the continued creation of my ideas, which is the goal for many, while choosing which specific works resonate with you along the way. Eventually, with the right resources, many more ideas will become hits, and as we take this journey together, Black Dave Token will be a major contributor to getting there.

Black Dave Token: A Reintroduction

November 3rd, 2023

Almost a year ago, I launched an NFT project called Black Dave Token. Today, I want to reintroduce it to everyone. Whether you've already gotten a token, a handful, or are deep in the Black Dave Token ecosystem, this is for you.

Artist Funding...but with Audacity

The era of NFTs being enough has long passed. The dream of sustaining oneself with their art through the release of NFTs has ended for almost all of us. In all of my talent and illustriousness, I have also been effected by this. Having lived through a period of time where not only was I financially supported as an artist, but able to support others, it makes sense that I would continue to hunt for similar opportunities. There are still a lot of grant programs out there, artists are still chasing partnerships for their project, and many are traditionally chasing NFT sales. That doesn't feel like a full sentence, but I'm interested in finding newer and more interesting ways to support artists on their journey in a world where the value of music still isn't recognized, or paid into. I think Black Dave Token — 1,000,000 individual NFTs (it's

technically 1 NFT) at a stable price — is a possibility in something new or interesting, but also can be seen as a bit audacious, pretentious or even egotistical. I hate moving like that, but web3, NFTs and crypto offer new opportunities, and I would be an idiot to not at least try. Gotta get my feelings out the way.

Anyway, let's talk about the token:

Black Dave Token

Black Dave Token is an NFT designed to support me, Black Dave, in creating and executing on ideas I have. The tagline "Your Money. My Ideas." is designed to convey the simplicity of the NFT in that there are no further expectations than me moving forward on ideas I have.

From a technical standpoint, it's an NFT with 1,000,000 copies that are on sale for 0.00025 ETH a piece. There's no limit to how many you can mint, and it is encouraged that you mint multiple, as a show of depth of belief/support.

What'd You Miss In Year 1?

Knowing that Black Dave Token would be something that would take a while to fully mint through, I knew that dropping everything in order to try to get completely through the mint would be a bad idea. I kept going with creating NFTs. I minted song after song after song after song after song. I created a video series called Yards, where I'm in my yard giving thoughts about different topics. Yards was created to bolster how everyone sees the depth and quality of the things I'm thinking about. I created the Black Dave Token Strategy Guide, a 12-page guide going in depth with all things to do with the token. I dropped a song via NOISEDAO as part of their High Frequency curated release program. A few members of the DAO hold Black Dave Token. I launched a social token called $KURO with the platform P00ls, which several team members are holders of the token. I've begun the process of working in earnest on my first major idea, taking a stab at the coding process with a bit of support from AI. Hopefully that bears fruit soon, so you guys can get an idea of the type of time I'm on with my ideas.

"I heard about the chat. What about the chat?"

I know you're thinking "so you're just gonna talk about yourself this whole time when we all have heard about the chat already?" and what I can say about the community we've managed to build via the Black Dave Token telegram chat is that it's really special and filled with people who are curious and passionate while talking about and building toward better solutions for creatives, especially musicians. It's an interesting mix of creatives, founders, builders, developers and investors who all share thoughts and opinions on the topic(s (there are days 3-4 topics are happening at once)) of the day. People have connected with others to build on ideas, work on projects, bridge connects, and more. People use words like "high signal" and "the only telegram chat I keep up with" or "the most interesting chat I'm in" to describe the telegram chat, but to me it's just an inadvertent community built as a result of the token. Serendipitous.

Why Black Dave Token?

Why Mint?
The thing that aligns the most with why I made the token is that you are a simply believer in what I'm doing and building and want to see it exist in the world. This reason for minting is rooted in not only a sense of patronage but a sense of wanting to see the ecosystem grow. There are a lot of capable people across all spectrums of work who never get a shot because of a lack of resources, and Black Dave Token is an opportunity to resource the under-resourced.

While I'm not super hyper OG to web3 and NFTs, I've been around for a few years, and over those years I've been able to onboard and provide support to hundreds if not thousands of people in that time. Looking at Black Dave Token as a tipping mechanism for that gang of DMs you sent or that phone call for a quick question that turned into an hour of talking about things or whatever is also a very acceptable reason to buy the token. I'll get a call at times like "I just bought some tokens, I have a question" or "I'm gonna buy some tokens right now" after we talk and I accept that, thank you!

Something I haven't been able to fully unlock but think will be a really important moment when it happens in earnest is that an organization, such as a DAO or investment group, buys in on a large chunk of the token. Artists and creators are looking for new methods of funding, and to buy 200,000 Black Dave Tokens (50 ETH) to put some things into a much more serious motion could be the type of thing that changes how we perceive these investments. Black Dave Token obviously doesn't give anything in return but you're trying to support me at that level, we can talk about it. I've been thinking a lot lately about how a lot of your favorite creators, especially streamers are already platform backed, and eventually will be moving into being venture backed, as it becomes more apparent these creators are able to create a larger brand than their primary activity. Black Dave Token has the possibility to be an experiment in that direction.

Learnings?

When it comes to learnings, I may be coming across the first year mark with more questions than answers, so I'll be throwing a bit of both out there for consideration.

The main thing I think I've learned during this process is that everyone has their own motivations for supporting you. I've been really (honestly overly) interested in being a creative who is supported primarily because of their music, but I've been able to come to terms with people wanting to support me for all sorts of reasons. There are people who like me as an individual, there are people who like the way and things I think, there are people who like my music, and there are people who just don't wanna miss the train. Also included are people who minted Black Dave Token to join the chat. They may know that someone they want to talk to is in there, or they may want to participate in the conversations we're having. Sometimes we want people to join the chat so we push them to get in it. Accepting that all of these things are fine and you can only control your own actions has definitely been reinforced in this period.

Another finding, one that I knew but has been reinforced in this period, is that money isn't the only thing of value. Not only is money not the only thing of value, but in many cases its the least valuable resource. While working on the things

I've been doing, it's been the conversations I've had with people, Black Dave Token owners who believe in what I'm doing and want to support me, that have done the most for me. A recent example is that I got on a call with a developer who is also a Black Dave Token holder, and they were able to send me on my way with a strong foundation to begin my coding journey on. I haven't gotten to a meaningful point yet on my journey, but it's opened up my mind in ways I couldn't have figured out if I were just sitting with ChatGPT and some ETH resources.

Something else I've learned and come to terms with is that disagreements, discourse, conflict and arguments are all fine. I feel like they're actually important in an ecosystem where people are trying to change and create new systems. With this I think I forget how much things like pride and ego get in the way of progress, but I think even for people who aren't directly participating in these types of conflicts, there's something to be gained there. I've tried not to shut down this type of energy when it shows up in the Black Dave Token communities, and worry that we'll lose a layer of authenticity if I ever begin to.

Something else I'm coming up against (even that phrasing sounds negative) is how to continue to create something people want to continue minting. There are people who mint Black Dave Token who think that I'm more valuable in web3 than outside of it, so they mint to keep that dream alive. There are people who continuously get value from the chat, so they mint more tokens periodically, normally monthly, as a show of appreciation for that. The chat is technically only one token to enter. As I come into the next phase of Black Dave Token, I'm thinking a lot about this and while I'll be shifting some things I want to try to stick as close to the mission as possible and not add too much fluff or confusion.

On the "negative" front as well, I'm terrible at asking for help. I recognize my struggles but don't always recognize where or when I should be seeking out help, whether its counsel or something more direct to what I'm doing in that moment. This is something I know will be invaluable in the future, but as someone who always just wanted to make cool things, I always wanted the work to speak for itself and inspire folks, as opposed to ask for things. Working on/through it.

So...

I get to the end of posts, realized I typed a lot words, and wonder if I said anything. Right now is one of those times. Hopefully everything I've said so far inspires you to:

1. Mint Black Dave Token
2. Think about how to create your own token or other method of fundraising
3. Take these thoughts into your own project
4. Tell someone about Black Dave Token

I feel like web3 creates a world of infinite possibility, so I'm just taking my time and exploring it. Hopefully you feel inspired to do the same. Stay up!

Surf Noir

by Cam Murdoch

The entry below is an excerpt from the Surf Noir Art & Times.

Greetings!
If you're reading this, then it's likely that you're suffering from wanderlust and are exploring the idea of visiting or even relocating to a city in Surf Noir. As your travel agent, and a Surf Noir native, it's imperative that I tell you a bit about the history of this land.



A Place and Time

This region has been known by many names throughout time such as Tidewater, CoVA, and the home of Future Surf, to name a few.

Now, in the year 2075, the seven major cities that made up this region stood the test of time and are now known as The Seven Isles of Surf Noir. As the Surf Noir region of old succumbed to sea level rise, becoming more isolated from one another as they could not agree on how to collectively handle the impending climate change crisis.

With the increasing isolation exemplifying their unique characteristics, what used to be a group of seven cities often in search of a collective identity, became an array of truly independent nations that couldn’t care less about “the greater good” of **Surf Noir**.

Threads of Connection

In the past, the seven cities were connected by bridges and undersea tunnels that citizens traveled through freely. With each city having it’s own slightly different flavor, there was a constant cultural exchange creating an aesthetic that you just couldn’t put into words but would recognize it easily.

The region was home to a high density of cultural icons, but didn’t have the industry or the infrastructure to keep their talent, losing many to larger hubs like Los Angeles and New York City each year. In the 2010’s-2020’s - a new generation of legends, tired of waiting on “the next wave” would emerge to create their own, just as their predecessors did, this time leaving behind a path that others could follow.

During this era, musician Cam Murdoch was inspired to create the cultural movement and aesthetic “future surf” with a mission to *“bring VA to the world and in turn, bring the world to VA”*. As a musical genre, future surf spread throughout the seven cities and to every coastal community in the world with the release of “Surf Noir v1: Future Surf Love Sounds”.



Cam Murdoch

Surf Noir

During this era, musician Cam Murdoch was inspired to create the cultural movement and aesthetic “future surf” with a mission to *“bring VA to the world and in turn, bring the world to VA”*. As a musical genre, future surf spread throughout the seven cities and to every coastal community in the world with the release of “Surf Noir v1: Future Surf Love Sounds”.

Capitalism Eats Culture

Neptunia, NEON City, Portnova, Hamptonaire, Gulfstream Heights, Aquastrand, and Elysium Point; these are the cities that make up The Seven Isles of Surf Noir. While each of them has tapped into their unique strength to reach new heights, there is one remaining cultural thread that connects them, future surf. At the core, It was this cultural export that fueled Surf Noir to become a destination of global interest.

Now those pathways between The Seven Isles are not as easily accessible. However, there is one entity with the power and influence to do as they please unchecked, the aquatic research foundation WaveTek.

With the rise of the ocean, beaches all but disappeared, and rideable waves along with them. WaveTek saw this future coming years ago and developed a patented wave manufacturing process and mecha-surf boards that allowed the culture and sport of surfing to survive and grow alongside the future surf movement. It is now called “tide walking”.

Holding It All Together

Today, The Seven Isles mostly stay out of each other’s way, with the private company WaveTek often acting as “mediation” at the Surf Noir Summit meetings.

Every so often, the The Seven Isles come together, inviting surrounding nations and coastal cities around the world send their best tide walkers to a host city in Surf Noir for the Surf Noir Invitational, sponsored by WaveTek.

There’s a lot more to dive into and explore, but that should give you a solid overview of the place I call home.

Patronage is a Luxury Product

by C.Y. Lee



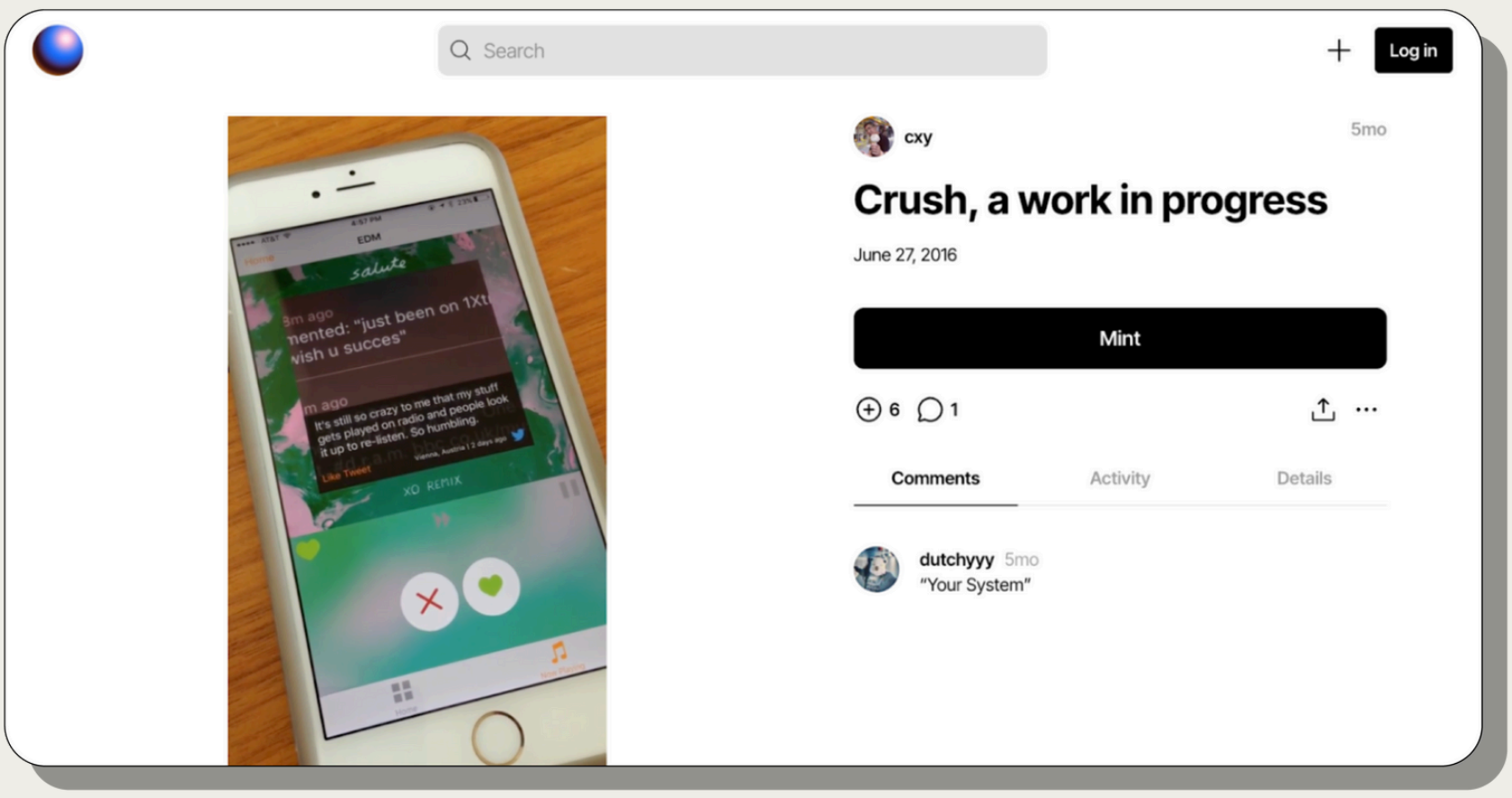
Who I am

- GenX music nerd
- Teen me: coding, computer games, cello
- College me: computer science, architecture, radio DJ
- Career me: software, internet, startups, angel investing
- Crypto me: bitcoin, music NFTs

How I got here

- Witnessed the impact that mixtapes, MTV, Napster, and streaming had on music culture
- Carl Tydingco and I quit our jobs to build an artist-centric listening experience on top of SoundCloud, Instagram, Twitter, Bandcamp, and Patreon <Crush app NFT>

- Realized that convincing fans to pay artists isn’t a software problem; it’s a cultural problem
- Learned that the way music is currently monetized via streaming, shows, and sync licensing can’t be changed because of rigid legal and regulatory structures
- Observed that artists meeting fans at the merch table is the shortest path for a fan and artist to see each other and for a fan to support an artist directly
- Learned about NFT collector culture from Carl as he started collecting anime art NFTs
- Realized that minting digital artifacts as NFTs is equivalent to creating collectible merch <Purikura Madness NFT>
- Collecting expensive 1-of-1 NFTs felt like patronage
- The persistence of NFTs onchain means the act of patronage is recorded for posterity
- Recognized that supporting an artist by buying existing merch does not support the artist’s ongoing creative process
- Fans supporting an artist’s creative process and getting attribution is akin to executive producing



Crush, a work in progress NFT on Zora

What is patronage?

- A financial expression of belief that empowers an artist to manifest a mission
- A publicly visible endorsement that the artist has the financial backing to manifest a mission



Carl & C.Y. in 2013, “Purikura Madness” on Zora

What is a patron?

- Believes in an artist, their ethos, and ability to execute
- Understands the vision of the artist's project
- Wants to see the artist succeed
- Wants to be seen by the artist and fellow believers
- Has disposable income

Examples of patronage

- 15th Century: the Medici were patrons of Leonardo da Vinci, Michelangelo, and Botticelli
- 16th Century: Elizabeth I supported William Shakespeare and Thomas Tallis
- 17th Century: Louis XIV patronized Molière and Jean-Baptiste Lully
- 18th Century: Frederick the Great patronized Carl Philipp Emanuel Bach and Voltaire
- 19th Century: Andrew Carnegie founded what would become Carnegie Mellon University
- 20th Century: Public radio, alumni organizations
- 21st Century: Bandcamp, Patreon, 1/1 NFTs

What are the motivations of patrons?

- Live vicariously through the artist
- Experience the process of manifesting the project
- Attribution as a part of making the project happen
- Being associated with the artist and project for posterity.

Patronage is a luxury product

- Traditional merch represents things that the artist has already made (streams, stickers, shirts) and is priced for young fans with tight budgets
- Patronage merch represents things that the artist wants to make (songs, albums, projects, performances) and is priced for older fans with disposable income

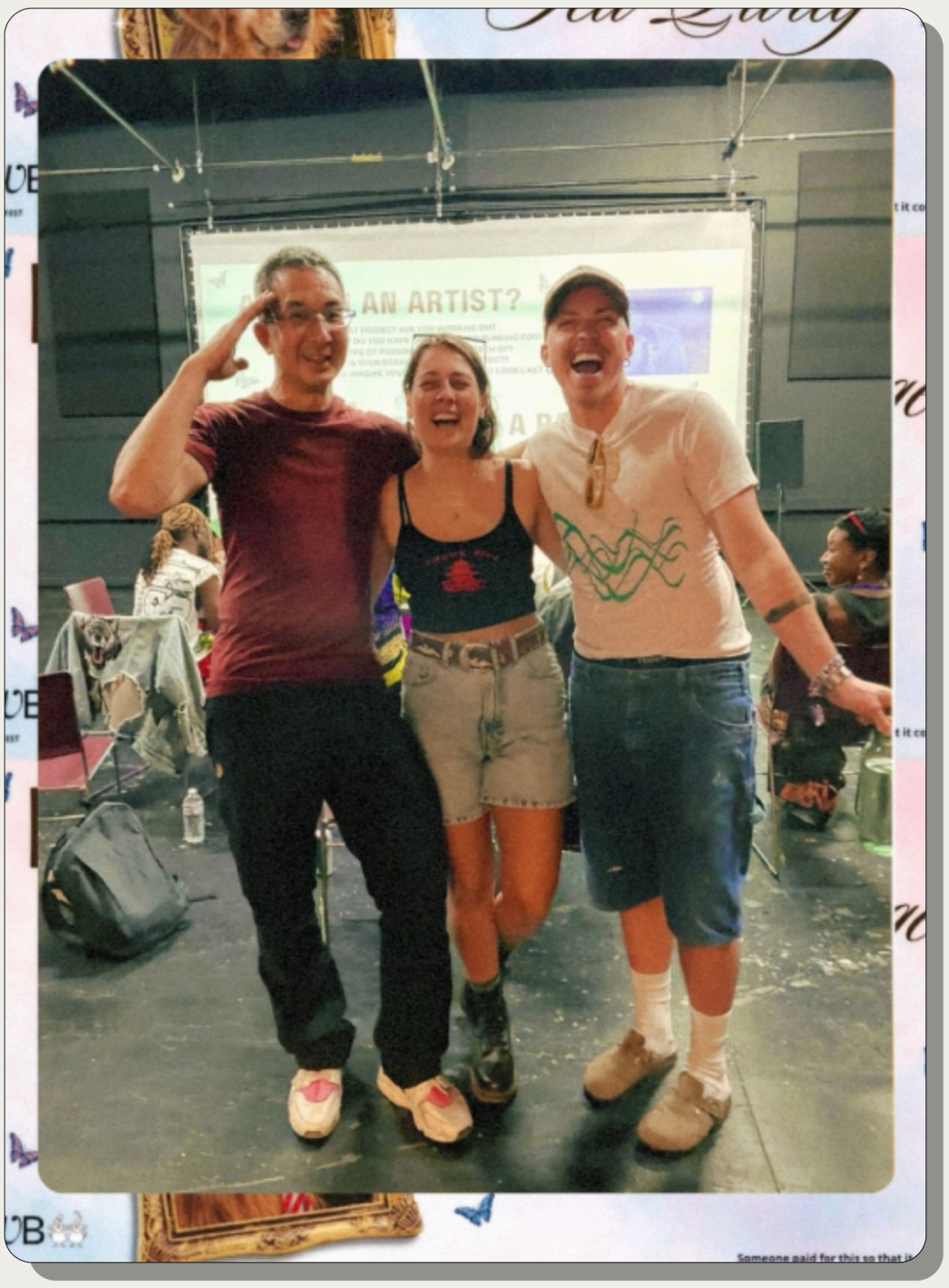
Inviting patronage

- Show your body of work
  - establish rapport and trust
- Show your vision and process of what you're creating
  - Express your vision, plan, timeframe

- Show your believers the ways they can help
  - Describe what you need
  - Invite them to be part of making it happen

Expressing patronage

- In the physical era
  - Visible in a specific location (event, painting, sculpture, building, institution)
  - The financial scope is left to the imagination
  - Relationship between patron and artist
  - Enjoyment is region/space-constrained
  - Permanent…ish
- In the digital era
  - Visible to everyone (digital asset on YouTube, DSP, blog, website)
  - The financial scope is left to the imagination
  - Permanence not guaranteed
- Patronage in the Blockchain era
  - Public financial expression of belief (the actual receipt)
  - The recipient is clear
  - For all to enjoy



C.Y., Jade & Forrest after presenting the “Friends with Funding: A Patronage Tea Party” at FWB Fest ‘24 NFT on Zora

Executive Producing as a luxury product

- In the movie world - high production costs, high distribution costs, and high marketing costs; expect financial ROI
- In the traditional music world - medium cost, medium distribution cost, medium marketing cost; expect financial ROI
- In the digital world - low cost, low distribution cost, medium marketing cost; the financial ROI is less important

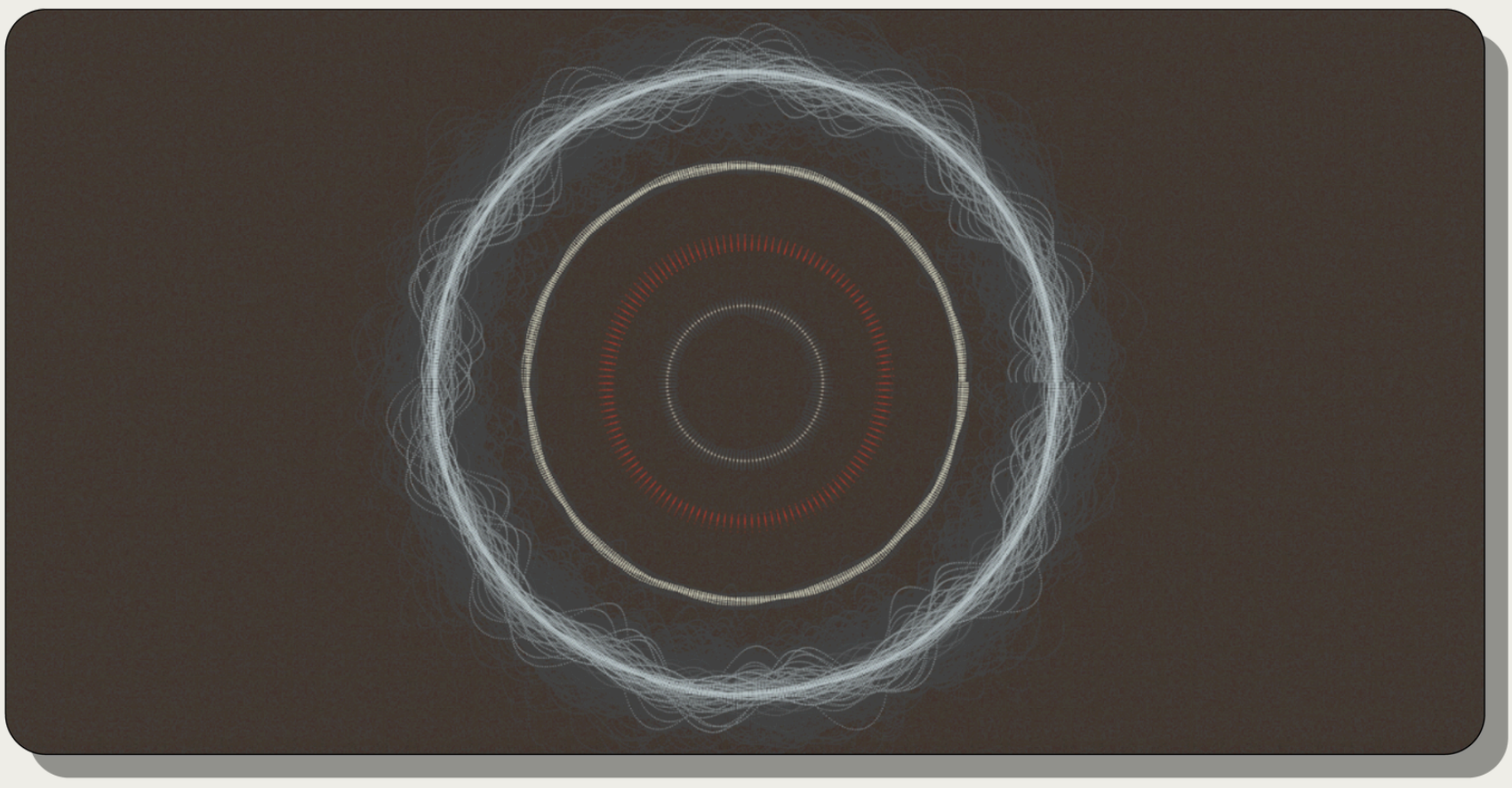
Cycles

by dav

Overview

CYCLES is a generative music project that combines individual recorded stems to create unique musical pieces. The playback of these output pieces can be controlled by the viewer in real time with control keys.

The idea is to explore the idea of cycles from tiny wave cycles to melodic cycles, longer harmonic cycles, real world cycles and abstract ones.



Under the hood, CYCLES is really a three part project.

1) Musical elements - 250 initial audio files hosted immutably on Arweave for anyone to use
2) Generative code - this code controls how the musical elements are combined
3) Smart contract ecosystem - multiple smart contracts on Base (a Layer 2 blockchain on ethereum) generative randomness & assemble and compute the generative code

The outputs of this onchain code form individual music pieces.

The viewer sees 4 circles representing the 4 musical elements that play.

These become waveform visualizers for each stem of the piece.

The viewer can also control the playback in a few ways:

- The lowpass filters for each stem are controlled by the ASDF keys and mouse position over the canvas
- The RIGHT/LEFT arrow keys change the pitch & tempo of the piece by 1 semitone up/down.

Concept

There’s a spiral dynamics component of these. Things happen and repeat but never quite the same and they evolve with time and effort.

These cycles play out in life and relationships etc but of course there are musical analogs to this: cycles in hz, chord progressions, repeating patterns of notes/
rhythms, hype cycles, market cycles, life cycles.

This repeating aspect of structure is the focus. Because of the finite nature of the 250 recordings, there will be many repeat uses, but no complete repetition. Everything will be at least slightly different, and some pieces will be so different they’ll seem like they can’t be in the same collection.

Recording

The music itself was recorded with analog synths, guitar and bass through various fx pedals and a bit of digital processing to master it.

The chord progressions are sometimes diatonic (stay within the given key) and sometimes not. This became tricky creating melodies, especially many melodies, that would make sense over these more strange progressions. But it was important to include these progressions that felt representative of the moments in time.

Generative Code Process:

The recordings are made up of bass / chords / melody 1 / melody 2. The harmonic elements (bass & chords) are chosen based on the given progression. These elements get generated for each new token and populated into the javascript code in this order:

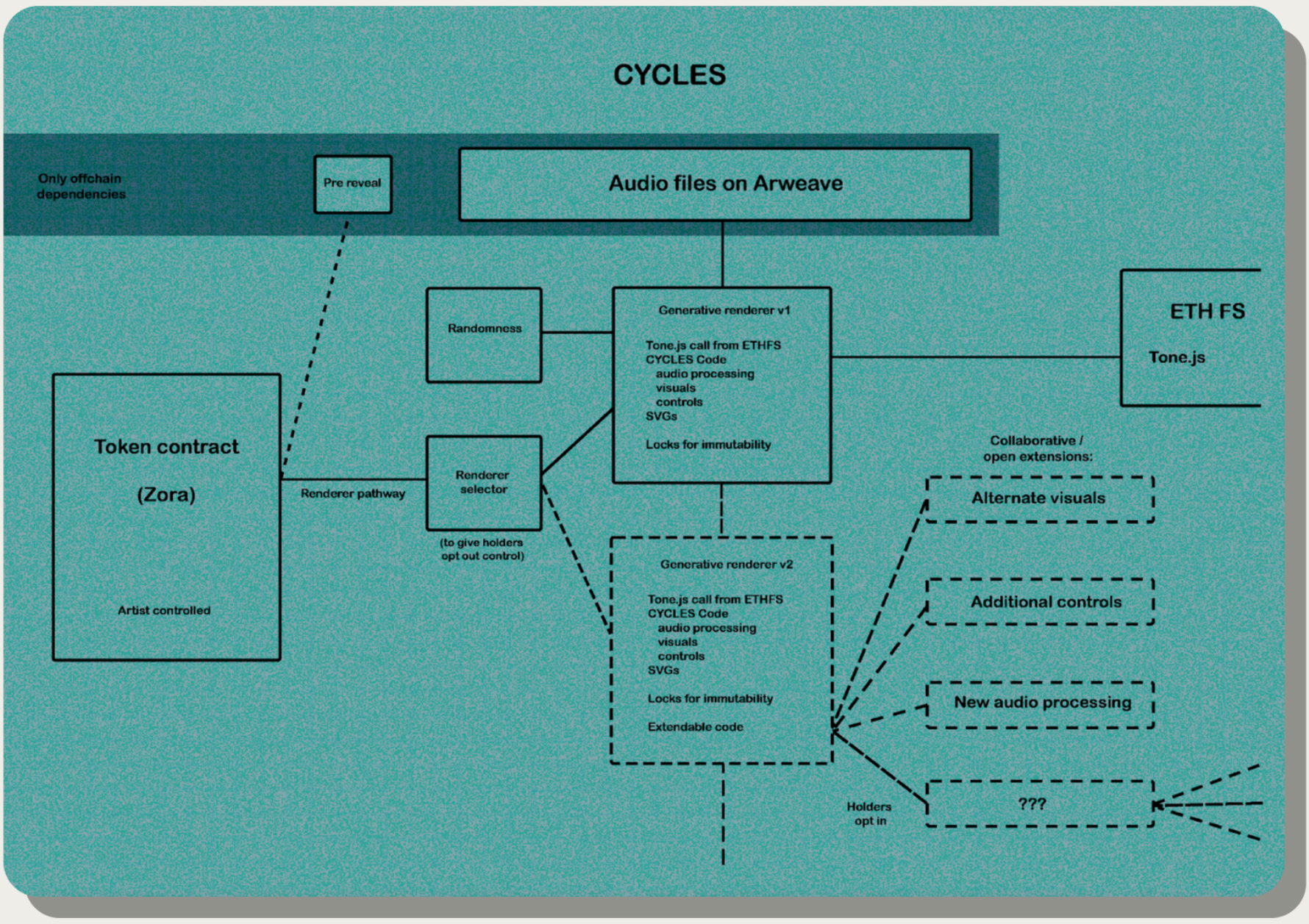
- Forward/Reverse
- Progression / palette
- Bass & chords
- Mel1 & mel2
- Warp rate

The selected elements are then combined and played back at the warp rate. Control keys are coded into this javascript as well.

Onchain Code Assembly

When the animation is called for any particular token ID, the core contract calls the active renderer contract to compute it. It then returns the preview visual, traits and an html page that contains the assembled js code to play back the specific piece.

Here’s a breakdown of the onchain contract structure:



The generated html is a combination of

- Tone.js hosted onchain with Eth.fs
- Token specific variables
- CYCLES Tone.js code
- Links to audio on Arweave
- Any token based interoperable code splices in the future ()

The blockchain is used to determine the randomness, fully assemble & compute the code and then play it back based on specific traits/features for each token.

This essentially takes an algorithm with tons of possible outputs and makes some subset of them tangible by locking them to tokens.

Where It Goes from Here

You can see in the diagram above there are plans for a V2 renderer and updates to how the code gets computed. Holders can opt out of any updates through the Renderer Selector but the default will be to update to future versions with some more interesting mechanics.

One thing this project does is create a sort of public library of music pieces for folks to sample or rework. Being CC0, all of the works are public domain, free to use anywhere.

But it’s not just the outputs. Each of the 3 layers of abstraction are freely usable by anyone. The original music files on Arweave, the js code, the onchain contracts.

You can also call the token data from the contract itself (tokenToScript(), tokenToChords(), etc) or the Arweave structure to create your own generative interpretation.

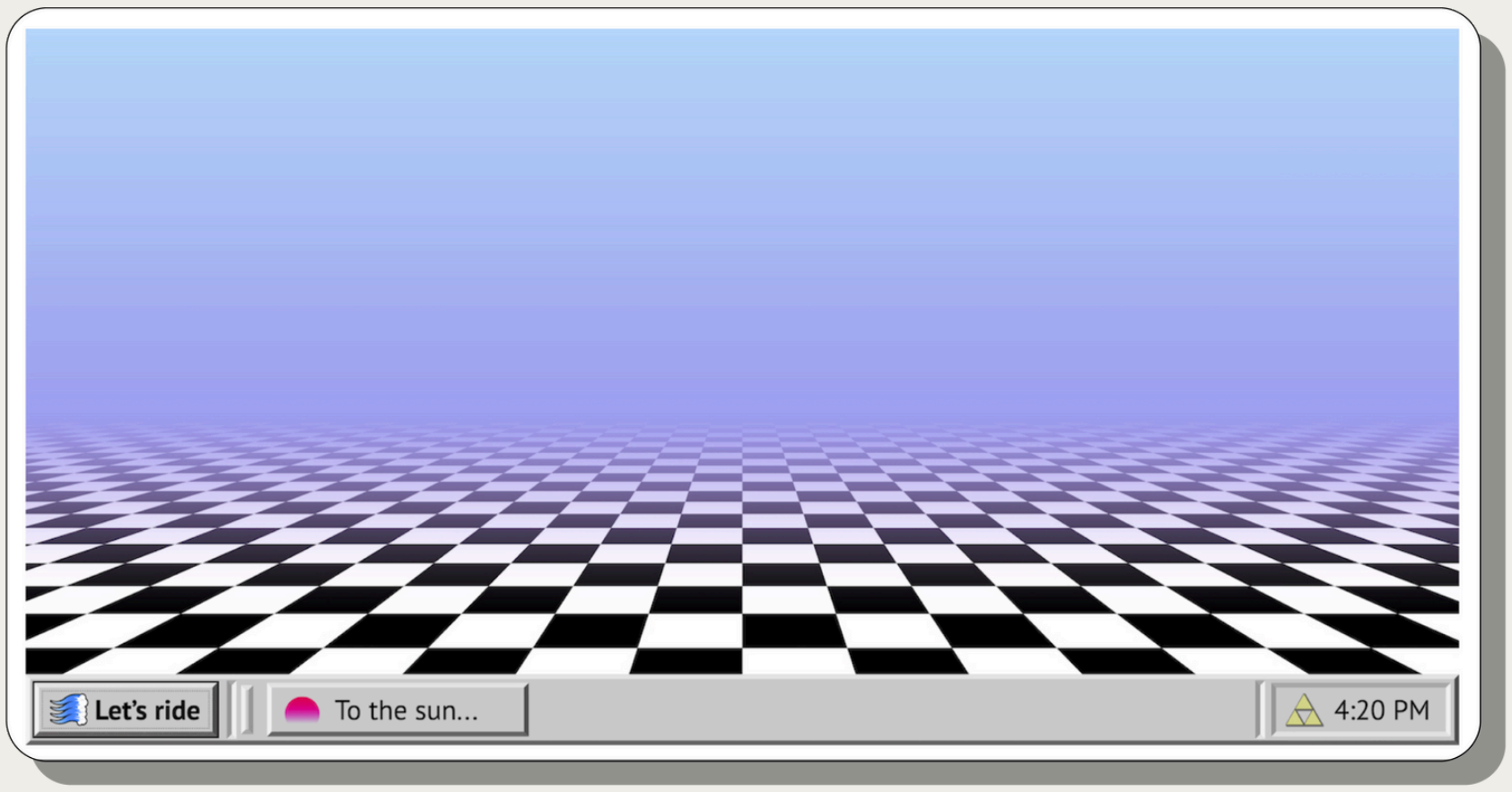
All this is just another step in the direction of onchain exploration. Trying to create with and make use of the tools available while bringing previous mediums to the table.

Other onchain points of inspiration:

- Terraforms by Mathcastles
- Synth Poems by Deafbeef
- Ghost of Frank Dukes by Ging
- Art0x1 by Hashrunner

Enter The Portal

by Dot



My love for early 2000s music and internet culture runs deep. But this era means so much more to me than another shallow aesthetic taken out of context, or passing trend. I was a very sheltered kid growing up, and went to a school that was almost an hour away from where I lived, so I spent about two hours each day on a rainy bus ride from Olympia to Tacoma and back again, listening to my beloved CDs, and eventually mp3s when that format took over. I felt like an outsider from my classmates because of the distance, and an outsider to my local community because of my school. Music was my constant companion that didn't depend on any physical location -- I could put on headphones anytime and immediately be transported to wherever I wanted to go.

Even though I was sheltered from things like parties and concerts, I was one of the first kids in my friend group to have a computer in their room, and would hang out for hours downloading new music on Napster, digging through niche

message boards, chatting on AIM and taking care of my Neopets. Myspace profiles were a high-level form of self expression at the time, and taught an entire era of internet kids some basic coding skills. My computer was like a portal to the outside world, where I could discover new music that wasn't curated by my parents or the radio, and where I could find communities that had the same interests as me. It was this incredible access point to information and communication, and I honestly don't know how I would have survived middle school or high school without this window to the world. The internet used to make me feel inspired rather than drained or depressed, as so much of it does today.

These early memories and nostalgia for music discovery are much of the inspiration behind Portal Music: an onchain electronic label and artist collective that brings together the best music distribution tools of both Web2 and Web3 to create an entirely new community experience for both artists and fans. I’m so thrilled to be launching this week with the release of our Genesis Mixtape, and taking so much of what I’ve learned over the last 10 years of workingin the music industry and applying it to this new model.



Sites like Limewire, Napster, Kazaa, and eventually iTunes reigned supreme in my world when I was a kid, but at the time I had no awareness of how they would shape the music industry or impact the artists that I loved so dearly at the time. As I began producing my own music in my teens and twenties, and started my own all-female music label after college, I was quickly faced with the harsh economic realities of a streaming-based industry. As much as I loved independent music and DIY bedroom productions, it felt like an impossible mission to make a sustainable living from slinging WAVs and mp3s alone.

There just never seemed to be a perfect business model that would help me or my friends to achieve financial sustainability without compromising on values, or just plain burning out from juggling so many different roles. From the outside, it sometimes looked like I was achieving what a lot of aspiring artists dream of: securing Spotify playlist covers on Fresh Finds and Creamy for music released on my own label, having a DJ residency at a trendy hotel rooftop and being able to curate my own lineups for shows around LA, getting a song placed with a Nike ad or another other trendy brand here and there, and being a part of a collective of superproducers on SoundCloud. But what was cool and successful in theory was a major struggle in practice. It has always been a never-ending battle to make ends meet and hustle to find the next gig, and my main creative output (song files) essentially held zero economic value when I uploaded them to the internet.

The one thing that has kept me going through all of this time is community. From my time spent as an Alpha Pup intern and going to Low End Theory like it was my religion, to being a part of TeamSupreme as the only female member in a collective of 18 other (very talented) dudes, these little musical homes gave me purpose outside of my own independent work. I was part of a conversation instead of just throwing my music out into the vast void of the internet, and always had the confidence that my friends would listen, give feedback, and inspire one another. As prestigious as Low End Theory was, it was also a creative safe space where you had the freedom to experiment and try new sounds. You could get feedback from your peers or artists that you looked up to, as well as from open-minded audiences who

were hungry for something new and different. Something more raw and authentic than what you could ever find in a Hollywood club at that time.

I never would have gotten to play stages like Red Rocks or EDC if it wasn't for underground communities and collectives lifting me up for so many years prior, and keeping me motivated to continue. I can’t even count the number of times I’ve been ready to just give up and do something else with my life, but the collectives kept me going. It's essential for these kinds of scenes and incubators to not only be able to survive, but to thrive if we care about the future of our creative landscape and human expression.

Enter Web3.

For the first time ever, we have a clear and meaningful way to assign value to digital music and works of art. And we are in the process of creating new tools and industry structures that can leverage the power of community and culture like we've never seen before. There is still so much to unlock that is beyond our current imagination, which is why it's so exciting to be here on the cutting edge of the music industry as both artist and entrepreneur. I am so deeply motivated to create a positive impact, big or small, in shaping the future of music business. I'm taking all the lessons I've learned through my decade of experience working at or running independent labels and collectives, and pouring it all into Portal Music.

In its current iteration, Portal is both an onchain electronic music label and artist collective that hybridizes music distribution tools from both Web2 and Web3. But as technology and platforms rapidly develop, I recognize the need to remain flexible and leave plenty of room for experimentation and growth as we usher in this new era of music. Rather than writing a mission statement, I offer a series of mission questions for us to seek the answers to as we build and develop:

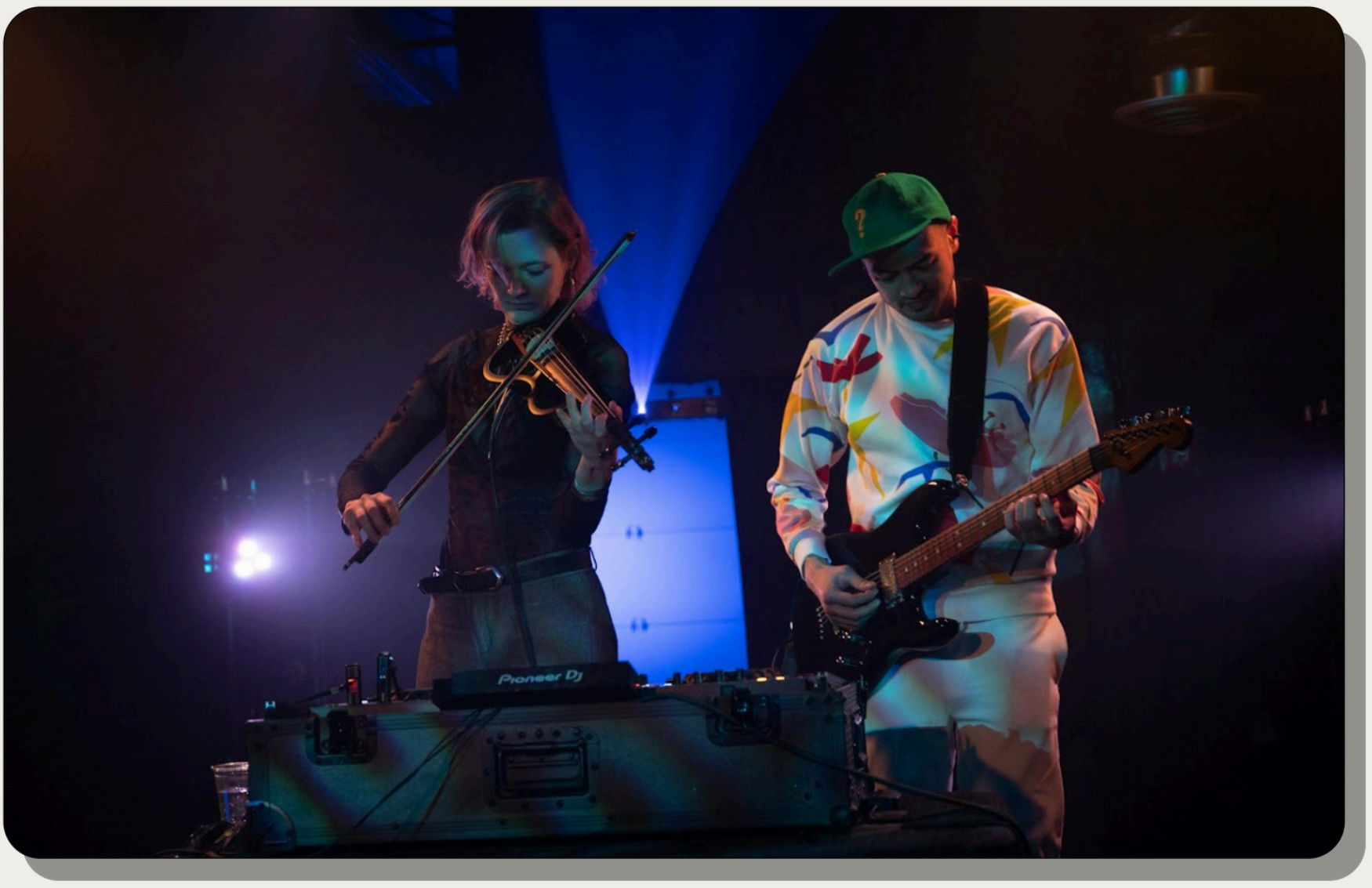
1. How can we develop a sustainable ecosystem that incentivizes artists to create innovative and authentic music, rather than follow trends to go viral? In a creative age dominated by TikTok, and a music industry designed

to appeal to the lowest common denominator, how do we prioritize authenticity and creative exploration again?

2. How can we more deeply connect with our community of fans and curators in a way that brings them into the creative process, where their curation and involvement is another form of self expression that has value and can be rewarded.

3. What tools and structures can we use to scale the community and reach wider audiences without compromising creative output, event experiences, or online interactions.

My dream is for Portal to be an access point for both artists and fans to discover new worlds of sounds, new scenes, and to inspire one another. I want people to experience what I felt about the early internet growing up, where the computer could provide this amazing window to communities and places I couldn't physically go to, but could still be a part of, and feel a sense of belonging and support. And I want fans and curators to also have their work be valued, and recognized as another form of creativity and self expression.



Artist collaboration at the first Portal Music Retreat June 2023 in Sun Valley, ID

The current focus for Portal is to release quarterly collaborative mixtapes that are built around producer challenges, where any artist can participate during a Pledge Week event and earn their spot on the mixtape, along with a Portal Artist Membership Card. Each tape will be co-curated with a different artist alongside the Portal community, and the first one is available to mint this week. We will also be working with Portal Artists to release their own EPs and Albums on the label, and continuing my partnership with Seed Distribution to reach larger audiences on all DSPs alongside our digital collectibles.

Outside of music releases, one of my biggest goals for Portal in 2024 is to create a virtual space where artists and fans can experience shows, DJ sets and EP or Album drops in VR. As much as I value in-person events and experiences, and will definitely be throwing as many Portal shows, parties and artist retreats as I can in the future, I see a tremendous amount of potential in VR as a creative community medium. I had initially set out to create this space for the Future Shock album drop earlier this year, and while we had some great momentum with this project in the beginning, the label I was releasing it on was not set up to accommodate that type of release party or prioritize it among their other projects and marketing efforts. I'm still committed to bringing this space to life for Portal in the near future, and excited to see what types of new sounds and connections come from it as a result.

As a starting point for the community, we'll be using a token-gated discord server as our main mode of sharing and communication amongst artists and collectors. Everyone in the Portal ecosystem will have a membership card, with different tiers granting access to token-gated channels, exclusive merch drops, online events, and future IRL events. Higher level tiers will also be granted greater voting and curation power within the community, and there will be multiple ways that these can also be earned and not just purchased.

Street team missions and smaller quests based on engagement, event attendance, and playlist creations will offer opportunities for upgrades or to earn coins. Collectors that mint higher-tiered cards will also receive bonus tokens

when we launch Portal Coins in 2024, and I'll be taking special consideration to reward bonus tokens to the early Dot collectors who hold any 1/1 Dot Songs, or have given a high volume of support through editions since my first drop on Sound over a year ago.



Membership cards for the 2024 season will be available to mint starting November 10th at 12pm PST on the Portal Website, with our Discord server opening the same day. The window to mint will only be open for one week, and only those who collected our Genesis Mixtape will be allowlisted for the cards. Future windows to mint a card and become a member will open and close around the quarterly mixtapes.

Lifetime Basic Membership .01 ETH

- Access to the collectors chat on the Portal Discord Server
- Access to discounted presale on all Portal releases
- Access to members-only merch drops and events (both online and IRL)

2024 VIP Membership .03 ETH

- Everything stated above, PLUS
- Voting power to co-curate future mixtapes and releases on the label
- Early admission to the VR Space and future VIP-only events within it
- VIP status at all in-person events
- Request tickets and/or guest list for Dot shows (accommodated on a first come first serve basis)

- Anyone who minted an edition of Seeing Is Believing earlier this year will be receiving one of these cards for free

2024 Platinum Membership .25 ETH

- Everything stated above, PLUS
- Never miss a drop -- receive an automatic airdrop of one edition of every single Portal release on the day it comes out
- Enhanced voting power to co-curate future mixtapes and releases on the label
- Bonus Portal Coins during the Portal token launch in 2024

2024 Diamond Membership 1 ETH

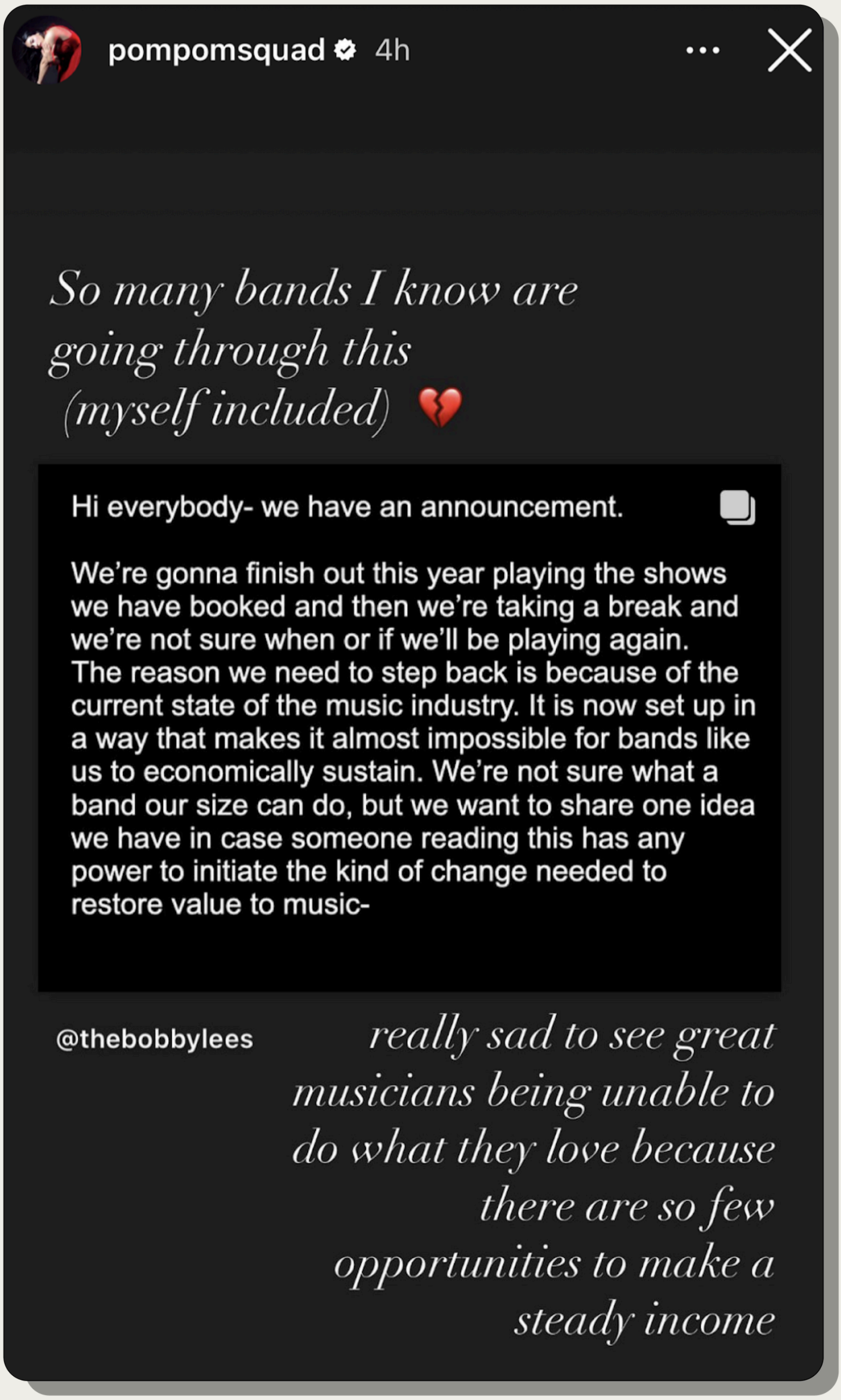
- Everything stated above, PLUS
- Executive Producer credits on all releases, and curator percentage on smart contracts for digital collectibles (amount dependent on artist agreements with each individual drop in 2024)
- Access to team chat, and can propose projects, ideas or events
- Additional bonus coins during the token launch to reflect the early investment

Lifetime Artist Membership Free

- Can only be earned by participating in Pledge Week and submitting music for the quarterly mixtape series
- Grants access to Portal artist community and online resources
- Voting power to co-curate future mixtapes and releases on the label

After an incredibly successful first Pledge Week in October, I am so excited to present our first mixtape alongside a stellar roster of artists: some of whom I just met through this online event, and some who I've had the pleasure of knowing and collaborating with for over a decade. Even though my dreams for Portal are tempered with a healthy dose of the realism that comes from trying to sustain a music career independently for ten years, my vision for the future of this creative ecosystem is immensely bright because of these individuals.

If you are interested in getting involved with the label as an investor, artist, community member, developer or other professional role, please reach out to me on social media or email! We are in the very early phases of this new collective, and I'm eager to meet and work with like-minded people who share this passion for innovative music and community events.



We are in a remarkable moment in music history right now. AI is quickly becoming a common tool for writing, production and sound design, and with social media reaching new peaks, sounds now have the potential to reach the largest audiences in history at a faster rate than we've ever seen before. Any song that falls short of going viral is in many ways considered a failure by current music industry standards. The creative "middle class" of artists is rapidly disappearing as creators struggle to keep up with content demands while still trying to carve out time for deeper, authentic expression and craftsmanship. There is a palpable need and desire for meaningful and higher-value interactions with fans and artists to support one another and usher in this next era.

Whether we as artists want to acknowledge this fact or not, business and economics will always be tied to our time and ability to create art in today’s world, and we now have a rare window of opportunity to build new systems that can fuel our artistry and self-expression. I think it's phenomenal that we have access to such advanced tools and the technology to reach new audiences, but with that comes the responsibility to use them with a higher level of intention and consciousness than ever before. I'm eager to bring these purpose-driven dreams and visions into Portal Music and see where it can take us.

Dutchyyy -vs- The Algorithms

by Dutchyyy



Preface (by Dutchyyy)

“Archiving my life on-chain is a way to ensure that my story isn’t erased. The technology means that even when platforms disappear, “In theory” my work—the music, the context, the lore—remains. It’s not just about keeping my music alive; it’s about creating a legacy, something tangible that future generations can engage with, explore, and understand. It’s about documenting proof of life—evidence that I existed, loved, created and made a positive impact in this world. Whether people care now or not doesn’t change the fact that I’m building something lasting, something that reflects the highs, lows, and everything in between.”

Foreword (by Sound of Fractures)

Dutch’s approach of documenting and archiving a whole creative life is far too vast for a single submission for the Directory of Inspiration, and we discussed many ways to

represent his work in this publication as it was personally very important for me to have it represented here. So in the end to stay true to this story we would like to share an excerpt ‘2020-2024’ from Dutch’s piece titled ‘Dutchyyy vs The Algorithms’, The full version is available to read - *https://dutchyyy.xyz/Biography*

Introduction: A Message from Dutch

The following statement you’re about to read is not hyperbole. It’s not a dramatized exaggeration designed as some sort of hook.

“Documenting my 4 decades of Music, Art & the context & human backstories attached to them literally Saved my life”

Without this being able to be presented in its intended fully formed, chronologically laid out, complete story I’m not confident the gravity & purpose of this being shared, is able to be realized.

While the excerpt being presented is still inspirational, it’s also unimaginably heavy.

You’re effectively being dropped head-first into the most challenging & dark period of my life. Unless you already are familiar with me and my music. The sweeping changes I make & challenges I overcome can’t make sense. To see an artist you’re unfamiliar with, immediately obsessively rebelling against algorithms & artist/platform behaviors that have become normalized in the recent “content” & “metric” focused landscape would just seem unrelatable and off-putting.

Without the context that shows the consistency in integrity & dedication across decades, constantly adapting to and pioneering through the many changes in technology and the music industry. Legitimacy & tenure releasing through major and independent labels & the reality of those experiences. The impact of their music across time and most importantly, that every step of that lifelong journey was only possible because of the organic reach that the internet made possible. Without context proving an entire lifetime was spent living & breathing artistic expression without compromise or expectation. The urgency & consistency in maintaining that mission until their

very last breath that follows just wouldn’t make sense.

The what & why that led me to even begin experimenting with this technology, completely impacted & defined the how and why I would choose to navigate and use this technology in the way I have. It's very important to me that you are equipped with at least bullet points of missing pre-occurring context.

Early Life and Inspiration

- **May 23, 1981**: Dutch is born in New Jersey to Parents who both loved music
- **1985**:Dutch moves to Tampa Bay
- **Christmas 1992**: Dutch **discovers creative technology** through SNES and **Mario Paint**, leading to an obsession with arranging music, animating, and digital drawings.
- **Mid-1990s**: Joins school orchestra as a drumme**r**, transitions to **drumline** in the **marching band**, deepening his rhythmic sense.
- **Summer 1994**: Introduced to vinyl records and DJ culture, leading to a passion for freestyling and music production.

Forming Equilibrium

- **Mid-1990s**: Dutch saves money to buy music, recording episodes of Rap City and Yo! MTV Raps, leading to a deep passion for hip-hop.
- **Christmas 1994**: Receives a **Casio keyboard**, beginning his journey in music production.
- **1995**: **Dutch begins making beats and freestyling** with friends using a karaoke machine. Creates **his first beat tape** (unreleased)
- **1995:** Spends every night in the **AOL Arts & Entertainment: Hip Hop chat room** where he formed friendships and professional connections that would change his life
- **1997**: Forms **Equilibrium** with **Celph Titled** and **Majik Most.** They release demos and make their **first radio appearance** on "The Underground Railroad."
- Begins **producing using MOD-edit a DOS based tracker**, marking the beginning of his use of Samples. Creates a beat tape (unreleased)
- **1998**: Releases the **first 12” single on Vinyl** "Fahrenheit 813" and gains notoriety for the song “Windows 98.”
- “Windows 98” became the **internet's first viral music story** after a false rumor spread & was blindly picked up by multiple publications & websites that the group was being sued by Microsoft for sampling the Windows 95 startup sound. Effectively fast-tracking their career as early **pioneers of Internet-driven music**
- **1998:** Equilibrium briefly becomes a duo; Dutch and Celph release “Do That” b/w “Hold Something.” on Vinyl

- **1999**: Dutch continues working on his first solo album “Junk Planet” and officially changes his name to **Dutchmassive**.
- Is gifted a Akai MPC2000 his roommate rented for 30 days, teaches himself how to use it & **creates another beat tape** (unreleased)

Rise of a Solo Career (Dutchmassive)

- **2000**: Dutch explores a new lifestyle, balancing work, relationships, and creative projects.
- **2000-2009:** guest features on dozens of albums and singles released on Vinyl
- **2001**: Discovers MTV Music Generator, which temporarily satisfies his need to make beats.
- **2001**: Suffers a serious car accident, leading to **permanent skeletal damage** but receives a settlement to move into his first studio apartment & purchase an Akai **MPC2000** & begins first instrumental album “**Music 2 Sleep To**…”
- **2002**: Dutch releases his debut single as a solo artist “Evaporate” b/w “The Hook” and “Soul Searchin’.” on Vinyl
- **2004**: Releases debut solo album “**Junk Planet**,” CD / 2xLP through a notable independent record label with a **Major distribution deal thru Virgin Music** / Caroline gaining critical acclaim in major publications like: *The Source, XXL, Blaze, Urb*, also claiming top rank across charts & radio but **label files for bankruptcy** shortly after.
- **2005**: Releases a sneak peek of “Music 2 Sleep To” as part of Majik Most’s DVD.
- **2006**: Sells his MPC2000, adopts **FL Studio**, and releases the instrumental EP "**The DrumLove**" and "**Project: REACH**" mixtape.
- **2006-2011**: Launches **TheHobbyshopHero blog**, celebrating nerd culture, and builds connections through **Myspace**.
- **2007: Signs with Rawkus Records** and releases **“Crush Your System”** in part of the world's first large-scale digital-only campaign but Rawkus files for bankruptcy three months after the release.
- **2009**: Begins traveling for work, teaching physicians & nurses how to chart electronically which provides time between contracts for creative pursuits.

Evolution of Dutchy

- **2010**: Releases "**Yawn of the Gemini**" a 36-track instrumental album, marking his first Bandcamp appearance.
- **2011**: Suffers a hip fracture but focuses on finalizing “Romanticizing.”
- **Xmas 2011:** Laptop crash results in the loss of the “Romanticizing” album and other unreleased works.

- **2012**: Moves to Los Angeles, releases "**Blue Screen of Deaf**" and shifts focus to producing using **Ableton Live** after meeting producer Ahwlee.
- Begins working at Warner Brothers between hospital contracts
- As a result of Soulection's founder Joe Kay referring to him as Dutchy on air weekly, he **adopts the alias "Dutchy" for production** & DJing to help separate it from his Emcee work as "Dutchmassive"
- **2012-2014**: Active on SoundCloud. performed live several times a month and became a member of multiple collectives and labels, including *Soulection*, *Flybynight*, *Astral Basement*, *Rootnote*, *Collective Resonance*, *Cosmic Compositions*, *Ital Dred*, *Expansions Collective*, *Paxico*, *Fuzzoscope*. In these roles, he not only contributed to various projects but also helped curate compilations, bringing on other talented artists he believed in.
- **Spring 2014**: Loses job and relationship, moves back to Tampa, then to New York with Sam Sleezy's support. Releases **"By Design" his last song written & recorded as Dutchmassive**
- **2014-2015**: **Reconnects with Father** after a decade of no communication who turns out to now be the live-in caretaker of "**Sam's Point Preserve**" located on the highest section of the Shawangunk Mountains, known for its secluded ice caves, lakes & waterfalls
- Meant to just be a weekend visit, Dutch moves in with his father who expressed that Dutch would have the entire nature preserve free to himself to explore and create every day after park closed to the public
- Creates "**The Uproot**" and "**Traversal**" & Begins a new improv jazz series **"Long Story Short**"
- **2015**: Releases "**Chill Gawd, Chill**" as a 120-minute cassette filled with loose songs he created during his 2 years in Los Angeles
- State purchases the privately owned nature preserve, forcing him & his father to move, Dutch reluctantly moves back to Tampa
- **2015**: Dutch is diagnosed with sepsis and faces the need for **costly surgery**. **Vows to never record any new written music again until the music and art he had dedicated his life to becomes the catalyst that pays for the surgery he needs**.
- **2015-2022**: Begins **"The Reluctant Clap" (Daily Rambles) freestyle series**, expressing himself through improvisation.
- **2016**: **Releases "Traversal" digitally**, then moves back to Los Angeles. Re-releases "Chill Gawd, Chill" on cassette, which sells out quickly again.
- **August 2016**: His **mother passes away**, and Dutch loses his job at Netflix the same day. Flies back to Tampa.
- Resumes his career traveling teaching at hospitals across the U.S. & **releases the cassette version of "Traversal**"

- **2017 Trapped in Junk Planet:** Intending only a brief visit to support his family after his mother's funeral, he ended up staying in Tampa Bay, attempting to create a stable environment for his younger brother, who eventually left him with a long-term lease
- **Algorithms birthed the Beathoarder**: He grew disillusioned with the increasingly algorithm-driven internet, which disrupted user experiences and limited organic reach on social media. While newer artists might not have noticed this shift, it was a stark change for Dutch. Throughout his multi-decade career, his growth and success depended on the free, direct connection to his audience that the internet once provided. For decades, this seamless connection fueled his opportunities and allowed him to build a loyal supporter base. As algorithms reshaped the digital landscape, Dutch found his reach significantly diminished, as if his career had been reset. The idea of investing more time and energy into creating new, meticulously crafted albums like The Uproot or Traversal—while losing direct access to his long-time fans—made him question his purpose for the first time.
- **Isolation's Dual Impact**: Although he experienced loneliness in isolation, the solitude allowed Dutch to focus deeply on music, recording whenever inspiration struck. by rebelling ideas of perfection & finality, he embraced the most significant evolution in his musical style, emphasizing raw, unpolished expression. His reaction to the world normalizing the “content” era was creating music he would only tease but never officially release in protest. Resulting in multi- unreleased albums "Maybury," "NatureBoyKickSnare," "PvP," and "I’ll do it Tomorrow," along with his audio journal series, "The Reluctant Clap."
- **Health Decline and Mold Issues (2018-2019)**: Despite a healthy lifestyle, Dutch suffered severe health problems at home, including fatigue and breathing difficulties, which were eventually linked to black mold contamination from a poorly installed AC unit. This prompted a legal battle with property management.
- **Legal Struggles Over Mold**: After months of disputes, Dutch returned to his home in early 2020 to find only superficial repairs. He ultimately settled for compensation, which included waived rent and coverage for displacement costs.
- **COVID-19 Pandemic**: The pandemic significantly affected Dutch's life. His compromised health, combined with lockdowns, left him isolated in a mold-ridden home, unable to continue his teaching contracts at hospitals. He sold Bitcoin at a loss to meet basic needs and livestreamed music on Twitch to maintain a sense of connection.
- **Eviction and Relocation (July 2020)**: Dutch faced eviction after the local eviction moratorium was lifted. He planned to move to

Upstate New York but was pressured by his Family to remain in Tampa, placing all his belongings into storage to become the live-in caretaker of his 90-year-old grandmother. Before leaving, he recorded a final track in his empty home as a symbolic farewell.

- **Caretaking Role and Twitch Streaming**: August 2020 Dutch moved into his late mother's “10x12” room in his grandmother's apartment and began livestreaming under **t**he alias "PeacePeaceGawd." This allowed him to engage creatively despite restrictions, using a 3D VTuber model that could interact with Ableton while participating in collaborative music sample challenges online.
- **Focus on Legacy and Archiving**: As Dutch's health worsened, he shifted his focus to preserving his artistic legacy. He organized his extensive catalog of unreleased music and launched a "master vault museum" project on USB drives to ensure his work would be preserved and shared.
- **Rebranding to "Dutchyyy"**: Due to conflicts with other artists using his original alias "Dutchy," he rebranded as "Dutchyyy," resetting his streaming data and followers to zero.



Dutchyyy vs The Algorithms (Excerpt)

The Creation of Evolving Portals and Long-Form Art

While algorithms encouraged short-form content, Dutchyyy rebelled by focusing on long-form, immersive projects. Evolving Portals, an ongoing series of experimental music pieces, defied the norm with hours of creative output that rewarded deep listening and exploration. Dutchyyy

intentionally designed the project as a protest against the fast-paced consumption culture promoted by modern platforms. As the music world shifted toward fast-paced consumption and short-form content driven by algorithms, Dutchyyy took a different path. He rebelled against this trend by focusing on long-form, immersive projects with deep creative output that demanded patient listening and exploration. His series, *Evolving Portals*, embodied this ethos, standing as a counter-narrative to the consumption culture. ut while Dutchyyy was challenging the digital norms, his health was deteriorating, and the COVID-19 pandemic heightened his isolation. He found himself reflecting on decades of unreleased music, collaborations, and forgotten work. With a growing awareness that his time might be running short, he shifted his focus toward ensuring his artistic contributions wouldn't be lost to time.

The Master Vault Museum Dream

In his effort to immortalize his art, Dutchyyy envisioned building a master vault museum where all of his creative projects would be stored chronologically, each carefully contextualized to tell the story behind his work. However, scaling this vision proved far more difficult than he anticipated. Hosting terabytes of music, photos, and videos required resources, and the realization hit hard: even if he managed to build the museum, his legacy could still vanish if there was no one left to maintain it or pay for the hosting.

Through his research on digital preservation, Dutchyyy discovered the potential of smart contracts, non-fungible tokens (NFTs), and blockchain-based music platforms. Recognizing the limitations of traditional streaming services, he saw NFTs as a means to not only preserve his vast catalog of music but also offer artists more control over their creative output. **This led him to mint his first music NFT on Rarible in February 2021 under the alias *PeacePeaceGawd*. Dipping his toes in, leading with a track from his improv jazz series "Long Story Short"**

In March 2021, Dutch began closely observing Catalog Works, a platform launched with his friend Omari Jazz as its first artist. It quickly became clear to Dutch that this was a special space. Catalog stood out for its purity. It had no

metrics, plays, comments, charts, or algorithms. Instead, it offered a platform for 1/1 songs, displayed in chronological order with detailed metadata, including credits, descriptions, and backstories that were inseparable from the music itself. To Dutch, this technology was built to ensure that music, along with its narrative, could never be lost.

On May 8th, he released a 64-track album on Bandcamp titled **“I Got Distracted” (Evolving Portals)** which is likely the largest release in Bandcamp history. An accomplishment only made possible after months of back-and-forth communication with the platform that eventually resulted in them greatly increasing his file size upload limit allowing him to upload massive long-form Wav files. Finally being able to present Evolving Portals without having to separate something that is designed to exist as one long track. The Project consisted of unreleased sample challenges, hour-long (evolving Portals) for many of the tracks, and some random Freestyles.

In mid-2021, Dutch began losing his ability to stand or walk without fainting, also losing the ability to sit up normally in chairs due to a growing tumor on his spine. Now his once simple passions such as live streaming on Twitch or working on music at his desk became high-cost activities. Stubbornly pushing through pain to be productive would result in being rendered to the floor on his yoga mat unable to move for days at a time.

It was during one of these extended floor recovery weeks that he finally applied to Catalog Works, but between his ongoing health issues and financial stresses, he forgot about it. By early 2022, he had nearly given up hope for his health recovery, and his focus had shifted solely to preserving the legacy he had spent decades building. This realization hit hard after Google wiped out 85% of his digital history and accomplishments over the years.

Then, out of nowhere, Dutch received a surprising email. In March 2022, he discovered his application had been accepted, and **on March 31, 2022, Dutch minted his Genesis track on Catalog Works, titled "No Time To Be Sad."**

Making his intentions clear from his very first upload. He

offered access to his 100GB + Google Drive link to - live updated - **“Dutchyyy vs The Algorithms”** Master Vault, and 1TB SSD with literally everything he’s ever created and still had access to at the time to whoever collects it.

Although it was a bittersweet moment—he was already well-versed in decentralized finance (DeFi) by then—Dutch was unaware of the emerging "music scene" in the blockchain space. However, being accepted onto a curated platform resulted in a sudden influx of new followers, opening his eyes to the possibilities of on-chain music.

Dutch quickly realized that there were many different expectations for artists minting music with smart contracts. Alongside the excitement, he also encountered a frustrating level of self-promotion and "performative community" behavior, something he had become adept at spotting after 30 years in the music industry. The familiar "follow-for-follow" mentality had evolved into "support-in-hope-of-support-returned," where true artistic resonance and the music itself were often overshadowed by the push for social interaction and support.

Despite this noise, Dutch remained focused on his mission. After minting his Genesis track, he received advice: "Never mint new art until someone bids on what's already there." But for Dutch, the financial side of this technology was not the focus. His priority was documenting his vast catalog of music and preserving his legacy before his failing health took him away. With his energy limited, he could only be productive for a short time each day. Having spent a lifetime navigating the music industry, Dutch was no stranger to marketing, navigating scenes, and playing the “hungry game.” Even if his health allowed for more socializing, he was well aware that the performative nature of online spaces was not a sustainable foundation for long-term creativity.

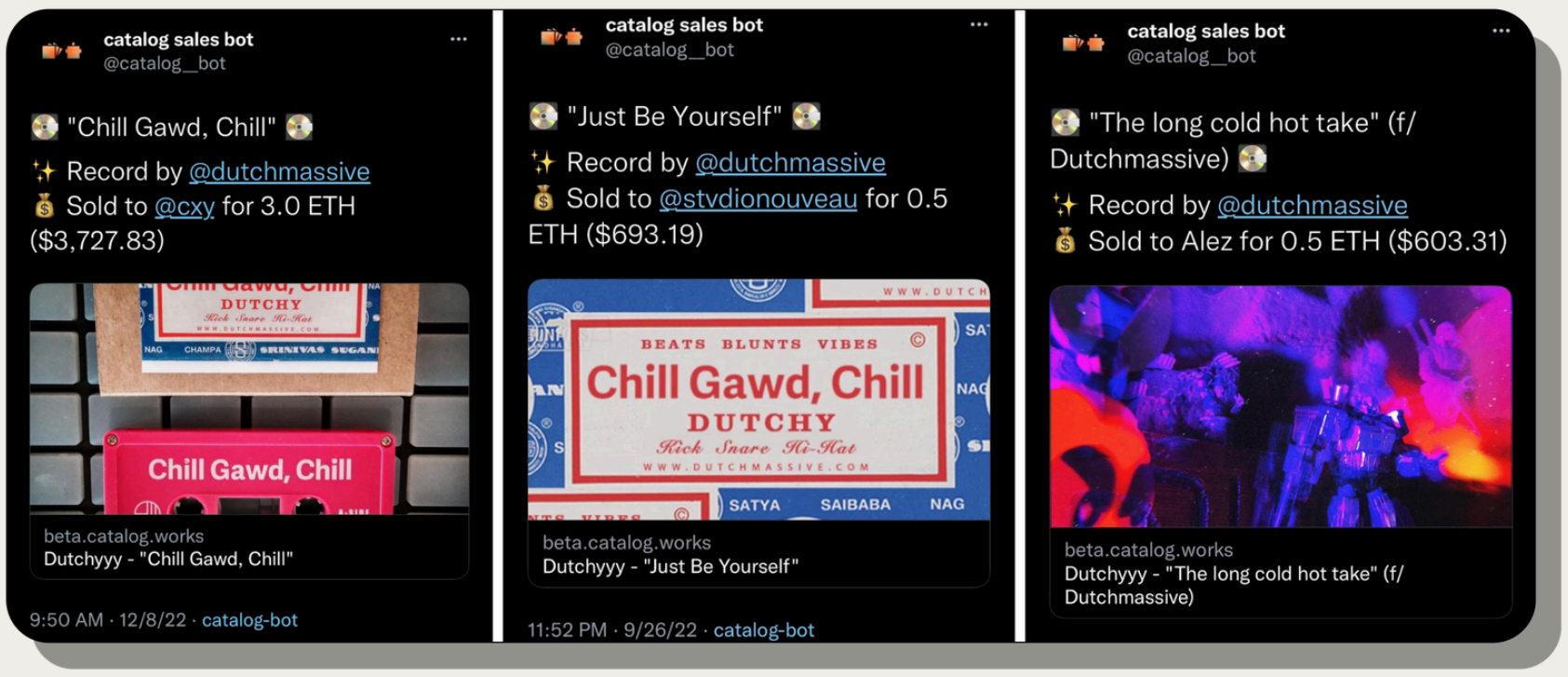
Instead of engaging in self-promotion, Dutch focused on quietly documenting and minting his records. He let the resonance of his work find its own way, without fanfare or hype. Though the web3 space was filled with unhealthy conversations, Dutch remained a fan and collector at heart, supporting the work of other artists whose music or art resonated with him, regardless of the politics involved.

Continuing a lifelong trend of paying it forward by using the majority of income earned from his art to support other artists.

“The circle of life” as he would often say, refers to his fundamental belief in being a fan first, before he’s an artist. Referencing the immense impact of music and art on his life as a consumer. He would never have become an artist if he hadn’t been deeply inspired by others' art in the first place. It doesn’t make sense to be an artist who wishes to be valued and not see that value in other artists. Beyond his entire creative legacy, this core value of appreciation & love for culture shown through the action of lifting others is probably the most meaningful part of the legacy he was desperately attempting to preserve.

For Dutch, the act of surviving as a career artist was more demanding—both spiritually and artistically—than any 9-to-5 job. Success was never guaranteed. To ensure he could continue creating without external influence, up until the pandemic, Dutch had also maintained a career outside of music. This ensured he never felt pressure to compromise artistic vision or integrity. So he had already grown into the ritual of using the extra income earned through his art to fuel other artists. A ritual he continued and still continues to this day.

Much to his surprise, collectors kept purchasing his 1/1s. Many were drawn to his long-form, vulnerable, and honest backstories. These connections led to meaningful conversations about his health struggles and his mission to preserve the work he had dedicated his life to.



Perhaps the most meaningful outcome of this support was seeing the shift in his late grandmother's attitude. After 30 years of seeing Dutch's dedication to music as a waste of time, she finally understood the impact of his art. Her newfound pride in him, something Dutch had never seen before, became a priceless gift.

Despite his Genesis tracks on Catalog—under both his **Dutchyyy** and **Dutchmassive** profiles—remaining uncollected to this day, Dutch has no regrets. Had he waited for bids before minting new songs, much of his music would have remained uncollected or worse, undocumented. Staying true to his course allowed him to meet individuals like Ture from Stvdio Nouveau and CXY from MusicNerd.xyz. Both helped him stay grounded in the noisy ecosystem and encouraged him to keep documenting his health and creative journey fearlessly.

Cxy played an instrumental role in motivating Dutchyyy to **world-build around the albums and songs he minted**, incorporating photos and videos to try and execute his vision of a "**Master Vault of Context.**" This vision was expanded on platforms like **Foundation**, where Dutch created collections for each of the albums he was minting on Catalog in an effort to help worldbuild and add context through photos & videos surrounding those albums as well as creating a collection called ***Proof of Life***. meant to serve as a reminder of his existence as a social, healthy, and loving human being. For Dutch, documenting proof he wasn’t always isolated and in despair was as important as documenting the context around the music he had released over the years. After being thrust into years of isolation due to his critical health, *Proof of Life* became a deeply personal reminder of his humanity.

2023: Everything Falls Apart

Despite the challenging environment, Dutch continued to press records on Catalog Works, even as many artists stopped minting on the mainnet due to low sales. He ignored the meta of lowering prices and persisted in the mission of pressing his vast back catalog of music, setting reserve prices based on the personal & external impact of each song. While there were never any expectations of people agreeing with that value enough to collect them, not deviating from

the core ethos of what separated this technology from traditional methods and platforms was vital to justify its continued existence.



In contrast, **he expanded his world-building efforts begun on Foundation to Zora**, offering art that was free and open Forever, without FOMO, because beyond the function of legacy preservation, he wanted people to collect his work long after he was gone.

In February, he finally gained access to county healthcare, but the first available appointment with his primary doctor wasn’t until May 23—his birthday. His living situation worsened as the toxic mold in his apartment, which had already claimed the lives of his mother and grandfather, continued to affect his health. The leasing office refused to address the issue, and his health spiraled further out of control. This created a level of hopelessness he never imagined one could feel. That absence of hope for a future would prompt him to muster up the courage to execute something unseen or heard of across centuries of the history of music. The release of a series of recordings never intended to be heard publicly.

The Reluctant Clap (DailyRambles) [2015-2022] was entirely freestyle, with not a single word pre-written or planned. He emphasizes the purity of this process, as the term "freestyle" has evolved since he started freestyling in 1994, losing its original meaning. This series became his private creative sandbox—a therapeutic and experimental space where he could express himself without the pressure of public release.

Chapter I (2015-2016) began with the intention to write his next album. However, after learning about potentially disfiguring surgery that he could not afford. Dutch vowed not to write or record new songs under “Dutchmassive” again until his music could fund his surgery.Dutchmassive quickly fell in love with the freedom of freestyling in public spaces. As the series evolved, starting in Chapter II (2017), he challenged himself by recording in real-time to beats he had never heard before, adapting to them spontaneously. Most of the series was recorded outdoors, often in public places like parks and beaches, which allowed him to confront his discomfort with crowded surroundings after a long period of isolation.

Throughout Chapters I-V, Dutchmassive subtly discussed his health struggles, often giving himself pep talks. As his health deteriorated, especially in Chapter IV, he continued to use freestyling as an emotional outlet. Towards the end of Chapter IV, Dutchmassive's health deteriorated significantly, and this decline was reflected in his freestyles. Initially, he never intended to release these recordings publicly, but as his condition worsened, he decided to embrace sharing them. This marked the beginning of Chapter V, the final chapter of his journey. Some sessions were streamed live on Instagram and Twitch, where he freestyled live while creating beats in real time also adding a snippet of him recording “The Long Cold Hot Take” (Eulogy) to YouTube.

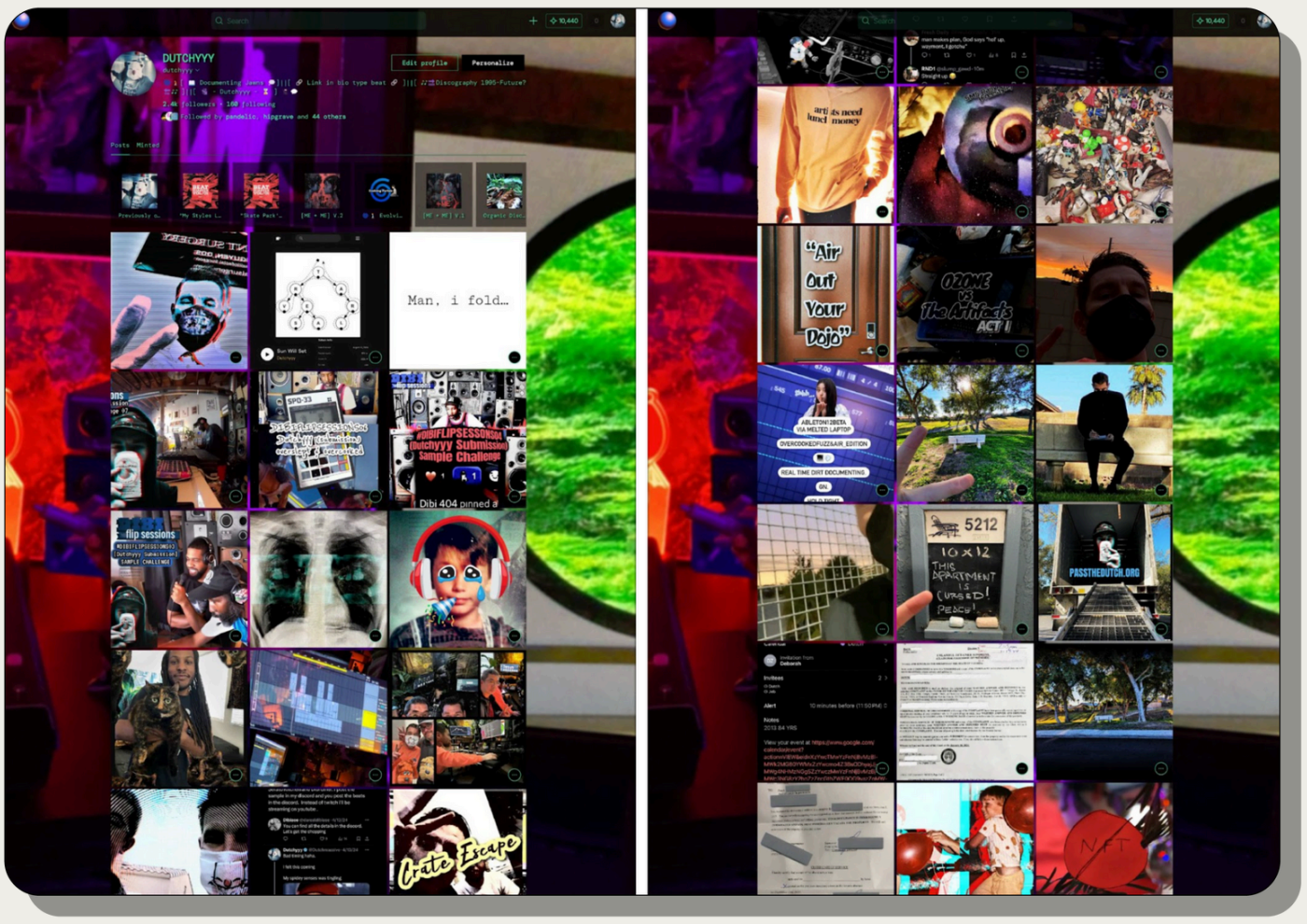
Despite his hesitation to release the entire series due to concerns that listeners might misinterpret the spontaneous nature of his freestyles as pre-written songs, he received encouragement from CXY. This support helped him realize that the series was likely the most important body of work in his 30-year career, prompting him to be brave and share it.

In June 2023, he released all 283 minutes of the "DailyRambles" series, starting with Chapter V (2020-2022) on **Supercollector** as a 28-track album. He also released each of the earlier chapters as unique 1/1 pieces on Catalog Works, pricing them collectively at $80,000, the exact cost of his reconstructive jaw surgery. By making Chapters I through IV available as 1/1s, he utilized Catalog Works' system to upload longer tracks that exceeded normal file size limits. Although he never intended to make this vulnerable body of

work public, he felt compelled to share it, believing it could be a catalyst for saving his life.

The next release on Supercollector would come on August 19th, 2023, with “Mother” (Noctunalis) EP, A highly personal and sentimental series of instrumentals created each Mother's Day since the lost his mother, Debbie in 2016.
In September, his grandmother’s health took a dire turn, and she was rushed to the hospital, where she passed away shortly afterward. Despite being her legal caregiver and listed on the lease, the leasing office aggressively tried to evict him —a likely retaliation for his attempts to address the mold problem.

With little hope and time running out, Dutchyyy doubled down on his conviction to document his experiences in real-time, no matter how personal or embarrassing they may have been. He created a new collection on Zora titled **"Proof of Life” (Continued...)** where he documented everything from the loss of his grandmother to eviction letters & every significant event, good or bad in real-time as it was happening. While Proof of life on Foundation was created to document human interactions that happened in the past. Proof of life (continued...) was meant to document every notable moment as it happened moving forward while he was still alive to do so. He also increased the volume of 1/1 songs he minted on Catalog Works, striving to have every song from his most pivotal albums documented with backstories.



Creating these extensive backstories for hundreds of unreleased songs was a massive undertaking, and with the looming threat of eviction and his declining health, Dutch found it nearly impossible to prioritize what was most important. Despite the challenges, he had already curated unique collections on Foundation and Zora for each album that existed on Catalog Works, with the goal of providing even more context through world-building. Yet, the overwhelming task of preserving his legacy seemed insurmountable.

In a heartening show of support, a community of 36 respected artists and producers came together to release a compilation album titled ***Pass the Dutch***. They also created a GoFundMe campaign at **passthedutch.org** to help Dutch move into a safe and stable environment. Unfortunately, the funds raised were not enough to cover the cost of relocating across the country. That's when prolific collector CXY stepped in, encouraging Dutch to continue documenting his journey and offering financial support to help him move across the country to Arizona, where he could be close to his childhood best friend. The move came with a significant cost —Dutch lost access to his healthcare in Tampa—but it offered a fresh start away from the mold that had been deteriorating his health.

Once in Arizona, Dutch's health continued to decline. Though he was finally free from the mold, he faced life-threatening dental infections and a spinal tumor that prevented him from sitting up in chairs or standing too long. Nevertheless, Dutch took advantage of having a safe roof over his head and increased the volume of 1/1 songs he was minting on Catalog Works. He also ramped up his world-building via Zora across multiple collections, documenting every human interaction since his move, while also participating in bi-weekly sample challenges and uploading his submissions as videos in Proof of Life (Continued...) Also contributing weekly to his ***Organic Discovery Collection***, a compilation of photos he had taken throughout his life, tied to his music. In a world increasingly shaped by AI, Dutch felt it was crucial to document human-captured memories alongside his music.

In April, CXY flew to Arizona to visit Dutch. He was aware of the immense amount of undocumented context that Dutch had accumulated over the years. Thanks to his late mother's

meticulous preservation efforts, Dutch had every drawing, photo, lyric sheet, and cassette tape from his life, a treasure trove of artistic relics that told the story of his dedication to his craft. This collection formed the foundation of what could become the **world's most comprehensive chronological museum of an artist's legacy.** However, with his critical health condition, even simple tasks seemed impossible.



Shortly after his birthday in May 2024, Dutch's jaw became infected again, sending his body into septic shock. Doctors warned him that his body had become resistant to all forms of antibiotics due to how often he had postponed the necessary surgery. They cautioned him that without the procedure, he would face indescribable pain in the near future. This grim reality pushed Dutch to create ***I WANT TO LIVE (Continue?)***, an NFT on Zora within his *Proof of Life* collection. The NFT featured a raw, vulnerable video where Dutch shared the dire state of his health, including medical records, X-rays, and lab results—a deeply personal act that even broke HIPAA laws. It served as a transparent farewell to the world, ensuring that no one would have to speculate about his struggles once he was gone.

At the same time, the platforms that Dutch had devoted the past three years to—Catalog Works and Zora—began to crumble as everyone knew them. Catalog Works announced it would no longer support the addition of new 1/1 songs on mainnet. They were instead focusing energy & resources on creating a more universally accessible platform where they could continue their mission of creating spaces & places that honor music & artists. While Zora made huge fundamental

changes without notice. They were removing core features that had made the platform special to the artists who found refuge there, such as control over pricing, supply, and time. To Dutch's dismay, Zora also altered its discovery system, adopting algorithm-driven mechanics that mirrored the very social media platforms he had hoped to escape. **Before Catalog Works officially stopped allowing new records, Dutch managed to document 145 1/1 songs—120 on his *Dutchyyy* profile and 25 on his *Dutchmassive* profile—almost all accompanied by extensive backstories, cementing his unrelenting conviction by becoming the artist with the most 1/1 music Nft's minted on mainnet.**

Dutch's world shattered. His trust in these platforms, which he had relied on to safeguard his legacy, evaporated. He had spent years documenting his life's work on these platforms, only to watch them morph into something unrecognizable. His urgency to preserve his legacy before his health cut his time short became overwhelming.. Zora quickly removed him as a featured artist, and despite his nearly 3,000 followers, nothing he documented was being seen due to changes in the platform's discovery feed, which now favored algorithmic-driven content. Disillusioned by the transformation of platforms he had once championed, he questioned whether it made sense to continue documenting when his body was failing him.

But in a surreal twist of fate, C.Y. Lee, founder of Musicnerd.xyz, stepped in once again. Lee not only covered the astronomical cost of Dutch's high-risk reconstructive jaw surgery but also offered support that will allow Dutch to step away from the constant pressure of being online. This provides Dutch with the opportunity to heal and focus on archiving the physical relics of his artistic journey, finally giving him the chance to build the master vault museum of context he had always dreamed of.

On September 25th, 2024, Dutch Finally underwent his first 9 hr long complicated, and risky full reconstructive jaw surgery and as of October 12th, 2024 is Documenting his healing process in his Proof of life (Continued...) Collection



“I’M GOING TO LIVE” (Save & Continue!)

Outro / Sign-off:

As you reach the end of this timeline, what you may not fully grasp is the magnitude of time, energy, and sacrifice poured into each piece of creative work. The years spent learning, experimenting, and perfecting are often invisible—overshadowed by the ease with which art is consumed in today’s fast-paced digital world. Art, in its truest form, can’t be quantified or valued by algorithms and market trends. It lives beyond that, in the personal connections it creates and the culture it preserves.

In a world where creativity is increasingly commodified, I believe art should be freely accessible to all, but the artists behind it deserve their due recognition, support, and respect. It’s through this act of creation—an honest, unfiltered expression of the human experience—that we preserve our most valuable time capsules for future generations. This is the life I’ve chosen, and through it, I create small ripples, hoping to sustain the kind of art that feeds the soul and leaves a lasting imprint on the world.

I hope this helps add perspective to the never-ending discussion around “The Value of Art”. While also reminding people of the importance of context in a world hellbent on a TLDR future. Most importantly I hope this inspires anyone reading this, to be brave, believe in themselves & never let any external forces prevent you from always sharing your internal light. <3

To be continued...

Artifacts

by Emma Miller



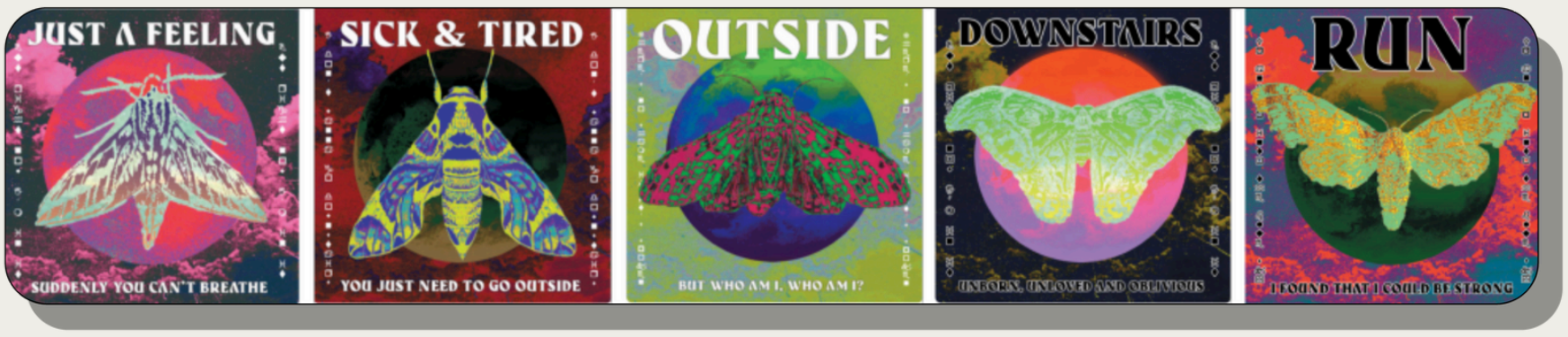
Credit: Daria Bilyk

My name is Emma Miller and for the last decade I’ve been navigating life as an independent indie-folk musician within an ever changing music industry: self releasing my music; creating my own marketing campaigns, promoting my own shows and collaborating with my peers along the way. In 2021 I took a step back from music, feeling disillusioned with the business model offered by social media and streaming platforms. The way I saw it, I wasn’t interested in becoming an influencer feeding algorithms just to grow an anonymous audience across tech platforms who gate-keep my fans and whose payment model results in pitiful compensation for songwriters. As an independent musician it felt unsustainable and inauthentic.

As a consumer I’d also become aware of my own listening habits. I would happily sit back and allow Spotify to spoon feed me new music, occasionally clicking through to see which artist was playing but ultimately not feeling loyalty to

any of these talented, faceless musicians. Streaming is an unbeatable listener experience and I have discovered lots of new music that way, however, as the years have passed it seems like for many of us that initial gorging on abundance has left an emptiness in our wider music culture.

Blockchain as a place of artist sovereignty and community building

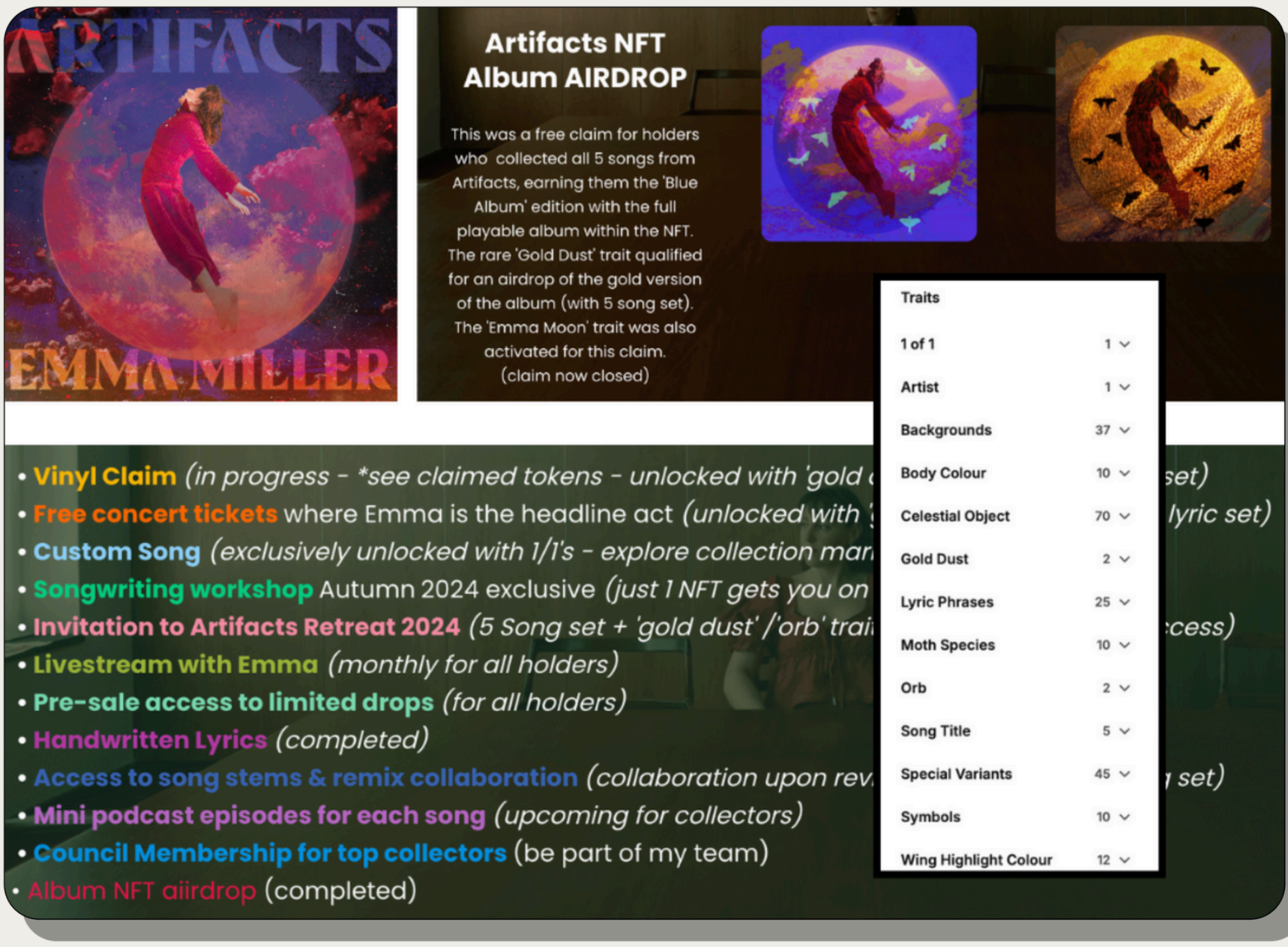


I would like to emphasise that *I am not* a tech person by any stretch of the imagination. My entry into the blockchain space came as a surprise even to me and it is whole heartedly down to the encouraging community and culture I found there that I tentatively began to explore how this thing works. I've learned enough in the hundreds of hours listening to discussions and watching others experiment that not only does the tech provide me with an alternative place to store and share my songs but the connection between artists and collectors, the culture of independence and the idea that music and artists hold value have radically transformed my experience of what a career in music can look like. Choosing to watch from the side lines for some time also gave me perspective on what I didn't want my entry into the blockchain space to be. Hype, speculation and promises of huge returns for investors or collectors of NFTs was not a narrative I embraced. Instead, I could see there was a community who was willing to support music for music's sake and to take an active role in the success of musicians they believed in.

Artifacts: an ecosystem

Artifacts is a collection of 5 of my original songs distributed across 1000 tokens featuring the mercurial creature of moths as part of the artwork. Thanks to the previous success of 4 small sold out collections, I was able to hire my own web developer - meaning the smart contract for Artifacts was owned by me and me alone and not controlled by a third

a third party platform. Unlike my other drops, my vision for this collection went beyond just buying a limited edition token. I saw the project as an opportunity to build an ecosystem that unlocked other perks, experiences and features. The gamification of my project is multilayered, from rewarding all holders with monthly livestreams, to forming a council of advisors from my top collectors, to gifting a vinyl record to owners of rare “gold dust” artwork traits. The owners of Artifacts are ultimately my founding members in the blockchain space and through their support I’ve been able to deliver ongoing utilities (experiences) connected to the project.



Bringing Artifacts to life

In August 2024 I leveraged my collection as a launchpad for my first in person community event in the north east of Scotland. I set out parameters for collecting all 5 songs from Artifacts along with a specified rare artwork trait in order to engage holders with the process of planning the event and to gauge who was serious about attending. Over many months a core group met over Zoom and discussed the aim of the weekend. Although I organised every aspect of the retreat, involving the group in the early stages gave me a chance to get feedback and input as well as building a sense of emotional investment from participants. Ultimately, I was

joined by 23 Artifacts collectors who travelled from as far as Hawaii, California, Germany, Romania and the Netherlands to be part of a curated weekend of music, a VIP whisky tour, beach walks and a relaxed evening with me in my family home. I invited two other musicians with deep experience of Web3 (Matt Belmont and Josh Savage) to join me and they provided another layer of bringing our online community to life as well as supporting me at our show at Gordon Castle's Walled Garden. This retreat was a milestone in the life of my project and a chance to celebrate those who had supported it and prove that online grassroots movements within the blockchain space were more than just speculation, they were real people partaking in meaningful, shared experiences centred around music.



Since Artifacts was a sold out collection and the retreat was unlocked through gamification and not separate ticket sales, the event's purpose wasn't to generate new income for me. In order to financially support the weekend I turned to various partners to collaborate on being involved with the

success of what I saw as a unique community-led weekend. I secured sponsorship in varying levels from: Polyone.io (multi-disciplinary digital arts marketplace), Glenfiddich Distillery (award winning single malt whisky) and GUTS tickets (NFT events ticketing) who all supported the success of the retreat.

Artifacts has become part of my brand and legacy in the Web3 space and for that reason it continues to have a life of its own where my most loyal collectors can congregate and be celebrated. I see this project continuing to be a foundation from which to build and activate a particular Web3 centric group within my support base.

Meditations on G0d

by Forrest Mortifee

The most beautiful thing about the 3rd web is that whomever we are, we (finally) get to come *as* we are. Multi-disciplinary and multi-dimensional, our whole selves are welcome here.

While the trad music industry has done its best to categorize music artists to a fault, squishing us into the 60-second clip (a valid medium in its own right), web3 implicitly inquires how wide our wing span can stretch.

In the past couple years, I've led packs of artists through weekly-minting workshops, cohorts of collectors through their own origin stories, and auditoriums of internet explorers through their own breath.

I've minted meditation musicals, trauma-healing hacks, architectural blueprints and my most cherished childhood creations.

I'd like to introduce you to this collection, Meditations on G0d, which documents a creative challenge I gave myself from April 20th-29th, 2024:

"Make music for the Beloved (documenting the Inner Divine Union) for 1hr with the mic, 9 days in a row." So I did just that - freestyle 9 devotional tracks - then put them onchain.

I would never drop such unpolished, in-process compositions on Spotify, and yet a Zora 1155 contract offered the perfect space to deploy this experimental album-of-sorts

Fast forward a couple months, and the handful of strangers who minted these (one of whom is becoming a friend!) ended up providing the funds for final mixing on my other album that I actually AM releasing to Spotify.

Indeed, putting this heartfelt experiment onchain has not only financially facilitated the final delivery of my more pop and polished music, but it has also contributed to my sense of creative confidence.

Watching anonymous PFPs spend hundreds of dollars on my free-flowing secular worship songs was completely unexpected.

But as they put their wind in my sails, it encouraged me to continue combining spiritual ascension more directly with my music, something I've felt a deep (albeit tentative) yearning to do as of late.

It is because I showed up and allowed myself to be seen as I am, raw and unfiltered, that they were given the opportunity to play this important role in my broader artistic journey.



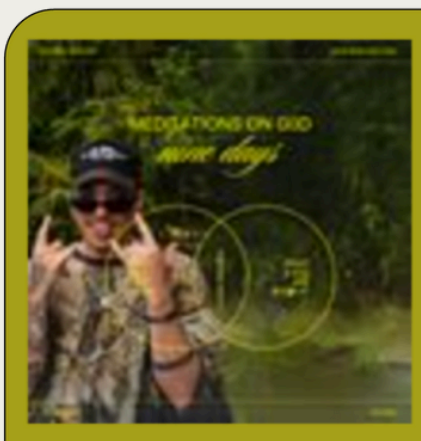


Web3 implores me to innovate > imitate, and to act without explanation. As a cultural channel, this frame proves invaluable to me.

You're reading this, so I know that you're here, too. My invitation for YOU is to experiment with how yourself *you* can be.

- What have you to date dared not try?
- What would fulfill your bones to birth?
- Without the guise of censorship and algorithms to appease...what's your excuse?

Get to know Forrest at www.museumofforrest.com



"Meditations on God"

forrestmortifee

The directive:
❶ Create music as a meditation
❷ Pull an Andre 3000 x an Ann Mortifee
❸ Go Left
❹ Make Music for the Beloved (documenting the Inner Divine Union) for 1hr with the mic, 9 days in a row

Each song is simply a recorded documentation of me making music to Praise G0d with...Making Sounds that document my Divine Union with G0d
→ I am just TRANSMITTING ay FREQUENCY to G0D.

I Love Jesus.
I'm Not Christian.

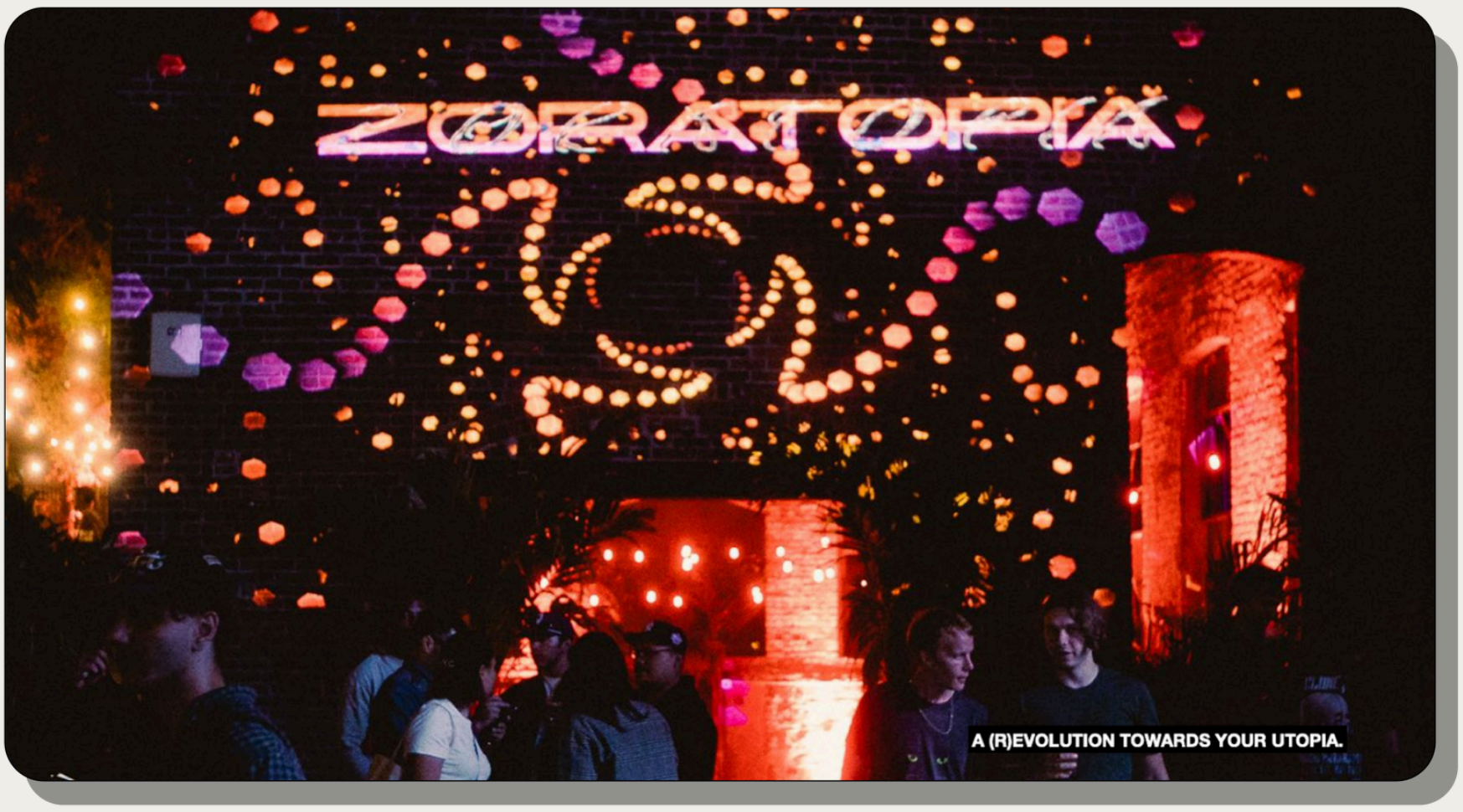
○

Okay but let's talk about Gospel Music for a second here.
A whole genre about God.
With singers who channel God.
Get lost in the spirit of the living Christ.

And I am allowed to be a Christ-Loving Non-Christian.

Finding TOPIA

by LATASHÁ



Who Am I?

I’m Latashá, and as an artist, I live in the space where music, visuals, and stories blur together. I don’t fit into boxes—I'm constantly experimenting with sounds, vibes, and mediums. What drives me? It's the need to capture raw, real moments and turn them into something that hits deep. My work explores identity, power, and freedom, creating worlds that pull you in, make you feel, and challenge the way you see yourself.

What Am I Working On?

I’m working on two projects: *TASH55* and *TOPIA*.
TASH55 is deeply personal. It’s a transmedia experience where I channel different energies through sonic worlds, visuals, and even games. Every element represents a feeling or healing process I’m going through. It’s like stepping into a

dream where music and visuals flow together, giving you a full-body experience.

TOPIA is all about empowering artists to own their stories. It’s a platform merging art, creativity, and technology. We’re pushing past traditional limits and building a space where we can create freely, blending the physical and digital worlds.



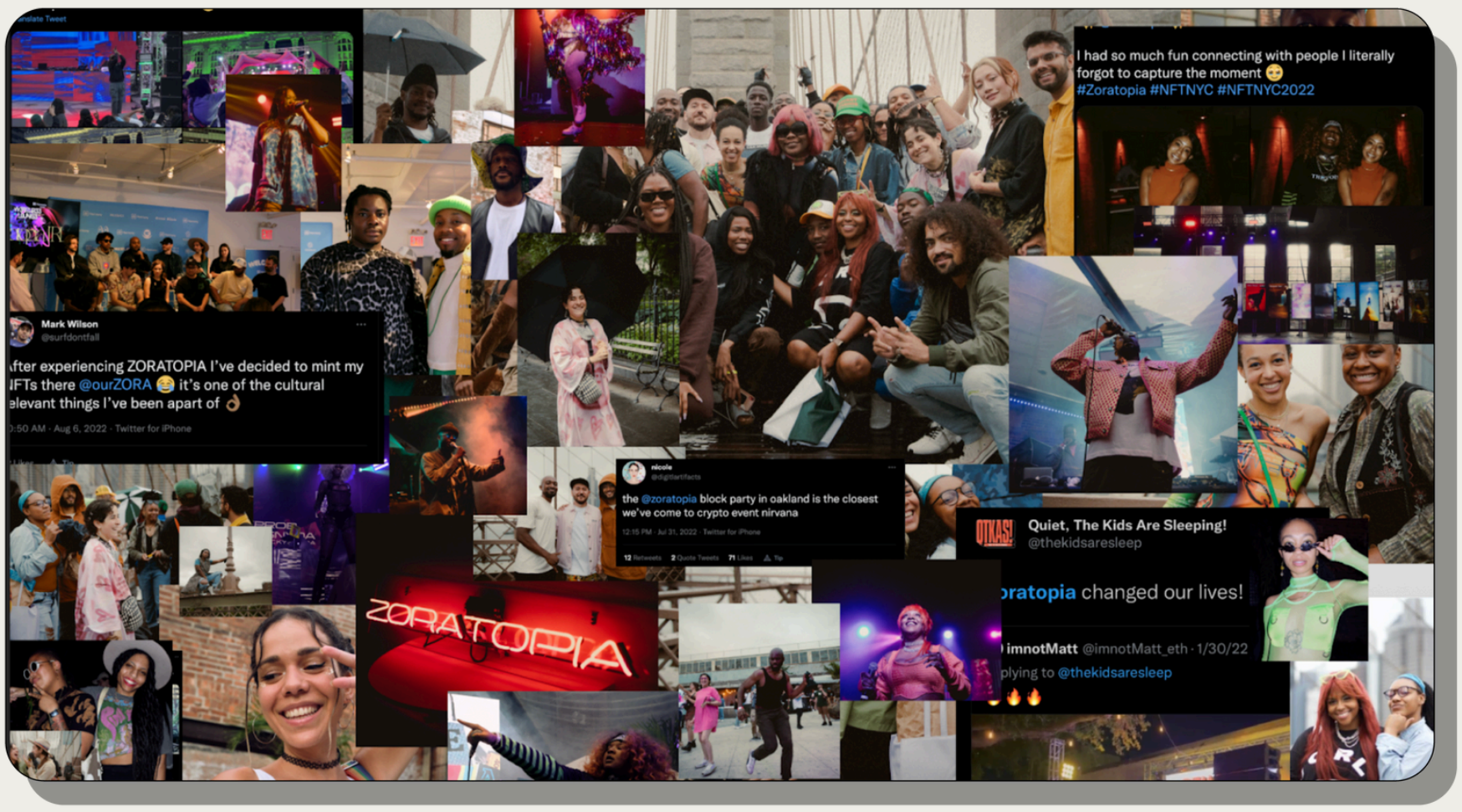
What Inspires Me?

TASH55 grew from my need to explore and heal. As I connected more with my chakras, I realized each one had a story to tell. This project lets me express parts of myself I hadn’t yet tapped into.

TOPIA was born out of a frustration with traditional spaces. I wanted a platform that was fluid and free, one where I and other artists could build our worlds on our own terms. It’s about breaking boundaries and creating something limitless.

My Creative Process

For *TASH55*, my process is intuitive. I meditate on the themes and let the sounds and visuals reveal themselves, pulling inspiration from dreams, mythology, and subtle energies. Each phase becomes its own universe.
For *TOPIA*, it's all about collaboration—working with artists and technologists, blending art with Web3 and blockchain to give creators ownership over their work. It's about breaking molds, but staying grounded in who we are.



Challenges & Lessons

TASH55 forced me to confront vulnerable parts of myself. Each piece of music and visual represents personal growth, which hasn't always been easy. But I've learned that the best art comes from being raw and real.
With *TOPIA*, the challenge was building something that didn't exist yet—a space for artists to fully own their art. Through collaboration and perseverance, we're creating something revolutionary.

Reception

Although *TASH55* hasn't fully launched, sharing parts of it has sparked conversations with other artists, inspiring them to explore new ways to build their worlds. The response has been encouraging and shows there's a hunger for artistic freedom.
TOPIA is still evolving, but the early reactions have been

powerful. Artists are drawn to the idea of owning their narratives and shaping their futures with the help of technology.

Looking Forward

TASH55 and *TOPIA* are just the beginning. I feel like I'm scratching the surface, and I'm excited about where these projects will go. *TASH55* will expand into live experiences and immersive events, while *TOPIA* will continue to evolve as a platform for artists to thrive on their own terms.
Ultimately, I want to keep blending art, technology, and community—pushing boundaries and inspiring others to tap into their own creative power.



Folk

by MacEagon Voyce

In the mid-20th century, the term Anthropophagy—the custom of eating human flesh—was reclaimed as a worldview by Brazilian philosopher, Oswald de Andrade. It’s a symbolic devouring and digesting of external influences and information, and their subsequent transformation into something new and entirely Brazilian, where the flesh of one piece becomes the stem cells of another.

As individuals, we too cannibalize the information of others for the construction of ourselves. Plumbing through the deluge—songs, poems, philosophies, paintings, relationships, news, histories, jokes, fairy tales, hieroglyphs, legends, recipes, dances, religions—we gradually hone in on our music, the stuff that strikes like lightning and catalyzes our own art. We devour the flesh of others to discover what exists in our own.



Image made using AI by the artist HAL Sorta

If we acknowledge this, we must also acknowledge that it makes little sense to claim sole ownership of the stuff that comes out when we put pen to paper. But we’ve been conditioned to believe it is our own, and to celebrate – and pursue – the quality of genius. To whom can we credit this

thing, we ask, whose message and truth have found its way to me?

Some years ago, Brian Eno coined the term “scenius” as a companion to “genius.” Where genius is the creative intelligence of an individual, scenius is the creative intelligence of a community. It’s an admission that, in reality, each “genius” is simply a representative of some flourishing scene. Put another way, “when buoyed by scenius, you act like genius.”

Many folks’ main beef with artificial intelligence is that it affronts our sanctimonious sense of intellectual property – our own individualized creative intelligence. Machines learn from copyrighted information and then use that as the basis of new material, how dare they! It’s worth taking one humbling step back to admit that that’s how we work, too. We are memetic beings.



Image made using AI

Perhaps we’d do better to untangle ourselves from our predilection for genius, and from the laws of copyright that enable it. As individual creators, we are representatives of countless flourishing scenes, and that’s beautiful! The spirit of “there’s no such thing as an original idea” rings true, and to pursue singular ownership of our inspired art is an insult to all those who inspired it.

Copyright may do a good job at protecting individuals' creative contributions, but it does little to represent our reality as interdependent, interwoven communities – especially our digital reality, which is inherently abundant and memetic. Just in writing this manifesto, we have read and referenced about a dozen articles, which are themselves compilations of ideas from dozens of other people.

FOLK is an embrace of that connectedness. We are a collective focused on tracing ancient folk relationships and methodologies in order to embed them into a new commons infrastructure and cultural flow. Hopefully, we can begin to evolve the paradigm of genius to one of scenius.
This manifesto is our community agreement, and anyone can sign/mint it to add your voice to this collective push.

We'll run a series of experiments to support the open sharing of knowledge and creative works, resisting scarcity and challenging the bounds of systems that limit that openness. For all initiatives, raised funds will be split across our contributing artists, the folk treasury, and aligned partner organizations.



Today FOLK is an unincorporated nonprofit association. The FOLK treasury will be used to cover administrative costs and to support subsequent experiments, artists, and stewards who are caring for our world and our histories.

EXPERIMENT ONE: **BOB DYLAN AND THE LIMITATIONS OF COPYRIGHT**

In the 1960s, folk music was scuffling with its transition from tribal to individual, caught up in the larger entertainment industry's infatuation with idolatry. "Transformation has always been part of the American idea: in the New World, anyone can become a new person," writes David Hajdu in his book Positively 4th Street.

"The irony of Robert Zimmerman's metamorphosis into Bob Dylan lies in the application of so much illusion and artifice in the name of truth and authenticity. Archie Leach and Norma Jean Baker became Cary Grant and Marilyn Monroe when they went into show business; but folk [music] was supposed to be neither business nor show."



Image made using AI by the artist HAL Sorta

Alas, business and show is what it became. The power of copyright helped enable a transformation from music of the folk into music of a folk, incentivizing artists like Bob Dylan to use the folk canon to elevate his own mythos as an icon. Our cherished bard built a career atop the hearts and stories of those who came before him, and that should be recognized.

"I learned lyrics and how to write them from listening to folk songs," he said in his 2015 MusiCares Person of Year speech. "And I played them, and I met other people that played them back when nobody was doing it. Sang nothing but these folk

songs, and they gave me the code for everything that's fair game, that everything belongs to everyone."

"I learned lyrics and how to write them from listening to folk songs," he said in his 2015 MusiCares Person of Year speech. "And I played them, and I met other people that played them back when nobody was doing it. Sang nothing but these folk songs, and they gave me the code for everything that's fair game, that everything belongs to everyone."

Outside the folk tradition, though, everything doesn't belong to everyone. In 2020, Dylan sold his songwriting catalog to Universal Music Group (UMG) for an undisclosed amount that was initially thought to be $300 million but is probably closer to $400 million. In 2022, he sold his recorded music rights to Sony Music Group – also for an undisclosed amount, but based on the recordings' annual global revenue, it's estimated to be valued at about $200 million.



Image made using AI by the artist HAL Sorta

Without question, Dylan is a superlative songwriter, but in the context of a transmissive music and an "everything belongs to everyone" spirit, it makes no sense for one folk to have all that wealth.

Dylan took the folk idiom, recreated it in his own image and then refused to abide by it, earning hundreds of millions of dollars in the process. The point isn't to discredit his skills as a songwriter or wordsmith, or to diminish his character. Dylan's musical borrowing is very folk, but the individualism – perpetuated by the legal precedent of copyright – with

which he maneuvered was not. And it’s the latter that enabled him to accumulate so much wealth.

Today, on-chain music is creating opportunities to resurrect and reestablish more collective, folk-driven methodologies that can actually be more equitable to individual music-makers.

How can we find ways to harness the superpowers of the blockchain – decentralization, immutability and provenance – without harming creators who still rely on copyright to earn money? How can we protect creators’ rights while also embracing the truth that everything is a remix, that genius is a fallacy, and that collective attribution of the folk is a much healthier way to share and celebrate art?

As we wrestle with legacy concepts of ownership and the legal murk between web2 and web3, we have an opportunity to create new precedence through action – to embrace solutions that redistribute wealth from one folk to many.



Image made using AI by the artist HAL Sorta

For our first experiment, we’re minting our own cover of Bob Dylan’s “Girl from the North Country” on Zora via Optimism, testing the bounds of the system in which we’ve been forced to operate for too long.

(More information about how we’ve navigated the rights to this piece can be found in this accompanying article published on Decential.)

Mechanics

Three versions of the music NFT have been minted on Zora at three different price points:

- 550 at .01 ETH
- 30 at .1 ETH
- 15 at 1 ETH

There are 595 NFTs in total – one each for every approximate million Dylan made from selling his songwriting catalog and his recorded song rights.

The number is also an homage to late composer Ryuichi Sakamoto's 595 NFTs project, which isolated each individual note from the melody to "Merry Christmas, Mr. Lawrence," the title track from his score of the 1984 film – starring Sakamoto and David Bowie – which incorporated Japanese folk melodies and won him the BAFTA for best film music.

"Similar to how each individual note in a composition comes together to create a greater whole," Sakamoto wrote in a project retrospective, "I imagined that digitized notes could bring each individual NFT holder together as part of a larger and more harmonious community."

Higher price points don't come with additional utility because the goal is simply to accommodate people of varying means. Funds will be split between the FOLK treasury (25%), the contributing artist (25%), and the FOLK fund (50%) – a cadre of mission-aligned partners whose work we care for and believe should be elevated.

The partners for this initial experiment are Akiya DAO, All Genre, Kernel, Songcamp, and Water & Music, who will each receive 10%. In this first experiment, because the music NFT was created by a founding member of FOLK, the artist is rerouting his 25% – aside from the $87 used to purchase a mechanical license for "Girl from the North Country" – allocation back to the FOLK treasury.

As a massive stretch goal, FOLK has a mostly playful, mildly serious interest in buying Bob Dylan's house in Scotland – which has been up for sale all summer – to turn it into a home for artist and steward residencies, collectively owned and cared for by all of the FOLK.



Girl from the North Country

Get Involved

If this resonates, please consider:

- minting the NFT
- signing the manifesto (i.e. collect this Mirror post)

And if you're interested in getting involved and/o staying in touch about FOLK projects – whether as a steward, as a creator with a folkish idea, or simply as a self-identifying fellow folk – drop your email below and/or come say hello in Discord.

Mavi Taylored

by Mavi Taylor

As the world becomes more digitized and fast-paced, which by all means is very exciting, it makes tangible and meaningful items harder to find and easier to appreciate. After learning about blockchain technology and music NFTs last year, I was immediately hooked on both the tech and culture of it all. The idea of artists owning their own work that had seemed like a pipe dream was suddenly a very tangible reality. The thriving web3 community that comes with it is the cherry on top. Artists of all mediums having the tools to turn their art into digital collectibles and directly connect with and reward the people that want to supoport them. But how do we turn all of this into a unique and exciting experience for fans? The more I learned about use cases of this amazing tech I found the voice in the back of my head longing to give my supporters a more tangible reward for participating in this music NFT journey with me. Reflecting led me to realizing I had a passion for thrifting and sustainable fashion that I had never previously shared with my audience. I wanted to somehow find a way to combine my passion for music, blockchain technology, and thrifting.



I started my experiment by releasing my first ever music NFT “Say It”on Zora. With the reward being that one collector would receive the '“golden egg” token at random which means they would be receiving an exclusive 1/1 item. Traditionally this is a digital asset, but I decided to award the winner with my first thrifted and painted Jacket 0001 (pictured on the previous page). I was so pleasantly surprised by the response and started looking at everything I was thrifting through a new lens. I started subconsciously applying terminology related to Art NFTs and the blockchain to things I was creating.

Looking at customizing thrifted jackets as a true “one of one" item, like a rare NFT. The odds of you finding an item that you like and also fits, makes me consider thrifting a “gamified” experience.

I had the (probably bad but oh well) habit of going thrifting 2 or 3 times a week so I already had plenty of thrifted jackets that were paintable. Months of combing through goodwill bins and unnamed thrift stores had suddenly been so worth it. I did my research, bought art supplies I had never heard of before and began to paint them. Experimenting with color mixing and drastically changing the style of each jacket. Not only was I learning a new art form, It has positioned me to build a new place for these art pieces to live. I knew I wanted to make sure the next golden egg winner would still receive something unique. So with my most recent release “Nice” the golden egg winner will be awarded a 1 on 1 call with me to design a custom piece, this is first of my projects to have this as a reward. You can collect Nice here :) Suddenly my thrifted clothing brand Mavi Taylored had been born!

With my goal of creating a unique digital experience and expanding the line of my thrifted and painted clothing, I have partnered with Enso Collective, which is being built on my favorite new social platform Lens Protocol, to create a digital twin in the form of an NFT for each item. Meaning that the purchase of the physical item also gives the buyer a digital copy in their wallet, some call this a “phygital” item. This partnership between me and ENSO x Dispatch went live at their NFT NYC pop up shop in April 11 -13th and was one of the most unexpectedly beautiful experiences I’ve had so far

in the web3 space. The attention to detail. The kindness of both teams of people. The food. The joy. The art. The innovation. This project and its unpredicted success has ignited a true fire in me to keep connecting with my supporters authentically and bringing music and second hand fashion to the blockchain.

I am so excited to have the magic of blockchain technology available to help me expand on how we view unique digital experiences with our art and to keep adding value into the Web3 space that I have come to love so much.

The $BUYBACK Crowdfund

by MdCL

[TL;DR] This crowdfund is to raise **12 ETH** (hard cap of **44 ETH**) to enable me to buy-back the rights to 7 of my albums from two record labels, offer **$BUYBACK** tokens, NFTs and more to contributors, and fund ways to reimagine my 20-year catalog while leveraging it to build community governance and create new works.

Who am I?

I’m a musician, composer and producer raised between New Zealand and Japan, calling LA home after a decade in the heart of London’s club music community. I’ve been recording, releasing and touring for over 20 years, mostly exploring between jazz and electronic music - a hybridity that I’m proud to have helped define and be an example of through my life’s work. Through deep-dive projects, I explore themes of heritage and cultural connectivity, taking inspiration from the intersection of myth, folklore and cultural history with sci-fi fascinations... ancestral futurism.

Music has been my lifelong love. From starting piano at age 4 with classical lessons, teaching myself pop songs, then falling into jazz and improvisation, the piano was always central. Hearing hip hop changed me on the spot and in high school, I got a synth and drum machine and was trying to emulate what I’d hear on records. From then on I’d go back and forth between wanting to be a ‘serious’ acoustic jazz musician and wanting to make beats. Today, that combination isn’t seen as strange at all - but combining an MPC drum machine with my jazz group in 1999 though? We were exploring brand new musical possibilities, a live fusion of organic musicians with beats technology and sensibility.

If you want to jump into the full story of my journey, here's a bio installation created by Initiatives of Change where I was inaugural Artist in Residence for La Ceiba Festival 2020.



This music has taken me all over the world - sharing a bill with Inner City and De La Soul main stage at Detroit Electronic Music Festival, turning the street into a full-on party at the Montreal Jazz Festival, playing a tiny club in Aoyama, Tokyo for 7 hours and emerging victorious to daylight... I'm guessing it's been more than 1,000 shows around the world, but who's counting ?! I'm truly grateful for all the amazing adventures - and for all that's still ahead. My catalog includes more than 15 solo albums, numerous EPs, dozens of singles, remixes, productions and collaborations. They're snapshots of time, documentation of my perspective and experiences.

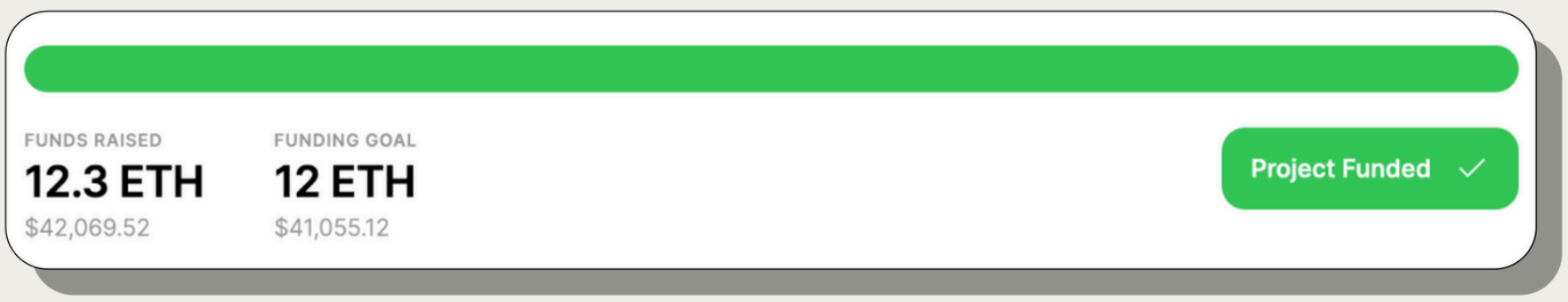
When it comes to releasing my music, I've worked with both major and indies, and been through almost every sort of traditional record deal there is. All along the way, I've experienced and witnessed numerous issues with conventional industry systems: when an artist is no longer in their new-release cycle, and the label stops proactively pushing their music; when a track hits a few million plays but the check is inconsequential; when a lifetime of commitment to the craft, creating and contributing to culture still leaves an artist grinding just as hard as when they started. The scenarios and stories are all way too familiar and endlessly cliched. It's been time for all that to change.

Why crypto?

Late 2020 (not counting some short-lived crypto purchases in 2017), I jumped down the web3 rabbit-hole and truly haven’t looked back since. With guidance and support from the pioneer Sirsu, I minted Motherland - a homage to my Japanese heritage and ancestors, and possibly the first-ever audiovisual album on the blockchain. Motherland was then followed by a series of 1/1 NFTs on Catalog.

Getting to know the community, creators, collectors and starting to understand the possibilities that blockchain technology offers has inspired me in a totally new way. I’ve loved the welcoming energy of the space, made a crew of web3 friends - most I haven’t met IRL yet, launched a creator club to mentor musicians into web3, joined a team creating a whole new web3 music platform, joined FWB, and even wonder if I’m turning into a bit of a degen sometimes - it’s an inspiring and fun journey of discovery and learning, each and every day. Finding new value in my music at a scale that’s been unprecedented until now, and the entire concept of immutably **preserving culture on-chain** has me excited to see everything we’re building - for now, for the future, for you, for me - for everyone.

The notion that independent artists now have tooling and resources to create sustainable careers, communities that have value, and can keep on growing without old-industry middlemen (or deals weighed heavily against the artist), is literally **nothing short of a revolution**.



Fam: A new era for online music communities

by Nick Smith

Music is a powerful force that unites us. It shapes our culture, strengthens our relationships and makes our lives richer and more fulfilling. Whether you are an emerging artist, local DJ, making beats in your bedroom or a passionate super fan, music provides connection and a sense of belonging for billions of people.

My love of music runs deep. My father exposed me to a lot of incredible music as a child and I spent a great deal of my twenties sharing music on Tumblr, creating mixes and interviewing artists that inspired me. I've always felt that music is criminally undervalued and the fact that most artists struggle to make a sustainable living doesn't sit right with me.I believe that blockchains have the ability to radically shift the balance of power in favour of artists and give them the tools they need to connect with their fans on a deeper level and capture more of the value.

At Fam, we envision a future in which artists, collectives and fans can create vibrant communities where collaboration is rewarded and ownership is evenly distributed. Social spaces that foster a sense of belonging and provide individuals with the opportunity to contribute to something they truly care about. Not just a place for music lovers to unite but also a breeding ground for new ideas and cultural co-creation.

We're creating tools so that millions of micro-communities can cross-pollinate and create a symbiotic ecosystem of music DAOs that collaborate and support one another. We believe this is the best way to showcase the true power of DAOs and onboard a new generation of creators into the web3 ecosystem.

Communities can pool resources in a shared wallet and vote to fund projects and ideas proposed by members. By leveraging various web3 protocols under the hood (Party, Zora etc) we can offer communities new ways to coordinate and collaborate online. Members can connect to web3 applications using a shared wallet and propose to release new music, publish articles, collect onchain media or create a digital merch drop - with built in splits that flow back to contributors and the community itself. They can also vote to send assets from the shared pool to fund interesting ideas and projects that the community sees value in. This could include events, sponsorships, education workshops, grants programs or a variety of other use cases.

The music industry is a harsh and lonely place for creators, but that doesn’t have to be the case. We can create a thriving ecosystem for music that is rooted in experimentation, collaboration and fairness. One that provides opportunities for everyone, not just the 0.01% of artists who manage to break through.

It’s still early days for DAOs and onchain music communities but we imagine in the not too distant future millions of artists and fans will form or join online communities and take advantage of the myriad of benefits that web3 can offer.

The Keepers

by Pete Rango

The Keepers emerged from an experiment to promote my song "HONEY" featuring Betty Dawl. I wanted to push the boundaries of storytelling through alternative reality game (ARG) techniques and AI themes, blending real and fictional elements to explore how people perceive truth. By mixing fabricated stories and fake images with authentic themes, I created a cultural exercise in blurring reality and fiction—leading some to believe the fictional cult, The Keepers, was real.

What began as a promotional project evolved into a deeper exploration of how we interact with AI, preserve wisdom, connect meaningfully, and break free from routine interactions. The Keepers encourage us to be more intentional about capturing the stories that truly matter and to beware of the web of half truths that we come across daily.



Amid this journey, it also became an experiment in using AI not just to generate content, but to foster genuine reflection. As AI increasingly shapes our understanding of the world, The Keepers ensures that the wisdom we pass on remains grounded in real experiences, even as we navigate the boundaries of truth.



In a time where seasons carried tales through the winds, nestled amidst the verdant expanse of ancient woodlands and the gentle caress of the river's flow, laid a hidden enclave known as 'The Keepers'. They were the unsung guardians of a tradition as old as the whispers of the forest – the preservation of honey, the golden elixir of timeless wisdom.

'The Keepers' were not mere preservers of this saccharine nectar; they were the disciples of an ancient belief.

They held that within the viscous gold of honey resided the essence of the ages, the tales of countless suns and moons observed by the vigilant eyes of the bees. These humble insects were revered as the winged chroniclers of nature’s lore, each droplet of honey a liquid manuscript of the eternal dance between flora and fauna.
The Keepers lived in harmony with the bee colonies, their lives intricately entwined. They built sanctuaries resembling grand libraries, each hive a haven of wisdom, each jar of honey a repository of experiences. The meticulous art of apiculture was to them, a sacred duty, a pact with nature to safeguard the continuum of knowledge.



Their covenant went beyond mere preservation. They delved into the realms of dissemination, educating the denizens of neighboring realms about the symbiotic bond between nature and the wisdom it bore. The Keepers believed that just as bees pollinate the blooms, igniting the cycle of life, the dissemination of wisdom could pollinate minds, sparking a chain of enlightenment that transcended generations.
The tale of 'The Keepers' was not a loud hero's tale but a soft, enduring hymn, resonating through the annals of time, a poignant reminder of the delicate thread that binds the past with the present, nurturing the garden of the future.

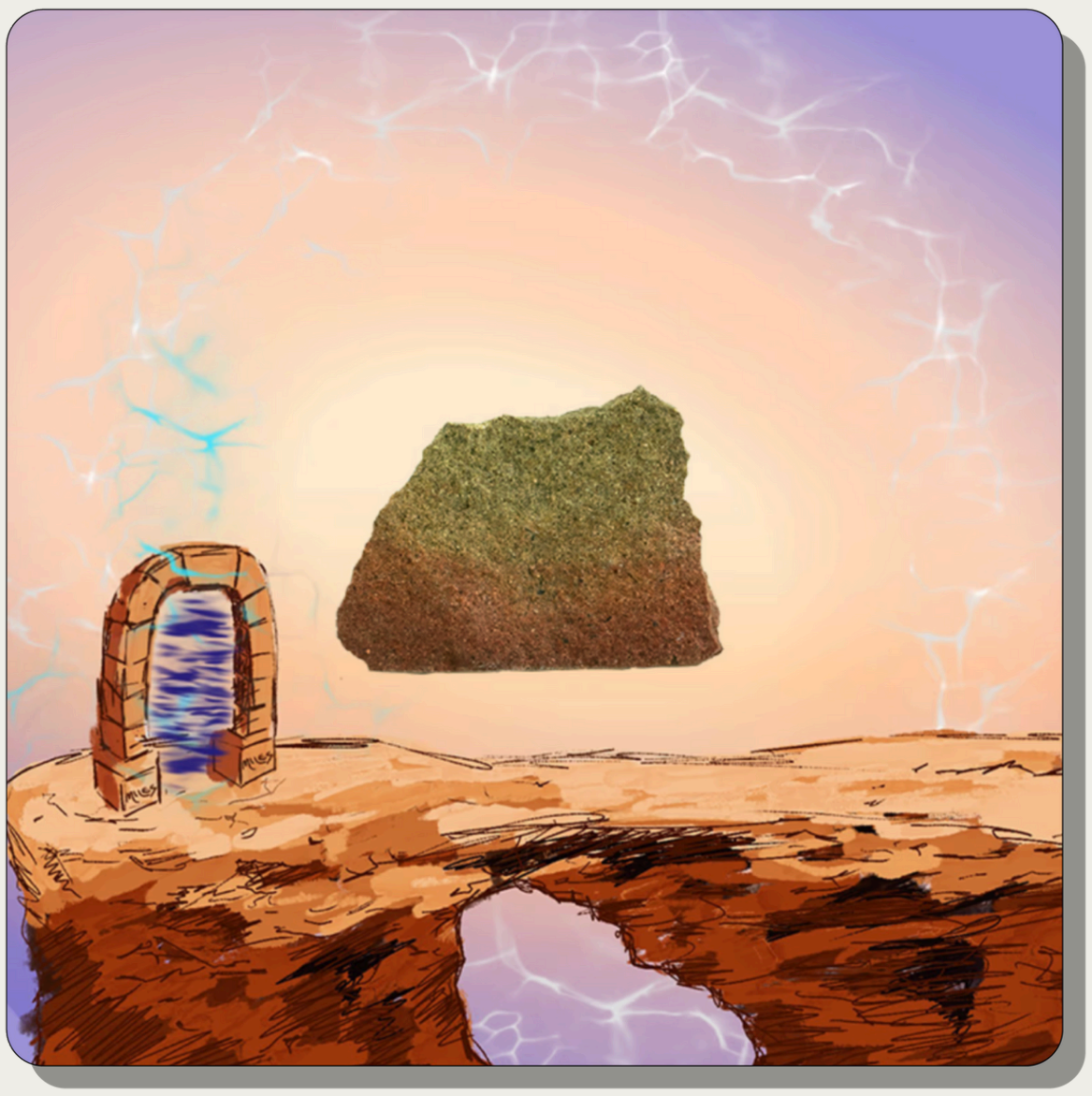
Collecting Memories

by Rae Isla

Independent musician Rae Isla went on the first ever "collectible tour" across North America, allowing fans to participate in her journey online and in person.

INTRODUCTION

Hi, I'm Rae Isla, an independent singer songwriter and Berklee alum ('14) who went on a profitable two month tour across 8 cities and 3 countries, with no agent, no manager, no real team, sustained by my community-fanbase I call "the rock solid community".



The name comes from my love of collecting rocks. Last year, I turned 111 of my real rocks into a Music NFT project featuring my songs and unique artworks, as a way to sustain the next chapter of my career.

The idea was to go on a new kind of tour where instead of spending a day in each city playing at traditional venues, I'd spend a week doing multiple events (full band and acoustic shows, panels, recording sessions, etc.) to build meaningful local relationships while engaging my online community who I'd spent the better part of a year getting to know through Twitter spaces and Web3 events.

"Web3" is a blanket term for the ideation and tools being built to push us into the next generation of the Internet. It includes AI, Blockchain, Cryptocurrency, and NFTs.

As an independent musician, I'm interested in the Blockchain for transparent and immediate payments and NFTs as a way of capturing, or tokenizing, the value we create as artists beyond the music.

I believe that if artists play a more active role in not only the adoption, but creation of these new technologies, we'll have a more equitable, transparent and sovereign industry. As a friend and mentor once said, "don't just ask for a seat at the table, pick up a hammer and build it."

My core objective with the tour was to find a way to integrate IRL performances with an online community-fanbase, while sharing the journey in real-time and not going broke doing it.

COMMUNITY

An artist's job is to create something that makes people want to congregate. The music should trigger a many-sided conversation that leads to fans sustaining the community even when the artist isn't physically (or digitally) present.

In order to build a lasting community, we have to dig deeper.

"Humans don't live by surface water alone." For thousands of years, people have also relied on groundwater to serve their every need. Groundwater is invaluable for many uses, from irrigation to drinking-water supply. But, you can't see groundwater, so how do water scientists know where it is in order to be able to drill wells and pump it out for use?"

This is a quote from the United States Geological Survey website. The same theory applies to fanbases. Artists can't sustain themselves from passive engagers. We need below-the-surface relationships.

The current wave of artists who are coming up only knowing how to find fans on social media haven't had the opportunity to grow their fanbase one fan at a time, as you might in a local music scene playing gigs every night. Social media often acts like a one-sided bulletin board where responses are anonymous. You look at a page of metrics but know nothing about the people behind them.

The key to deeper artist-fan relationships is information. With the Blockchain, information on when and how someone has supported you is public and decentralized. Meaning no one can change it. This is in contrast to **social media apps we use everyday that withhold information and sell it back to us via advertising to our own followers.**

On the Blockchain, artists can see who supported them while fans have an unchangeable digital receipt of when they discovered and supported an artist.

Leading to direct artist-fan relationships with depth and longevity.

I must note that the ways we view and engage with the Blockchain currently are way too technical for the masses. We're very early. But as we've seen with any evolution of tools, it's valuable to be early.

So, how did my community support me with this tour?

- Collecting Tour Stops.
- Recommending me for opportunities.
- Attending shows (free/ticketed).
- Providing housing.
- Amplifying on social media.
- Inviting me to events and making introductions.

Only two out of these six support methods included an exchange of actual money. Yet, all of them made the tour possible.

The strongest community-fanbases are built with a healthy understanding that engaging with an artist early is part patronage, part investment, part ownership, and all love.

The patron model is as old as time. Artists have always had individuals who believe in their vision and want to simply support the cause, which often helps subsidize other income streams.

Investment comes with the expectation of some kind of return. Whether financial or in being rewarded with perks down the road for being early.

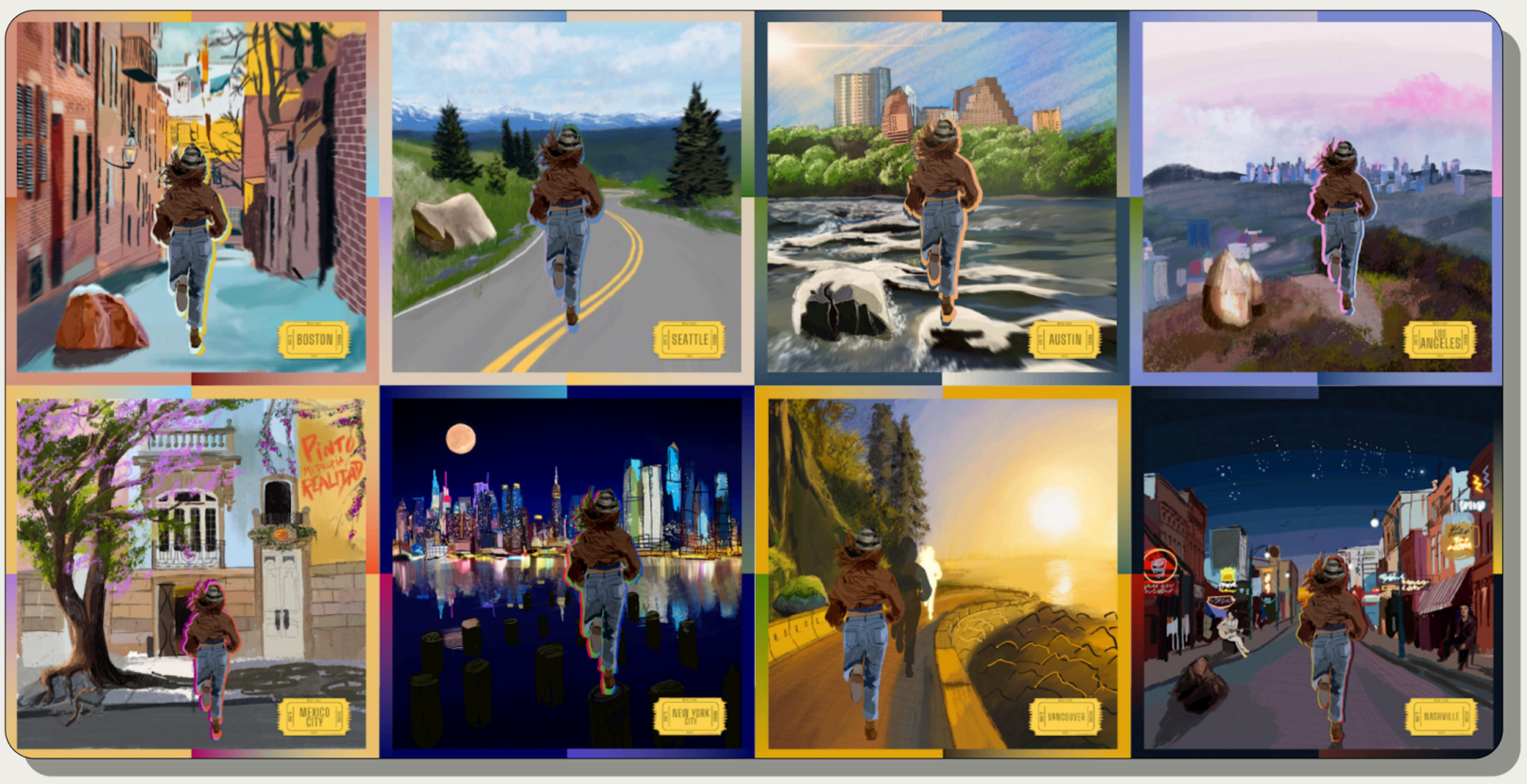
Ownership is taking on new meaning, leaning more towards Stewardship. Fans don’t need to own the IP of a song or even a physical product to feel like they have a stake in an artist. It’s more about “owning the journey” and having proof that you’re part of something, like **collecting a memory.**

Love. That one’s self explanatory for anyone who’s ever heard a song and been moved.

Artists, if you come across someone who loves your music, whether in person or online, hop on a phone call with them and ask them what they love about it. Chances are your song is linked to something deeply personal in their lives. This is how you build relationships that will last a lifetime.

TOUR STOPS

Instead of going on tour to build community, build a community to have a reason to tour.



I was lucky (or crazy) to have lived in four out of eight of the tour stop cities (Boston, NYC, Seattle, and Mexico City).

I specifically looked for opportunities where there was already a mass of energy, reaching out to Berklee College of Music, SXSW, and many of the major NFT conferences as well as grassroots music and web3 events.

I participated in over 25 events, but the official events only made up part of the work that went into building community. In between scheduled engagements, I'd meet peers/friends/fans/family for coffee, walks, dinner, to see their talks, to jam out, etc.

All of this while still attending Twitter spaces and managing my online community through multiple apps, as well as project managing the technical components of the Web3 Tour.

Some days were 20 hours long.

I remember leaving our show at Hole In The Wall in Austin at 1:00am (we didn't actually end up performing because a car crashed into the side of the building and seriously injured the doorman minutes before we arrived). I got home around 2:00am, went to bed and woke up at 5:00am to prepare for my panel with the European Union.

Here's what I did (officially) in each city:

Boston
March 8-9
Key Engagement(s): Speaker at Berklee College of Music Web3 Panel

Seattle
March 9-10
Key Engagement(s): Speaker at Offchain Global Web3 Event

Austin
March 11-17
Key Engagement(s): Performance at Canada House, Panel at EU in the US, Performance at Hole In The Wall, Studio Session with Campfire.xyz, Performance at The Meeting,

Guest at Lens Protocol Creator Dinner, Guest at Probably A Label Dinner Party, Guest at Boys Club x Opensea, Guest at ATX DAO Presents

Los Angeles
March 17-23 & April 1-5
Key Engagement(s): Performance at The Meeting, Organization and Performance at Web3 Singer Songwriter Showcase, Music Video shoot for “Free To Love”

Mexico City
March 24-30
Key Engagements(s): Performance at Una Canción, Studio Visit to play my new album where it was recorded.

New York
April 11-19
Key Engagement(s): Panel at Accelerate Art, Speaker at NFT NYC Main Stage, Performance at Rockwood Music Hall for Music NFT holders.

Vancouver
April April 28-30
Key Engagement(s): Panel Moderator at NFT BC, Performance at NFT BC, Performance at Web3 Singer Songwriter Showcase

Nashville
May 2-8
Key Engagement(s): Studio Session at Sound Emporium, Performance and Panel at Soho House (events hosted by Music NFT artist Sammy Arriaga for his Pixelated community)



Home
Towards the end of the tour I realized the story wasn’t over until I was home. We added a 9th tour stop in May called “home” that depicts me sleeping on a rock, based on a photo that was taken during the Mexico City Tour Stop. One of the many perks of being independent is being able to create and execute in real-time.

FINANCIALS

Touring as we've come to know it is unsustainable for most artists. Relying on ticket and merch sales, especially when starting out, puts artists at risk of returning home with serious debt.

Independent artists are often required to over leverage and overextend in a risk cycle that rarely ever ends because there aren't enough systems in place to help them recoup.

Some great financial choices I'd recommend when touring:

- Explore other performance opportunities that generate income or exposure, such as panels, being a featured guest at an event, or screening your music videos.
- Try to have some monthly income aside from the tour.
- Perform solo where possible.
- Regularly look for local and national grants to help pad your yearly expenses.
- Stay with friends or share hotel rooms with other touring artists.
- Be loyal to one airline and they'll reward you. Shoutout to Delta!

The Tour Stop artworks were sold for .01 ETH (~$18 at the time of project launch). This price fluctuated from $16 - 20 over the course of the 2 months based on the price of Ethereum.

Total Gross Revenue from Tour Stops: $12,627.61

- Performance fees, sponsorships, etc.

Primary expenses

- Flights
- Artist (10% of tour stops)
- Developer (10% if tour stops)
- Monthly subscriptions
- Accommodations
- Band members (fees + per diems)
- Content
- Equipment
- Event Space rentals

TECHNOLOGY

Cargo - Website hosting
Metamask - Crypto wallet used for engaging with the Blockchain
Blockchain Developer - One of my fans/NFT holders is a developer. He wrote the smart contract and attached it to my wallet so I could control it.
Etherscan - Open sourced, anyone can engage with deploying and managing a smart contract, which I did for each of the 9 tour stops.
Twitter - Marketing
Discord - Community management
Photoshop - Designing marketing assets
Laylo - Text and email notifications when tour stops went live

KEY TAKEAWAYS

Being a musician was never just about the music. It was always about the people that gather because of the music.

Travel where your community is and where there’s already a mass of energy.

Explore communities outside of music that align with who you are as a person. Web3, Film, Food, LGBTQ+, wherever your people are, go to them.

Stay in one place long enough to build meaningful connections.

Industry people are boring, real people are amazing.

THANK YOU

Thank you to Berklee, my mom, Bill and Caitlin, Adrienne and Jon, Angie, my brother, and Violetta who housed me.

Thank you to Solarpunq who created the artworks.

Thank you to the Rock Solid Community who sustained me.

Thank you to NFT BC, Frontier Collective, and Music Nerd who hired me.

Thank you to George, Tony, Carmilla, and Christina who recommended me for gigs.

Plus the literal hundreds of people who collaborated to make every single event happen on this tour.

I hope both the ethos and execution of this project serve as a blueprint for other independent musicians who want to find new ways to get back out on the road and do what they do best.

How We Built C4

by Songcamp



TL;DR we made music, we made art, we built tech, we minted CDs, we wrote to disc, we celebrated. :)

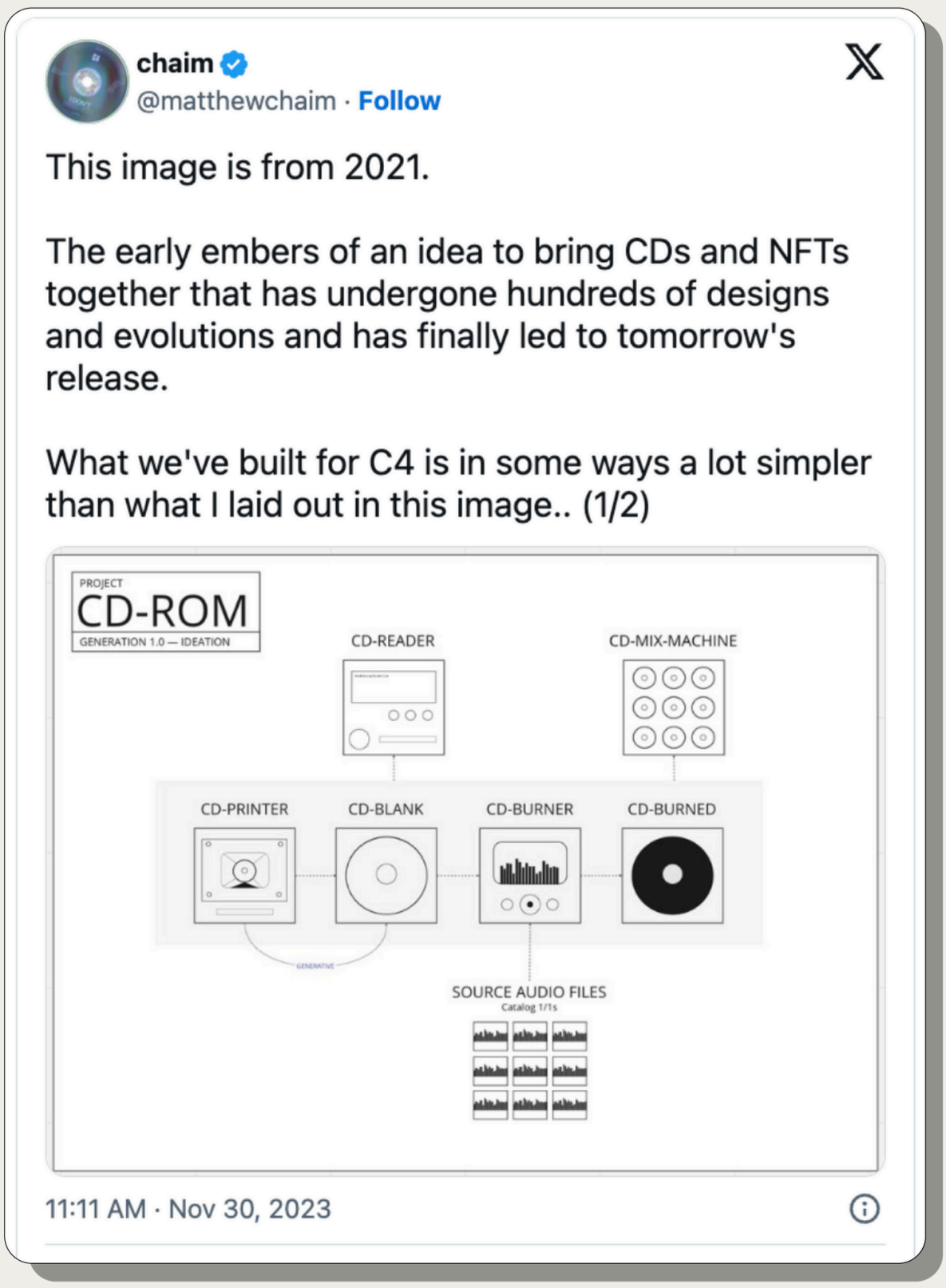
C4 - is the fourth major experiment out of Songcamp. Five songs were released across streaming platforms as the *C4* EP. They were simultaneously released via a custom mint experience on the Songcamp app, where listeners could mint blank CD tokens and choose one of the 5 songs to *write to their discs.* After the 7-day mint closed, 2372 CDs were minted and the project crossed 17 ETH in mint revenues—split onchain instantaneously with all participating artists. The following essay walks through the different components that brought the C4 songwriting camp and collection to life.

Camp 4 Design

It all started with an idea.

An idea dating back to 2021, when @matthewchaim began to

play with the notion of onchain CDs as a format to contextualize music nft mint experiences. This idea grew and morphed and changed multiple times, finally arriving as a fitting mold for Songcamp's Camp 4 (or *C4*) collection.



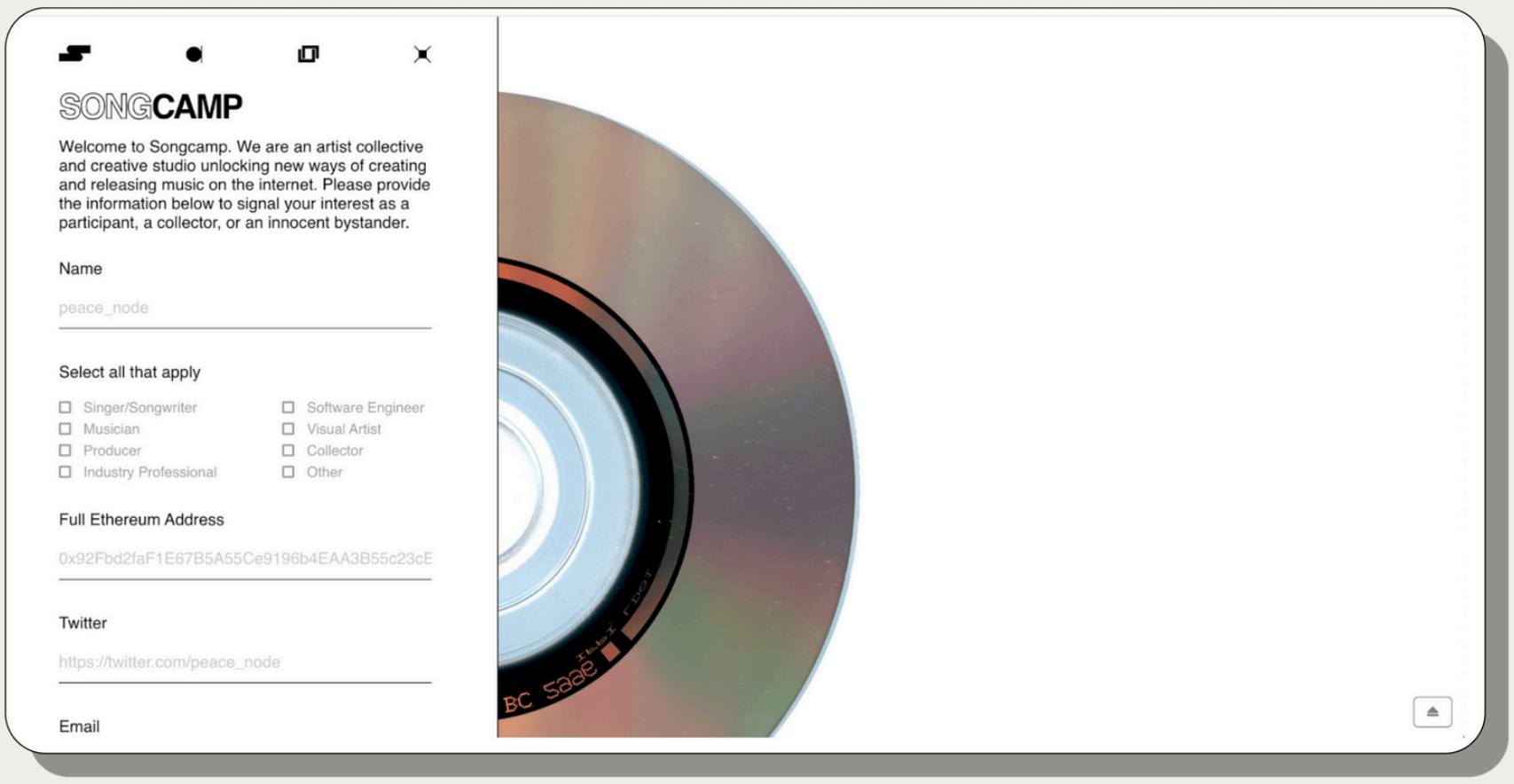
As the follow up to Songcamp's 3rd camp which brought together 77 artists to create a headless band called Chaos, the idea with Camp 4 was to move away from complexity and towards simplicity. Go back to basics as it were. Thus the idea was to bring together a much smaller cohort of super talented musicians to participate in the C4 online songwriting camp, and build out a simple yet innovative minting experience around the resulting music.

C4 Songwriting Camp

Applications & Curation

Our intention was to create 5 groups of 3 musicians each, thus curating 15 musicians total. We created a simple submission form that hooked into an Airtable spreadsheet for those interested in applying to be a musician in C4. The submission window remained open for about 3 weeks, with

the link shared mainly in our Discord server, weekly community Heartbeat Calls, and on Twitter. We had over 120 musicians apply to be a part of the camp.



C4 Application Form

The primary criteria was the quality of music submitted. Alongside that was ensuring a diverse group of musicians that spanned different backgrounds, cultures, and geographic locations. Our applicant base was mostly in North America, but we managed to include a handful of artists from outside the US & Canada. After that it came down to group curation, and who we thought would gel well with who. Video chat interviews were held with our shortlist, and final artists and groups were formed.

To confirm participation in the camp, all the musicians first ensured that the online camp dates worked with their schedule, informally agreed to a terms sheet, and then formally joined the camp by signing a long form agreement. The agreement outlined the participation terms of the camp, and gave Songcamp the distribution rights of the resulting songs for both nft and streaming distribution.
After all was confirmed and signed, we had our lineup of 15 musicians: Alan Lili, Alvaro Delgado, Forrest Mortifee, GRL, Iman Europe, Jon Waltz, Kathleen Regan, Keyon Christ, Mark Johns, Nate Fox, PHINISEY, Rabitt, Reo Cragun, Three Oscillators, and Upper Reality.

Compensation & Royalties

Within the long form agreement, musicians also agreed to the economic structure of the camp. This constituted 3 main

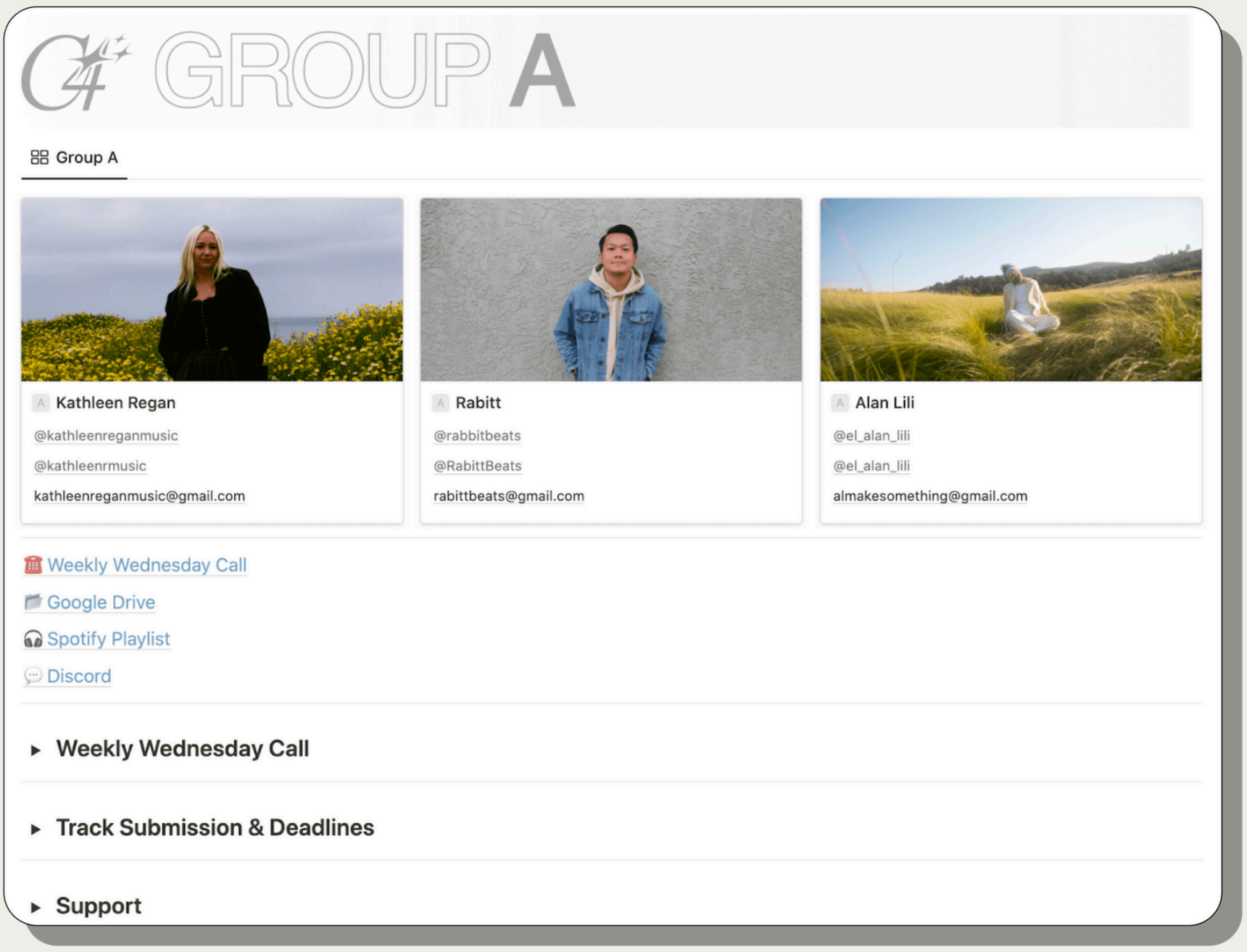
components: an upfront artist payment, NFT royalties, and streaming royalties.

- **Upfront Payment:** each musician received a 1000 USDC upfront payment upon signing the C4 agreement — compensation for their participation in the camp.
- **NFT Royalties:** With the sale of Blank CDs, we would be generating and splitting revenues from the project as a whole, as opposed to per-song revenues. The split for this income was agreed to as follows: 20% to Songcamp, 8% to generative artist reelaesthete, and 4.8% to each of the 15 musicians.
- **Streaming Royalties:** Unlike the NFT revenues, streaming revenue would be generated on a per-song basis. The split for that being 80% to the 3 musicians on each track (default split evenly across at 26.7% each) and 20% to Songcamp for each song. We distributed the songs via Soundcloud For Artists, and set up Automatic Splits such that these percentage breakdowns would automatically be paid out to each participant from the distributor.

Camp Schedule & Comms

On Day 1 of the C4 Songwriting Camp, all 15 musicians met for the first time on a Zoom call. We walked through an orientation presentation, outlining the scope of camp. Musicians learnt what groups they were in, i.e. the other 2 musicians they would be working with to create a song from scratch over the internet in the subsequent weeks. Groups were each given a letter (Groups A through E), and then split into breakout rooms on Zoom to meet one another and make a schedule for their ensuing collaboration. Each group was supplied with a Google Folder to share files and submit mixes, a collaborative Spotify playlist to share inspiration with one another, and a Notion dashboard where all relevant links and information resided.

The C4 groups were given 2 weeks to create a song from scratch together. We had a weekly camp-wide call every Wednesday, where we listened to demos / final mixes and went over any necessary updates. We ended up giving the groups 1 extra week after the original submission deadline, to allow for some more mixing time before sending off the tracks for mastering.



Group A's Notion Dashboard

The 5 Songs

This creative process resulted in the 5 songs that make up the *C4* EP. They are:

- One (Me Trago Al Sol)
- Scar Spangled Banner
- Either Way
- I Don’t Need You (2 Like Me)
- Mistakes Were Made

The online songwriting camp itself took place about six6weeks before the actual release of the project. On December 1 2023, the C4 songs were released on all streaming platforms. On that same day, the C4 collection was released at app.song.camp. Now let’s dive into the creation and release of the C4 collection.

The C4 Collection: Mint Blank CDs & Writing to Disc

The Concept

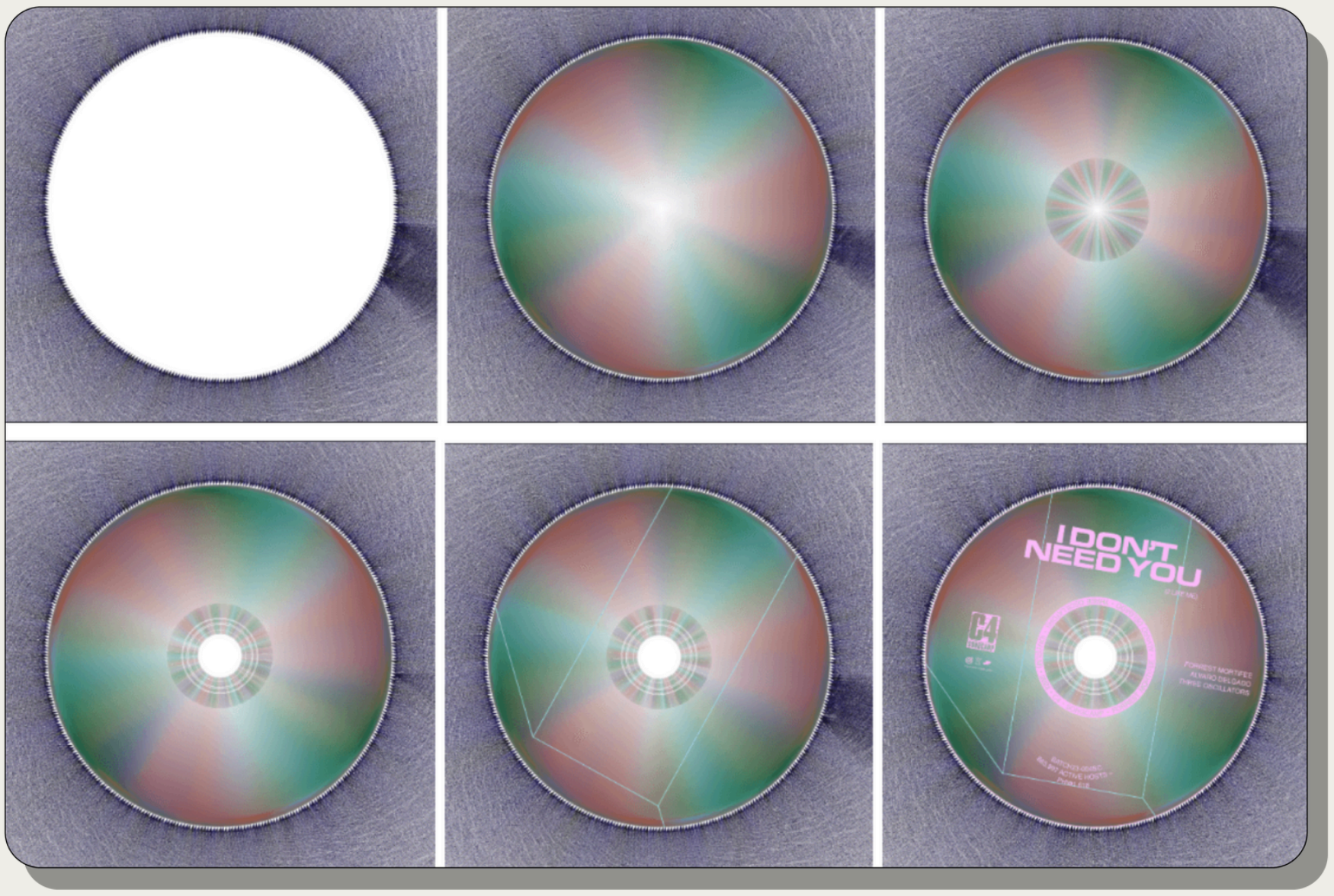
The main concept for the C4 collection and mint experience is to collect blank CDs and write/burn a song to those discs. Blank CDs each have the same artwork. They do not have any audio on them yet, and have enough memory to hold 1 song each.

Blank CD collectors then have the option to choose 1 of the 5 released songs to *write to their disc*. Writing to disc has 2 main consequences. The first is that it inscribes the chosen song onto the CD. The second is that the CD's artwork evolves from the uniform blank design **into a unique 1-of-1 generative artwork**. Upon *writing to disc,* the user's song choice, token ID and wallet address are all used as input variables to create this generative artwork. We brought on creative coder reelaesthete to build out the CD generative art canvas.

Let's jump into the various facets which bring this mechanic and collection to life.

Art Generator

One of the important goals of this project was for the art to be as close to the medium as possible. We love image and video based collectibles, but what could be more internet-native than code rendered directly in the viewer's browser. For that reason, we reached out to an incredible code artist - reel aesthete - who meticulously crafted a collection of different patterns and shapes using p5.js. When compiled, these layers of shapes and patterns take the familiar form of a CD, as represented through the less familiar medium of browser-based code.



Tray Liner → Mirror Band → Inner Hub → Rings & Center Dot → Overlay → Title Imprint

Each CD token’s visual and audio elements are rendered via a unique webpage. The URL of this web page is listed in the metadata for each token, under the animation_url property. In this way, the page itself is the NFT’s content. You can view an example here:

The page knows what traits, colors, and song selection to render by checking the metadata for that specific token when the page loads. It then conditionally renders the different traits based on the information included in the metadata.

Don’t forget to write to disc, and see you in 2024 :)

Scenes

by Sound of Fractures

I’m Jamie Reddington, known as Sound of Fractures. After years of working behind the scenes in the music industry—producing for major artists and witnessing the pressures of creating music designed to fit commercial molds—I hit a point of burnout. I felt disconnected from the creative process and constrained by the industry’s expectations, which often valued commercial success over authentic artistic expression.

This burnout led me to a crossroads where I realized I needed to take control of my career and redefine what music creation meant for me. I set out on a new journey, both in my personal life as a parent and professionally as a solo artist driven by a desire to create work on my terms—art that was free from the limitations imposed by traditional industry structures, and with a focus on emotional connection. Through this process, I developed *SCENES*, a project that became my thesis on what a music release is. It represents everything I’ve learned, not just from years in the industry, but from my pursuit of creative autonomy and meaningful connection with audiences.

At Sound of Fractures, I focus on creating emotional electronic music that speaks to people’s personal experiences. My work now emphasizes building genuine connections with listeners and using emerging technology to create new ways of engaging with music. In doing so, I’m not just reshaping how music is released but also rethinking the relationship between artist and audience—proving that it’s possible to be both innovative and deeply connected to your craft.

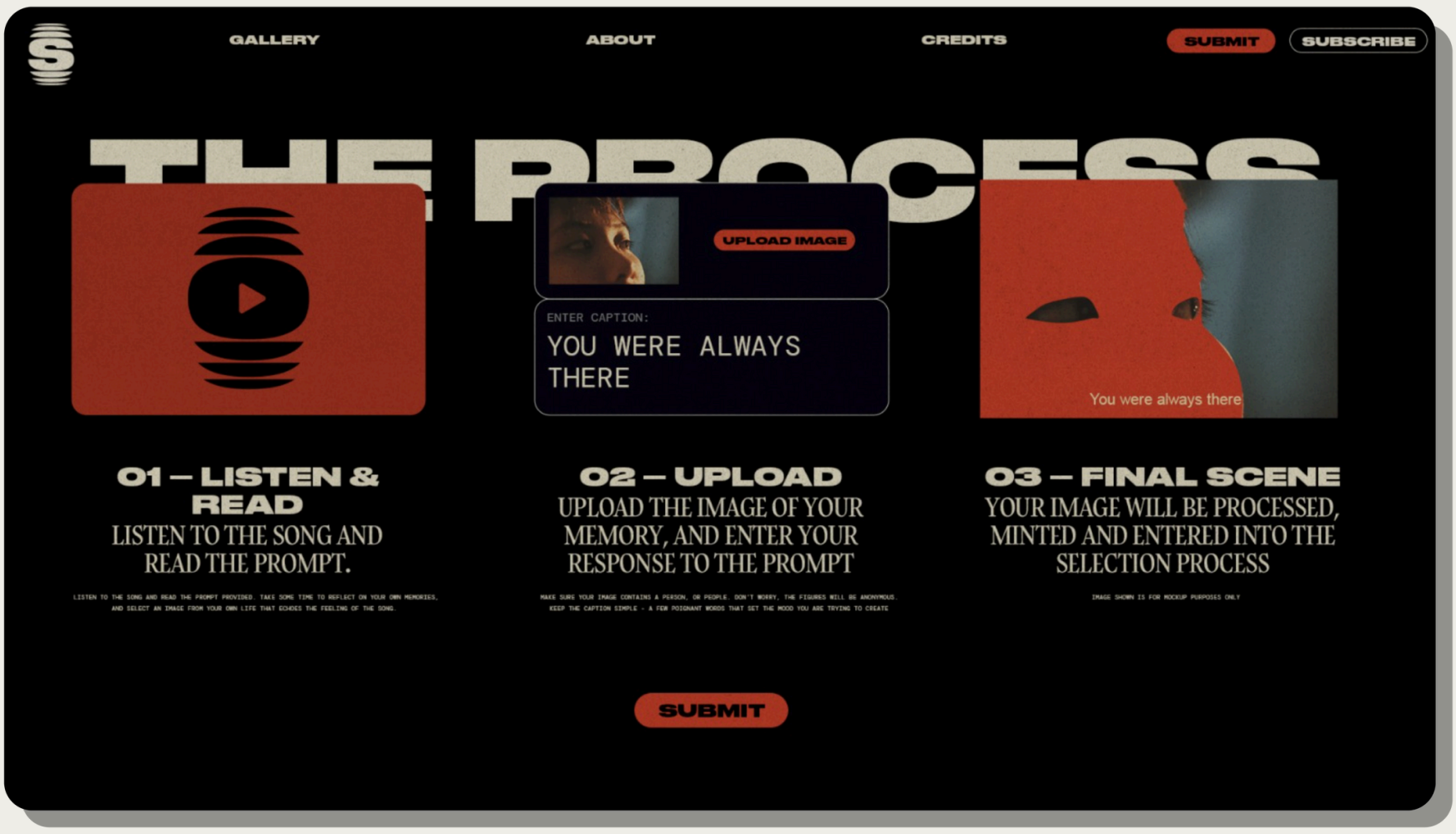


The beginning

Scenes started with a simple question; how do we capture the emotional value of music? We get married to it, we cry to it, we break up to it.. it reminds us of those we love and those we have lost, and it transports us back to some of the most important and defining experiences we have had. We all know its value to us personally in terms of emotion, but it's very hard for artists to convert that into something meaningful financially in the current landscape. If someone loves a song they are happy to spend money on tickets or merchandise or even add it to a video on social media to communicate that... but the financial representation of emotional value is rarely captured directly by the artist. Scenes is the start of a conversation between music and memories. It’s an experiment to see if through a process we can use the music and the story it holds to elicit a memory from a listener. The goal is to create a bond, an experience, or a connection of value to both the artist and the audience, and importantly capture that moment in an artifact. The end product is an experience of emotional value, and a memento for you to take away with you, and as more people take part together, the project can form an online tapestry of emotional moments in our lives that can be explored by everyone.

The Process

The interactive album invites fans to contribute their favorite memories and photographs in response to each song, which is paired with a prompt, the responses to which are then turned into a unique gallery of “Scenes.”



More than 320 fans have contributed to the project since it launched, establishing a new way to build worlds around albums and proving that fans can be active collaborators rather than just passive listeners.

“Music isn't just about sound; it's about the memories and emotions they evoke. ‘Scenes’ is an effort to give a tangible form to this abstract connection and capture it in something we can recognise” Each song and its accompanying ‘Scenes’ populate a digital gallery. An archive that's a living testament to how music interacts with life moments in today's social media-dominated era.



A Directory of Inspiration

At the culmination of each submission period, a singular song's Scene will be chosen, used as the main artwork for the release and the gallery will be encapsulated forever onchain, to form an artifact of the personal moments and the song.

On the day of each songs release:

- All contributors will receive their personal scene and instructions on how to share
- The songs artwork will be revealed
- The gallery will go live for all to explore

This enabled the project to grow over a period of time, as more people share their Scenes and others join in:

- Scenes consists of 6 Singles/Submission rounds
- 1 every 3 weeks to allow for growth and increased reach.

Funding

The "Scenes" project is funded through the Sound of Fractures Token. This token is not just a digital asset; it’s the start of an ecosystem where fans and supporters go beyond the traditional role of passive consumers to become active participants in the artistic process and enablers of new ideas that don’t fit common funding models. By purchasing tokens, contributors directly finance the production of "Scenes," and contribute the output underpinning a model where the success of the music is shared, embodying a true partnership between the artist and the audience.

The funding mechanism provided by the Sound of Fractures Token offeres an alternative to conventional music industry economics. It harnesses the potential of blockchain technology to facilitate a decentralised and transparent funding model. This approach democratises the creative process, allowing fans to be collaborators in individual projects while ensuring that Sound of Fractures, as an artist, retains independence and the freedom to experiment. The token's success is a testament to the collective belief in the project's value, signaling a new era of community-driven project development where supporters are rewarded not just with the final product, but with a stake in the project's journey.



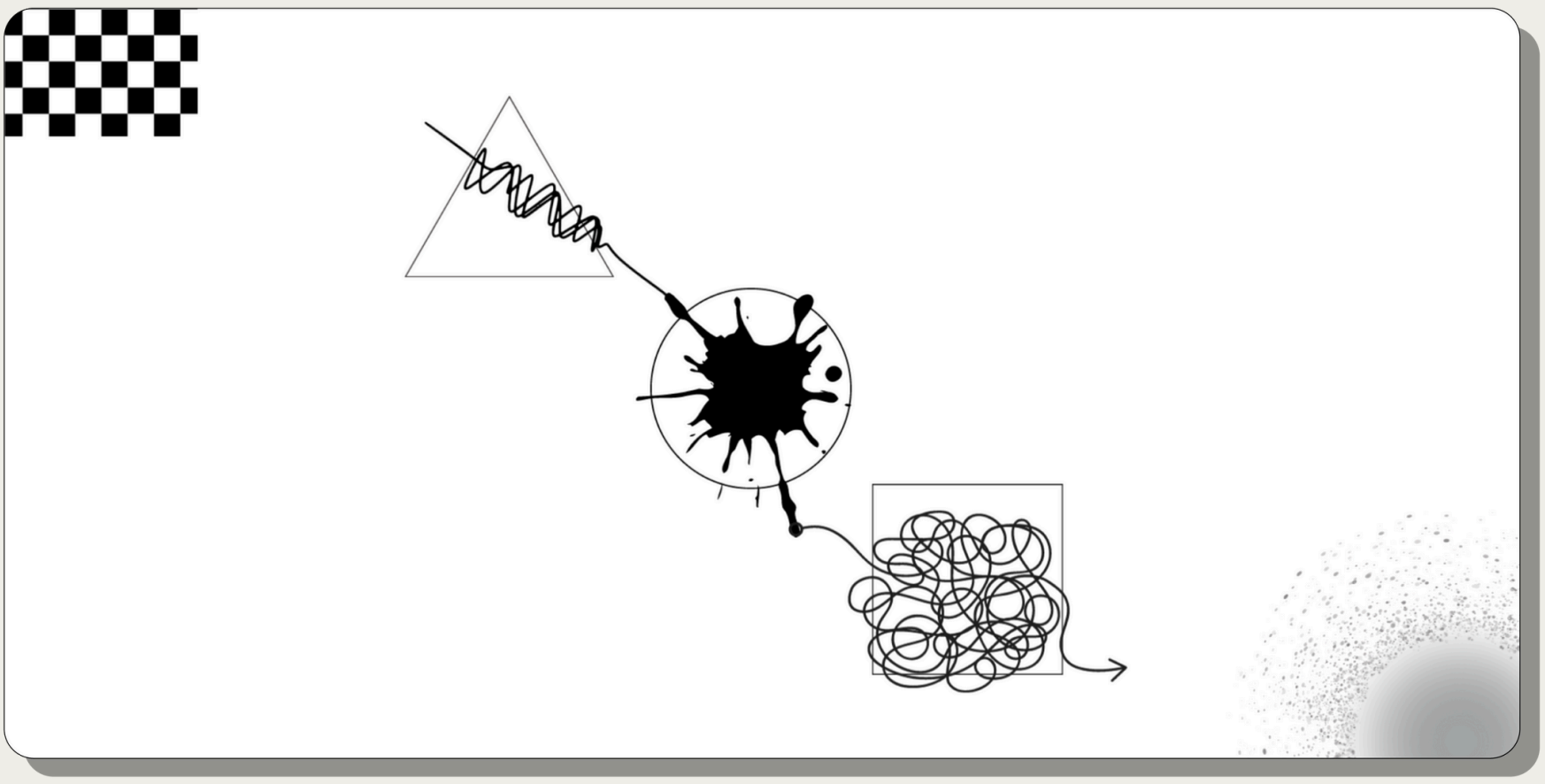
The token offered the opportunity to contribute in different amounts which signified different levels of participation. The top tier was titled Executive Producer which enabled a greater level of impact and involvement in the project, and could ask as a signal for those wishing to be at the heart of new ideas.

Scenes is executive produced by CY. Lee, Maarten Walraven and Nick Smith.

Creating Alongside Expectation

To be creating and thinking outside of current models and expectations comes with the endless challenge of explaining yourself to an audience saddled with preconceptions. It is without a doubt hard to break free of what we know, that goes for me too, I constantly feel myself being pulled back to the safety of things I already understand, formats I'm familiar with and approaches that have examples and frameworks that are easy to understand and explain. It makes sense that in a society where you need financial support that communicating in set simple ways is the default. We follow what has worked. It's our natural position, but it can be a ball and chain that slows us down and stifles our thinking. Openness to something new is challenging for all of us, and the and on the other side of that is people trying to communicate something that has a radically different goal (especially in terms of where revenue is generated and for who), which is incredibly challenging as the audience constantly tries to fit your ideas into shapes that they already have formed in their mind.

The strengths of this process are of course learning how to talk about your ideas to people in ways they understand. Having a clearer picture of the assumptions you will need to navigate, the preconceptions that are coming and how you will have to navigate them in a way that demonstrates the value of your idea rather than causing your audience to shut down and switch off.



The key here is to keep an open mind. We don't know what works, it's impossible. You won't lose face by accepting that. Cultivating an environment where we never settle too soon, or cut corners just to feel the safety of 'knowing' is empowering. It's an experiment and moving forward in any other way pulls us back to the safety which is to recreate what we already have... and at least that is one thing we can now all agree on in music: it isn't working for independent artists.

Projects like mine (Scenes) are experiments that set out to find answers when we don't even know what the questions are. They are exploratory, they are heading out into the unknown, by their nature they need to sit in the grey area. It's an exciting and important but often exhausting and lonely experience.. but at the other end we might find new concepts, new products, new approaches or new markets... or just have fun on the way and enjoy the journey.

From a drop to performance art

There have been over 320 submissions over the 6 Scenes which is crazy. It took me some time to process this. I often

preach about metrics that matter, such as why a follow is worth more than a stream but it even took me some time to see how much more valuable a submission was than a sale. It’s funny how even when we move to a new format such as NFTs to escape an issue we end up recreating it so easily. In my mind the amount collected would be the marker of success, and now I’m in the process of the project I can see more clearly. The marker of success is emotional value for the participants.



Expectations and hopes: I had a few things in my mind that hoped this experiment would test or at least I would learn more about , now I realise these should not have surprised me. The simple root of the problem is as always: what I want to do sits in a grey area and doesn’t follow simple narratives. It’s always been one of the things that attracted me to using the block chain in the first place, but I think we all underestimate how long it takes people to form new habits and embrace new ideas. I had thought that by providing something of value to people that they would be tempted at least to support the project in return, or at best find value in collecting their memories and the song that helped elicit them from the quietness of their past. This has been very rare so far.. so maybe the process itself felt like an act of support, or maybe sharing it after did.. or maybe the submitters own emotional experience doesn’t carry the value I had anticipated beyond the moment. I know for sure that for lots it’s been a moving experience, so I wonder if something deeper is just not what we look for while online. I think the rails and rituals we are comfortable with within platforms that form our daily lives are underestimated.

Engage, like, share or save. Move on. The big lesson is that people are online to be entertained, to kill time.. not to connect, or share or take part.. well not in the way we have been used to anyway. Those things may be happening, but through different and maybe quicker processes. They are more fleeting perhaps. They share their experiences by aligning with another just through the mere act of consumption or a share.. and instant share within the framework of a platform they are used too. So, you need to have a connection with those audience members before you ask them to break their rituals and habits, or you have to accept the slow pace of enacting change one person at a time, which is where I have found myself. Building a fan base one person at a time through an emotional process, which has been hard, but i know that every connection i make is strong and will last.

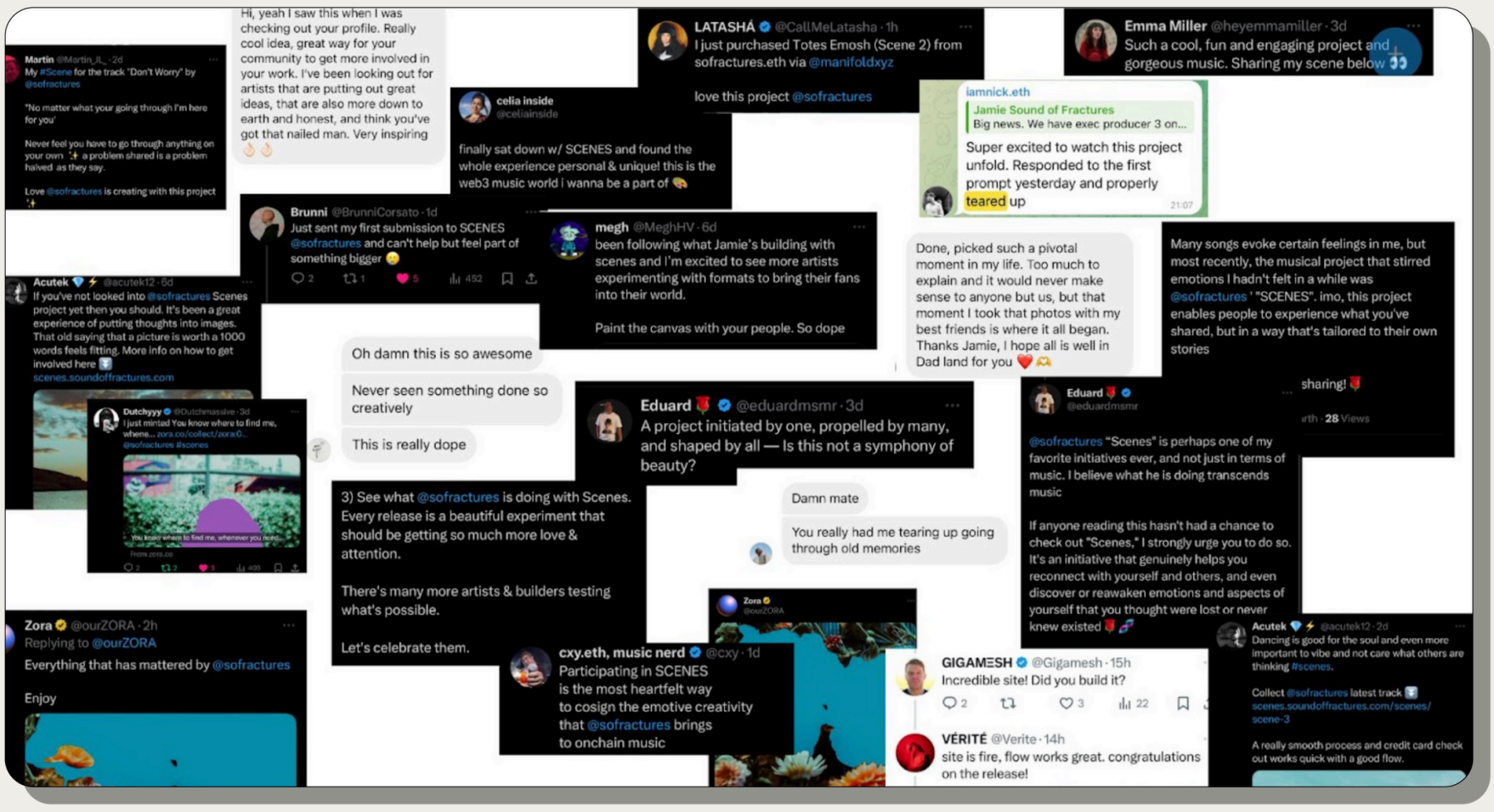
Even within the niche communities of web3 music , the action of stepping off the regular platforms to collect music doesn’t quite make sense yet. There are set models of how people interact, they see it happening and they are comfortable fitting into that, they know what the actions are and the things to say. We have pfp type models which of course have a more understood underbelly of speculation, but to buy a thing as a memento of a personal experience (although this is very normal I would think) it’s not a process people have felt a natural urge to follow. It may be that if something is un-memeable, or doesn’t bring kudos by association then people don’t know how to or don’t feel driven to support it publicly.

In my early drafts I called SCENES an exploration of our relationship with nostalgia and how we share our lives on social media. It was exactly this, but not in the way that I thought. To me the content of the submissions was the output that would show us something, but in reality the response to the concept and the reactions to taking part have been the biggest eye opener.

People scroll. They see a thing. They click it. Then they are faced with a challenge, and not at a time they chose. This really has been the most interesting moment. Pretty much all new people have come through 2 paths:

- My Web3 community that is established
- Or the major social network apps: View content > new follower > DM

Because of this I have had to go back to creating content, and back to reaching out into the void. It dawned on me quite early on that the value proposition of SCENES was more suited to those looking for something emotional, something they could resonate with or get some form of processing from. This and a love for electronic music. I was essentially looking for validation from the wrong places, forming my goals around narratives similar to those I had chased in the commercial music industry; “I need my big drop to sit alongside these (insert artists) big artists, to raise myself to their level and get validation from their tastemakers”. But no. What SCENES is doing is setting me apart, it's an MVP, it's a proof of concept. I want to continue creating experiments that push the boundaries, that are ahead of their time and dont need to fit the commercial narratives of platforms in order to exist. They will always sit in the grey, they will always push the boundaries because that is the exciting thing about technology, and where examples of a new future for creators will most likely be found.



As the project grows and lives in the world people start to understand it more, they become familiar with the ritual, then become familiar with the language and aims. Those of us who are taking part and forming a network of people that have a shared ethos and interestings or maybe just the emotional capacity to reflect and disconnect. We have

entered into a time particularly in the circles interested in the possibilities of the blockchain where the long term viability of speculation as a driver of growth is starting to be questioned, and although it is very much still the centre there is at least an interest in projects like mine, that look beyond the builders, the speculation and shilling, and aim to create experiences that can be represented and archived on the blockchain. These networks formed about real world interests and emotional value will be something we look to in the future to find our people and signify the things we care about. Music, nostalgia, emotion and community.

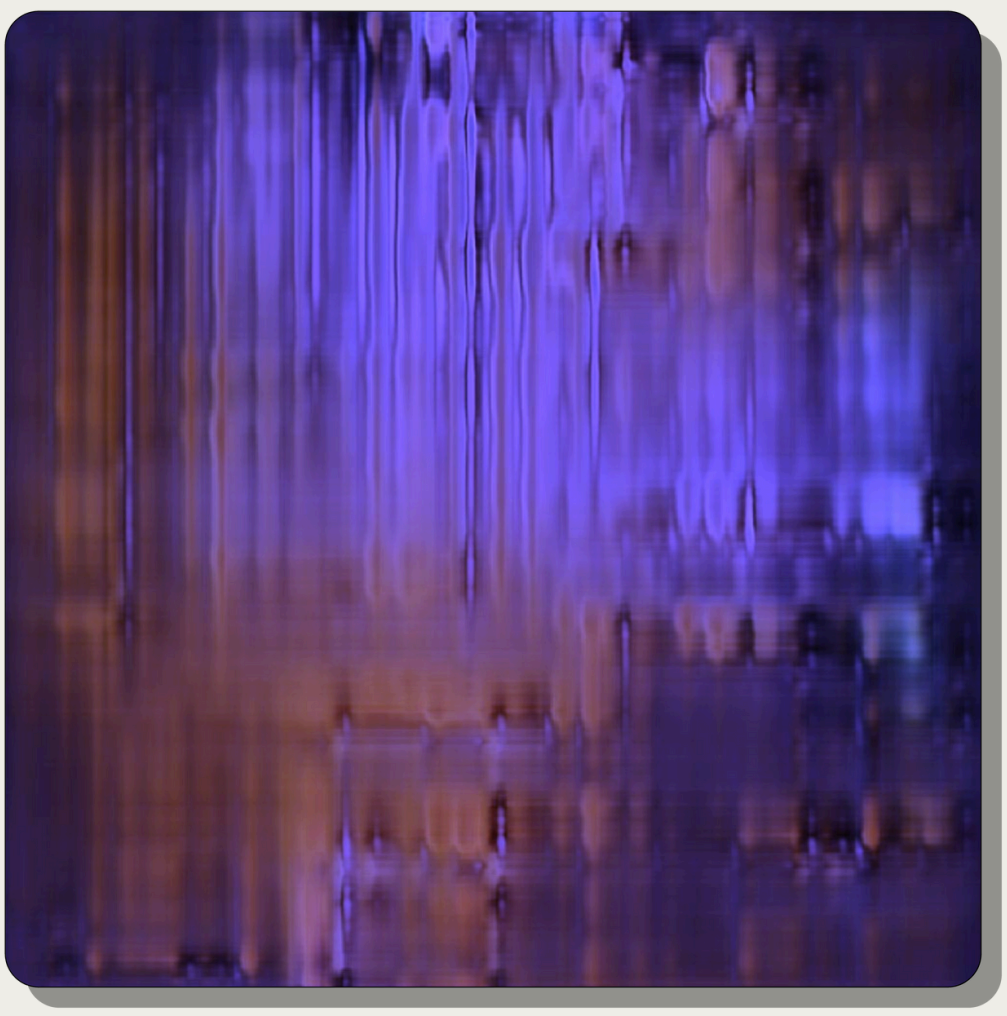
Scenes has gone from a drop to an ongoing piece of performance art, providing a commentary on the relationship between personal moments, music and our complex relationship with social media. What now excites me most is taking this piece of art out into the world once it's complete, and letting it speak for itself. The next step is to create an exhibition, where the scenes can act as a prompt to reflect to those who attend, and in IRL the project can hopefully inspire others to try new ideas, and question how the can embed their identity in more than just their most comfortable output.

Spectres: a seven-year journey through sound, imagery and psyche

by Supersigil

I’m Alex Roth, a composer/producer/guitarist born in Detroit, raised in London and now based in Kraków. This is the origin story of my digital shadow Supersigil and debut solo album Spectres.

“The privilege of a lifetime is to become who you truly are.”
– C.G. Jung



Artwork for “Shadow”

In 2017, I started carving out time in between playing in bands on the UK experimental scene, scoring for theatre/dance, and other collaborations to make the music that was haunting my dreams. From the outset, but especially during the pandemic, this project represented a realm of blue-sky possibility I’d escape into, where some of my most personal ideas found expression. The material was so different from a lot of other stuff I’d done that it made sense to create a new identity for it to exist under. Thus

Supersigil came into being to channel this new music. Now, I'm psyched to introduce the debut Supersigil album Spectres: 13 experimental tracks produced over the last seven years—the 28th release in my discography but my first ever completely solo full-length album.

“How can I be substantial if I do not cast a shadow? I must have a dark side also If I am to be whole.”
– C.G. Jung.

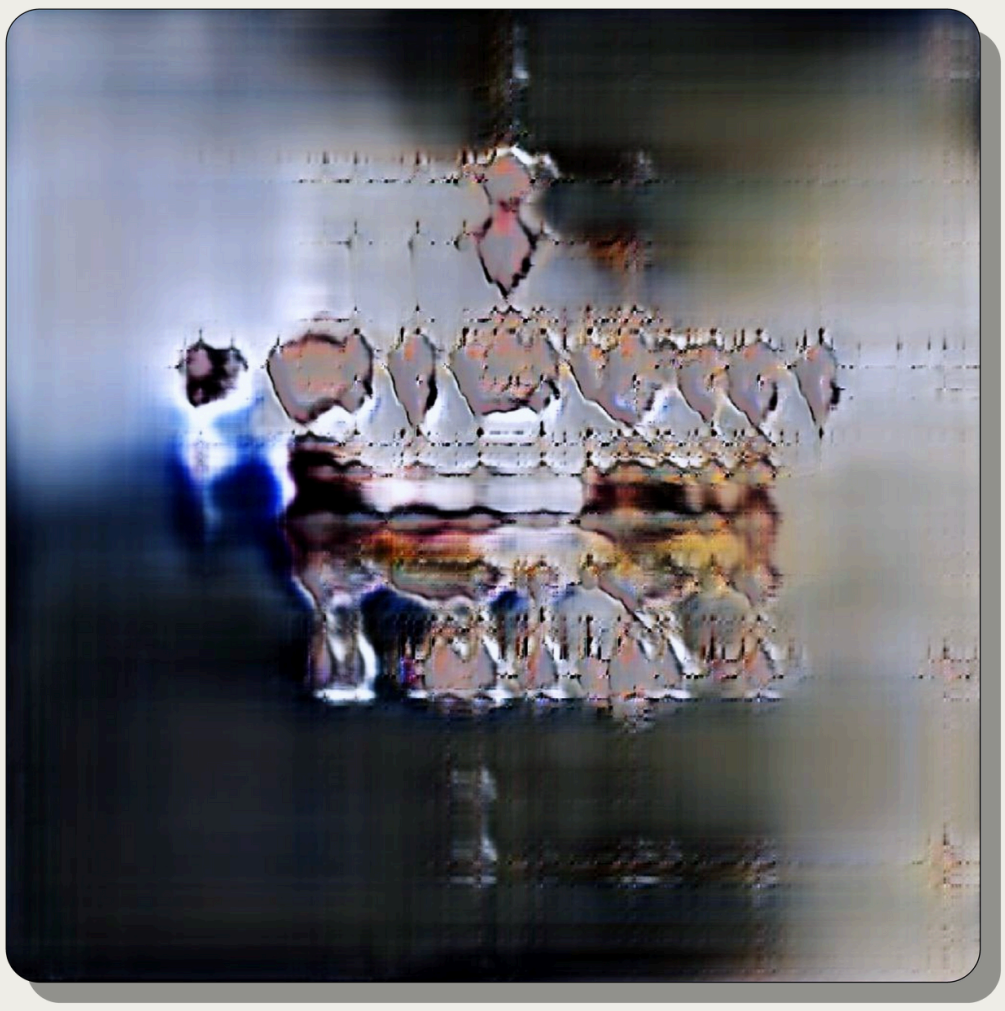
When I refer to Supersigil as my shadow self, I mean this in the sense of accessing a part of my unconscious where previously latent and often terrifying truths lie. While working on this record, I delved deep into Jungian psychology, and the concept of shadow integration became central to the project. In another nod to Jung, all 13 tracks are named after archetypes—innate, universal forces that shape our experience of the world. These pre-conscious potentialities include concepts such as the Tree Of Life, Trickster, Mother, and Hero, and exert powerful influences on our psychological development.

But the term shadow also has a more literal connotation: the insomnia I’ve always suffered from got much worse during the pandemic, and so I’d work on this music at night, becoming entirely nocturnal for weeks at a time.

“Nights through dreams tell the myths forgotten by the day.”
– C.G. Jung

The alias—as with the names of all my projects—is very important to me. A sigil is a symbol used in ritual magic to represent a desired outcome. A supersigil is an extension of this concept applied to a work of art as an act of sigilisation. Tying Jung’s ideas about psychology and alchemy together with this notion of art being a multi-dimensional means of self-actualisation, Supersigil became my alter ego.

“Magic is a way of living. The magical opens spaces that have no doors and leads out into the open where there is no exit. We need magic to be able to receive or invoke the messenger and the communication of the incomprehensible.”
– C.G. Jung

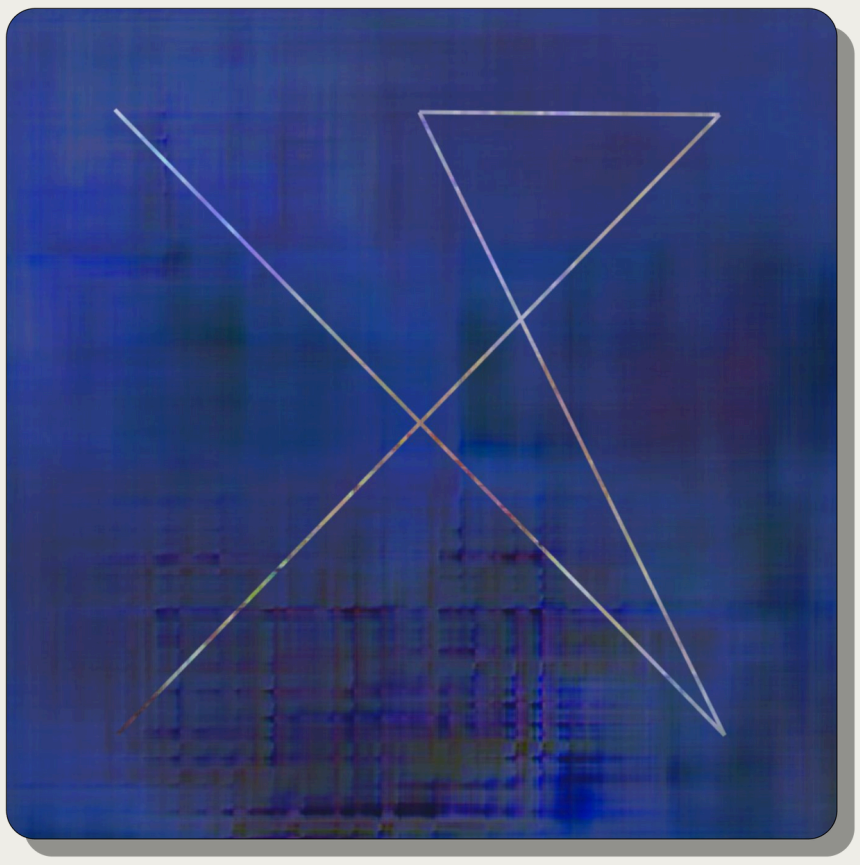


Artwork for “Mage”

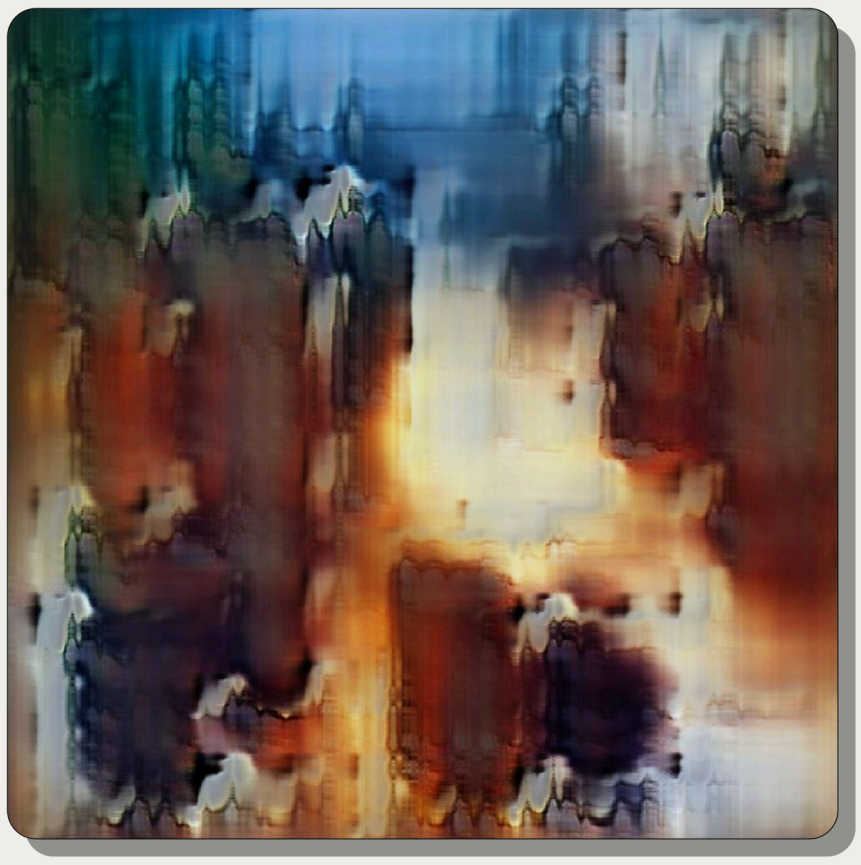
Another expression of Supersigil’s multi-dimensionality is that Spectres is also a visual art project. For each of the 13 tracks, I trained a bespoke AI GAN on consensually crowd-sourced images submitted in response to the corresponding archetype. By limiting the training time of these custom image-to-image models, I found I could achieve results that mirrored the formation of archetypal symbols as I imagine them deep in our collective unconscious: elusive yet powerful forms emerging from abstract swirls of colour. I think of this process as filtering the archetypal forces through contributors' personal psyches before channelling them back into the realm of the universal. For the album cover I trained another GAN on outputs from all the previous GANs combined, resynthesising the individual archetypal energies to forge an integrated whole.

“Wholeness is not achieved by cutting off a portion of one’s being, but by integration of the contraries.”
– C.G. Jung

Spectres is more than a collection of WAVs and JPGs; it is a dialogue between the personal and the universal, a multidisciplinary exploration of the forces that connect us all. The album has taken me on a transformative seven-year journey through sound, imagery and psyche. In the resulting work, individual and collective experience harmonise, revealing the profound depths of human interconnectedness.



Spectres cover art



Artwork for “Hero”

“Your visions will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes.”
– C.G. Jung

Before its official release on 11/23 (Fibonacci day), I'm rolling Spectres out across the web3 ecosystem, dropping tracks on Sound, Catalog, Zora, Lens and other emerging platforms. In a novel release structure, collectors of individual tracks gain instant access to stream the full album months before its official release. The goal is to push the limits of onchain interoperability to explore what a web3-native album release can look like in 2024.

Talk Time- Necessary Evil - Interactive Album

by Talk Time

In late 2021, I approached the developers at Props Labs (devs behind many beloved brands in web3) with an idea to create an HTML-compiled player that itself could be an interactive album NFT. I pitched it as something between a Winamp player and a deluxe gatefold vinyl box set—something that could include all the artwork along with liner notes, credits, and lyrics we used to love reading in albums we collected growing up. After months of development, we were able to bring this vision to life, and in March 2022, we officially dropped the interactive album NFT. For the visual aspect, I created the artwork for the release and wanted to see something more than static art, so I designed a unique colorway for each track that was animated and seamlessly blended from one to the next when advancing from track to track.

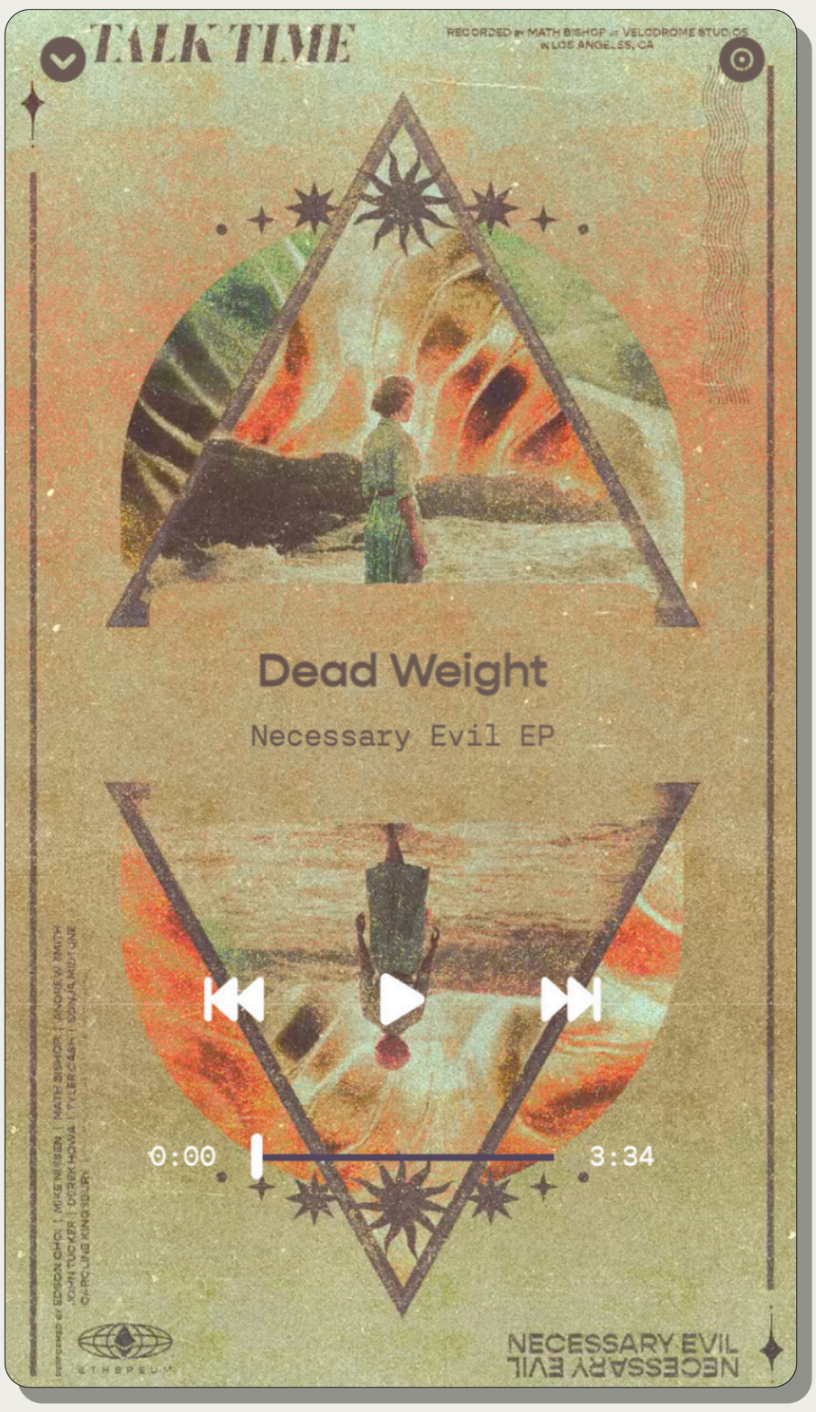
I put a lot of thought into the editions we dropped. We had a Deluxe Edition capped at 100 mints that included remixes, a live version, and a hi-fi FLAC listening option, paired with a perpetually Open (Standard) Edition (along with a fun mechanic whereby the minter had a 5% chance to get upgraded to Deluxe). Because in the non-NFT world, scarcity on an album didn't make sense if you wanted to reach a lot of people—so hey, let's sell some albums, right? It would be another year before we saw the open edition capability/meta for music come to platforms like sound.xyz etc. (We also included early listening access to a forthcoming EP that we made with 10x Grammy winning Darrell Thorp [Radiohead, Beck, Paul McCartney] at Village Studios in Los Angeles).

At that point in the "music NFT" arena, there really weren't any ways to mint a multitrack album. Sound.xyz had just

launched and was still a closed platform, offering just track-only NFTs—an MP3 with cover art, not much different from SoundCloud but with on-chain payments. The EP Talk Time had just made had a lot of story and themes within the lyrics, and we felt it deserved deluxe packaging to go with it. Nothing at the time existed to enable that digitally, so we built it! And it ended up being the first multitrack album as one token on the blockchain!

I really just wanted to create something that I wanted to see in the space at that time. In a perfect world, I would have loved to be able to develop it for other artists who had stories to tell with their music, but the time and funding weren't there, and most of the attention in web3 music was on only a few artists and a gatekept platform.

I'm really proud of our little experiment, and I hope it inspired some to think of creative ways of releasing music in the digital sphere. In the past two years, the infrastructure in crypto has come a long way, and I've since been working on a much more upgraded version of what I envision as a new format of interactive albums that I hope to be able to share soon! It's a lofty goal, but I hope that it can live in the chronology of musical formats in a post-streaming world.



Talk Time



Talk Time- Necessary Evil - Interactive Album

Check out the interactive album: mint.talktimeband.com

about the album:

Seems like every step we take in modern living we're consuming and destroying. Us in 'civilized' societies are all participants in a new cycle of life; one where our way of life is destroying the planet. Though some of us as individuals try to mitigate that as much as we can, its the system in place that we cannot escape.

Necessary Evil is about making sense of that modern guilt...the realization of being part of and benefiting from a destructive and wasteful system, but being sensitive enough to know something's not right and wrestling with your conscience. On one hand it's a necessary evil to consume, drive our cars and keep living, but hopefully we find a worthy meaning and purpose, or even the divine in wrestling your conscience and trying to be better.

The songs on this EP were written while both our drummer and producer were going through tough personal difficulties and loss of close family. Unfortunately as we regained our footing and began the recording process, the pandemic hit. We were stumped, and scared... but we cannot say enough great things about our producer, Matt Bishop–because despite all the difficulties he was down to soldier on and finish the songs.

We shut ourselves in with Bishop and the studio became a little oasis of joy and creativity, the uncertainty and hard times brought us together and infused the music with a genuine healing energy, we believe. The songs had been written at that point, and the themes of turbulence and anxieties took on a new meaning that just made what we were singing about even more prescient. Finishing this record with him became such a therapeutic and creative experience, one where we could take what was happening the outside world and filter it through the prism of a pop song and sounds.

What we ended up with was a collection of songs that captures that joy and hopefully pulls the listener into a state of letting all their anxieties melt off, where we console each

other and get lost in the music. I think what makes it special is that despite being born out of a dark place and recorded surrounded by negative events the songs ended up being very hopeful and have a light to them. From the urgency of the opening track “Dead Weight” to the epic multi-part journey of “Necessary Evil” these tunes convey our hopes, dreams, fears and anxieties of the past couple of years into something new–and positive. Which in itself we’re super duper thankful for, and hope that whoever listens will feel that energy and light we felt making it.

about Talk Time:

Since debuting in 2018, the LA based indie-psych-pop outfit TALK TIME has been featured by KCRW, KROQ, and Conan O'Brien, among others. TALK TIME is the collaboration of singer-songwriter Edson Choi, multi-instrumentalist Mike Nissen and drummer Jon Bradley, who are joined live by various LA savages. With an earnest lyrical style and big hooky choruses, their sound lives inside a lush world of textures and riffs. Their new EP FEVER DREAM produced by Darrell Thorp (Radiohead, Beck) at Village Studios is out now. More at http://linktr.ee/talktimeband

Fridays at The Park

by The Park

The Park is more than a collective; it’s a vibrant community where creativity flows freely across boundaries. Founded by Derek G Taylor, Josh Lippi, and Ben Schwier, The Park includes a diverse group of musicians, producers, and technologists. We’ve worked with industry icons like BANKS, Logic, Leon Bridges, and Rhye, but The Park is our sanctuary —a space where music is reimagined without the pressures of commercial success. We’ve built a place where every day feels like Friday, where creativity can thrive in an atmosphere of collaboration and mutual respect.



Our journey started with a simple idea: what if we gathered every Friday to create music? This idea became our tradition —*Fridays at The Park*. With the onset of the pandemic, we embraced this ritual with our longtime friend and producer Tim Anderson, making our sessions a source of solace, sharing, and inspiration. Over time, The Park evolved into

something much more profound. We began minting the music we created onchain, allowing our community to own a piece of the creative journey. We structured this approach around the key principles of creation, curation, collection, collaboration, and coffee—referred to as the "C’s" of the initiative. This move wasn’t just about technology; it was about redefining how we value music, creativity, and collaboration.

Fridays at The Park

Fridays at The Park* is the beating heart of our collective. Every week, we come together to create, record, and mint music. The sessions are a blend of spontaneity and craftsmanship, where songs emerge organically from the synergy between us and our guest artists. What starts as a casual jam with Maddi St John at the controls often turns into something magical—a track that captures the essence of the moment. Each session is more than just a recording; it’s a testament to the power of collective creation.



Photo by Amanda Lopez

Fridays at The Park isn’t just about making music; it’s about creating an environment where artists can explore without pressure, where the focus is on the joy of making music rather than on producing a commercial hit. The atmosphere is relaxed yet charged with creative energy, allowing ideas to flow freely and resulting in music that feels both authentic

and innovative. Each Friday, as the session unfolds, a track is minted onchain, giving our community direct access to the music and artifacts we create. This approach has not only preserved our creative output but has also made our fans and collaborators a part of our journey.

The Park DAO:

The evolution of The Park into a Decentralized Autonomous Organization (DAO) was a natural progression of our vision to decentralize creativity and empower our community. Launched in November 2022 using the Nouns Builder protocol, The Park DAO is a living experiment in how music and technology can coexist. The DAO allows our token holders to have a say in the direction of The Park, whether it’s voting on new projects, funding collaborations, or deciding on the use of treasury funds. Bringing together friends like David T Phung from Los Angeles, Chris Cardella in Honduras, to Davin Oyesigye in Uganda, this model has transformed our collective into a truly worldly democratic and decentralized entity.



For example, our first major success as a DAO was the track “Becky v2,” a collaboration with Ugandan music group Shwento. The track’s success, with over 17,000 mints, demonstrated the power of a global music collective enabled by blockchain technology. The DAO’s structure ensures that all contributors are fairly compensated, and it gives our community a stake in our creative and financial decisions. The Park DAO is not just about making decisions; it’s about building a sustainable and transparent ecosystem that supports the artists, fans, and the broader creative community.

Why We Created It:

The Park was born out of a shared vision: to create a space where music could be made without the constraints of the traditional industry. We’ve all experienced the highs and lows of the music world, and we wanted to build something that reflected our values—a place where artists could come together, share their ideas, and create something meaningful. The pandemic was a catalyst for this vision, pushing us to find new ways to connect and collaborate. Fridays at The Park became our sanctuary, a space where we could be ourselves and let the music flow naturally. The meme, the mantra was born, Happy Friday!

But The Park is more than just a place; it’s an idea, The Park is in your heart. It’s about revaluing music, about seeing it as something more than a commodity. By embracing the evolution of the internet onchain and the DAO model, we’ve been able to create a sustainable ecosystem that supports artists and fosters creativity. We’re not just making music; we’re building a new kind of community, one that values openness, collaboration, and the joy of creation. The DAO has allowed us to break free from traditional models, giving our community a voice in how we operate and evolve. It’s a radical experiment, but one that’s rooted in a deep belief in the power of music to bring people together ⌐◨-◨

Conclusion:

The Park is a living, breathing entity—a place where music, technology, and community intersect. We’ve created a space

where ideas flow freely, where every Friday brings a new opportunity to explore, experiment, and connect. Our journey is just beginning, but already we've seen the impact of what we're doing. From our Friday sessions to our onchain collaborations, The Park is redefining what it means to be a music collective in the digital age.

We invite you to join us, to experience the magic of Fridays at The Park, and to become part of our ever-expanding community. Whether you're an artist, a fan, or just someone curious about what's possible when creativity and technology collide, there's a place for you here. The Park is more than a collective; it's a movement, a revolution in how we think about music and collaboration. And this is just the beginning. Happy Friday ⌐Ⓗ-Ⓕ

Eternal Garden

by TK



Eternal Mirror

Let’s build a world.

I am TK, a singer-songwriter and producer based in Los Angeles, CA. I strive to create music that paints vivid soundscapes and tells compelling stories. I believe that my music reflects my own unique journey, but also strive to find a common thread that connects people together.

As an artist, I try my best to create something that brings people together, but I recognize that I'm still learning, growing, and trying to improve my craft. I have been fortunate enough to have several years of experience as a multi-instrumentalist, both in the studio and on tour. I hope to use that knowledge and experience to continue to create something special and meaningful, and to keep growing as an artist.

At my core, I’m a storyteller, and I’ve always had a passion for being a part of something greater than myself. I make music as an expression of my ideals, principles, and beliefs: Love, Empathy, and Unity. For these reasons I am invariably intentional about how I make music and how it is presented.

If you want to go fast, go alone. If you want to go far, go together. I take my personal diaries and build worlds out of every passage. My music is just as much an expression as it is a journey of self-discovery, and bringing you along for the adventure is so much more fulfilling.

In a world of 24/7 news cycles, algorithms, and trending topics, it’s harder than ever to make meaningful art that can cut through the noise. The pressure to conform to the status quo is heavier than ever. Web3 has given me the freedom to express my artistry authentically and share my stories with anyone who will listen. Releasing Eternal Garden as one cohesive project was important to me. I want to represent the artists who are intentional about their work and remain true to themselves. I want the music, the narrative, and the message to come across clearly and eloquently. I want to leave a legacy that extends far beyond the reach of my voice. I want to leave heirs to a throne built upon the foundation of my essence. I want to make my future self proud.

I’ve always been a risk taker. A pathfinder of new possibilities. Because everything you want is on the other side of comfort. For that reason, I want to thank you all for taking the hard road with me, because at the summit is a vision for the world that perhaps only we will ever see.

Web3 has given me the freedom to express my artistry authentically and share my stories with anyone who will listen.

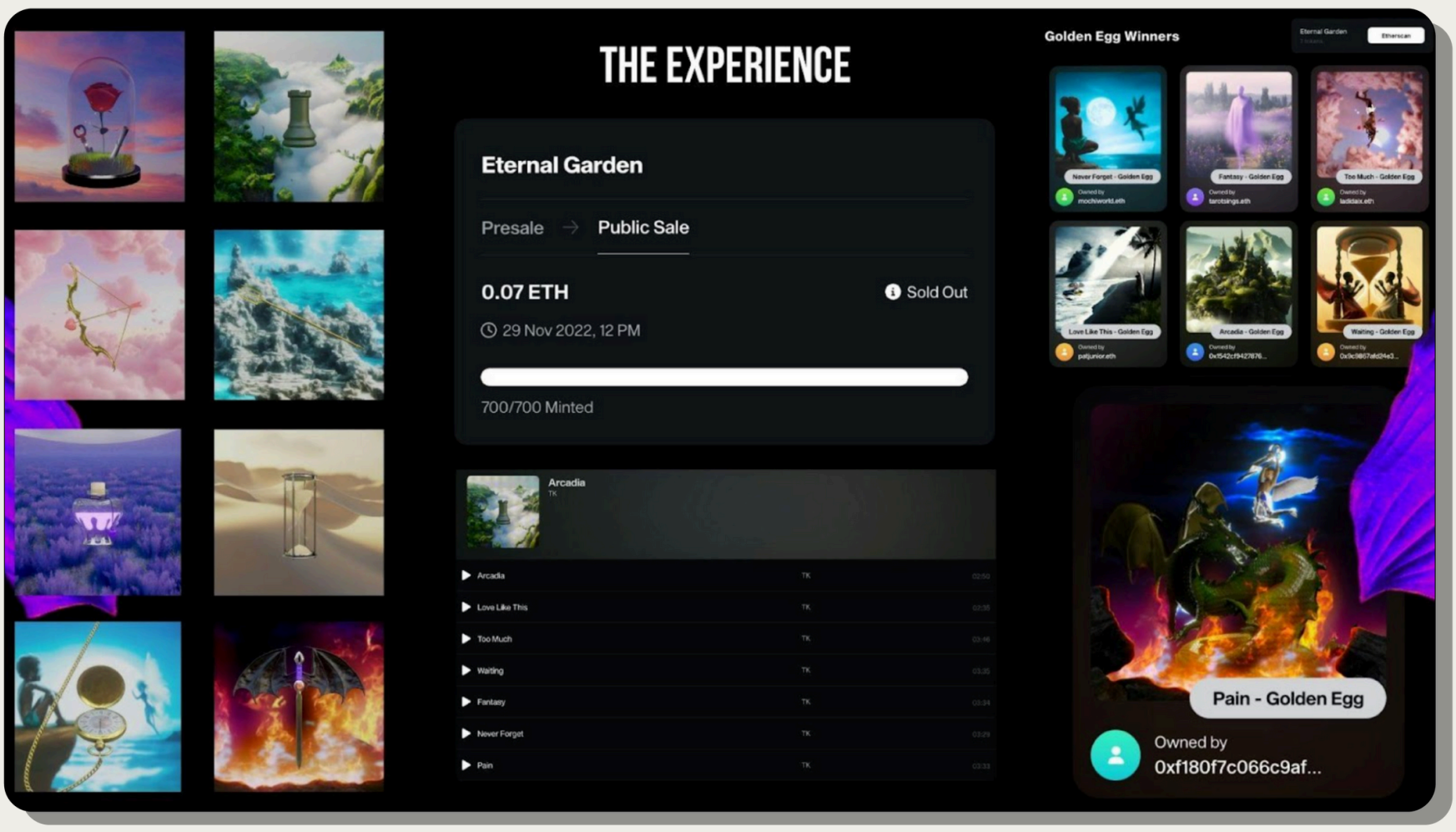
As a music industry professional, crypto investor, and tech founder, I have made a name for myself in the rapidly growing web3 music space. I am proud to be recognized as one of the fastest growing music NFT artists and have become a leader and pioneer in this exciting new industry. With over 70 ETH in trade volume generated from multiple successful NFT collections, and the sale of over 9000 Music NFTs in recent months, I am continuously pushing the boundaries of what is possible in this space.

I am dedicated to providing a highly diverse and educational experience for all walks of life, and this is reflected in my work as a consultant for some of the biggest platforms and projects in web3. I am best known for selling out my latest NFT collection, "Eternal Garden", which comprised of 700 unique music NFTs. I’m writing this recap in the hopes that other independent musicians will take it and use the process & tools to launch their own projects.

Eternal Garden

Eternal Garden is a brand new audio-visual experience. A series of music releases that follow excerpts of a deep rooted narrative culminating in an NFT collection. The Eternal Garden NFT collection consists of:

- 700 NFTs
- 7 songs
- 7 Visuals
- 7 Forbidden Fruit



Eternal Garden is a manifestation of my inner-most desires. I poured my heart and soul into creating this collection I wrote, produced, and performed all of the music, and along the way I was fortunate enough to have the help of some incredibly talented individuals:

- Aidan Graven (Production, “Fantasy”)
- Brett White (Production, “Never Forget”)

- Refi (Featured Artist, “Waiting”)
- Karey (3D Design)
- Ladidai (Project Management)

The Story

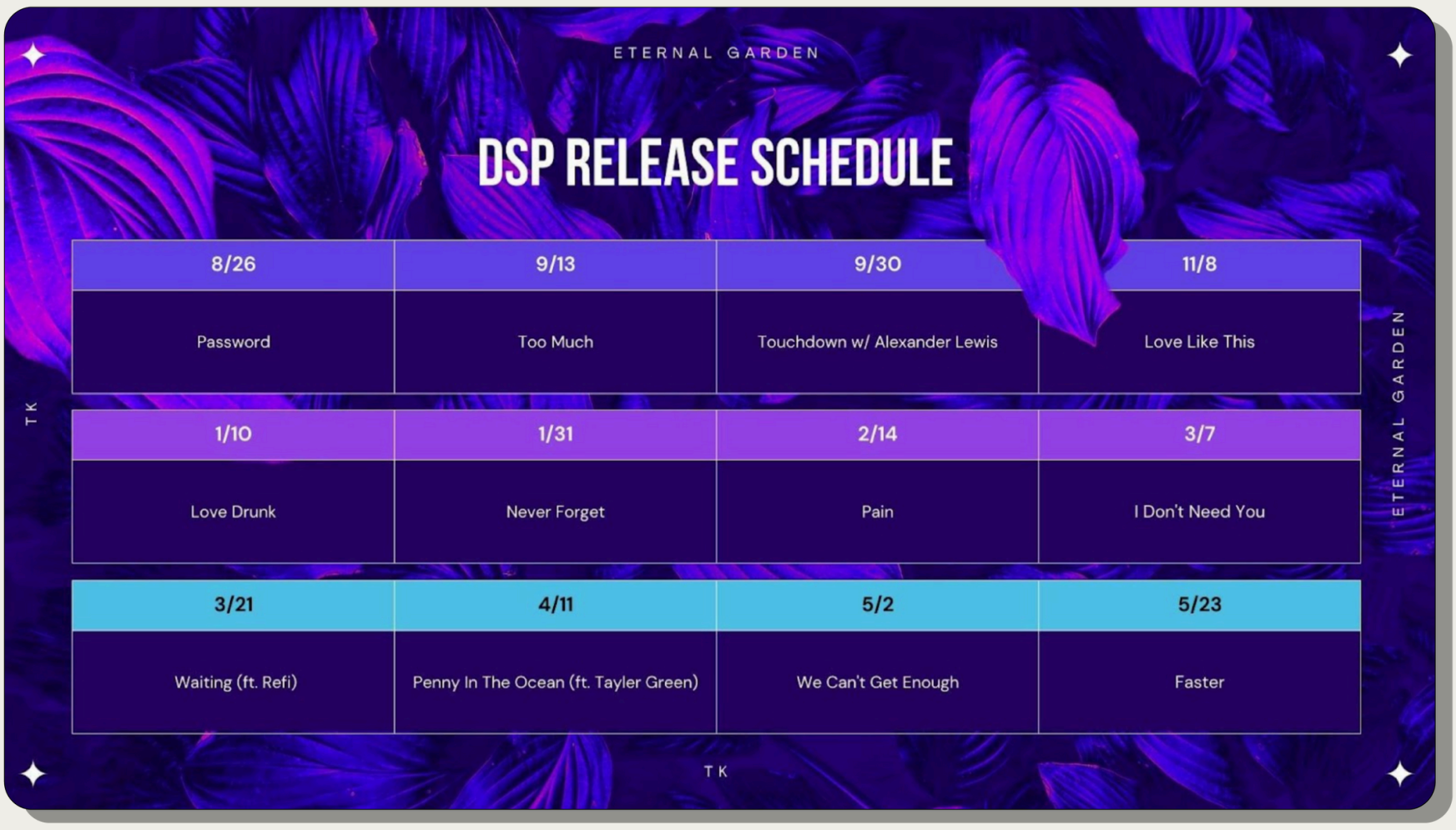
Eternal Garden follows the story of Caius, an angel cast out of heaven by the goddess Flora, tasked with a mission to terraform a now desolate and uninhabitable earth. Though his mission was successful, he broke the singular rule necessary for an angel’s survival. Caius falls in love with an earthly being, later revealed to be a centuries old shapeshifter, and falls into a deep slumber. Locked in a daydream, he relives the memories of a thousand men, unlocking the secrets of the human condition as he experiences love, heartbreak, and resentment over and over again. He awakens to a world on fire and stripped of his angelic blessing. To reclaim his power and fulfill his promise, Caius embarks on a treacherous journey to the Eternal Garden - a portal between Heaven and Earth, and the source of their vitality. As I delved deeper into the character's story, I found myself becoming more and more invested in the journey of Caius and the themes of love, heartbreak, and the human condition.

I’m delighted to explore the world of Eternal Garden with you all for the foreseeable future.

How It Started

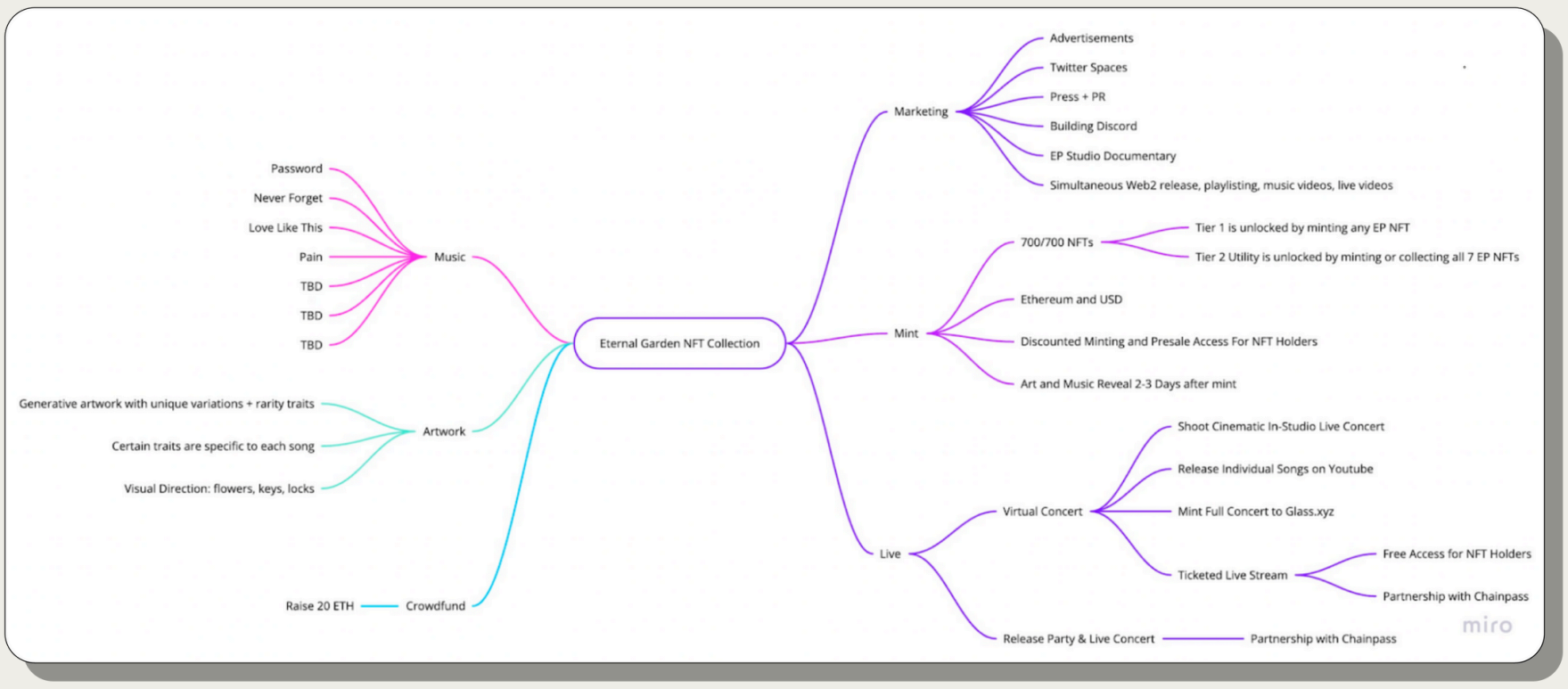


After success with a few web3 releases, I turned my attention to web2 and brainstormed with my team on how to release music cohesively between web2 and web3 and their respective cadences. We opted to release music every 3-4 weeks to DSPs, and package all of the music into one NFT collection.



Planning

Eternal Garden involved a thorough planning process to ensure its success. I consulted many trusted builders in the space to get opinions on how to execute this project. For example, the team considered adding generative artwork with unique variations and rarity traits, but taking advice, ultimately decided to focus on the artist and project narrative along with the music. As you can see, I planned everything from the beginning, to during, and after the Eternal Garden release.



A Directory of Inspiration

Music: https://s.disco.ac/dxwqdlyxsgiv

- 7 Song EP
  - 2 pre-existing, 5 new songs
  - Each NFT is one of 7 songs on the EP

Artwork

- Generative artwork with unique variations + rarity traits.
  - Traits are categorized into layers
  - Certain traits are specific to each song (Need Excel Sheet)
  - Python / VS Script - 100 Images per song
  - Uploaded to IPFS via - Piñata https://www.pinata.cloud/
  - Developing Metadata
- **Symbols**
  - ~~Never Forget - **Watch**~~
  - ~~Love Like This - **Trident**~~
  - ~~Arcadia - **Chess Piece**~~
  - ~~Pain - **Dragon Wings**~~
  - ~~Waiting - **Hourglass**~~
  - ~~Too Much - **Bow and Arrow**~~
  - ~~Fantasy - **Potion**~~
- Consider scrapping generative art idea
  - Consider various song quantities for each song as rarity traits.
  - Focus on artist & project narrative + music

Utility

- Access to Eternal Garden virtual and IRL concert experiences.
- Access to exclusive Eternal Garden community.
- Tier 1 Utility is unlocked by minting any EP NFT.
- Tier 2 Utility is unlocked by minting or collecting all 7 EP NFTs.
- Don't promise broad incentive, instead focus on case by case reward for engagement and fandom.

Marketing

- Ads, Twitter Spaces, Press + PR
- Building Discord
- EP Studio Documentary
- Simultaneous Web2 release, play-listing, music videos, live videos
  - Post-release token gated utility + airdrop videos to holders + drive fans back to web3.

Mint

- 700 / 700 NFTs.
- 50 Mints per wallet.
- ERC 721A Contract - https://github.com/chiru-labs/ERC721A (optimized gas)
- Discounted minting and presale access for Previous NFT holders.
- Art and Music NFT reveal 2 days after mint.
- Consider using Sound Protocol to drop on Sound and custom domain simultaneously.

Outreach

- Reaching out to collectors, collector DAOs etc.,
- Wholesaling NFTs to platforms and communities for redistribution.

To sell out a collection of this size, it took the support of different tiers of the web3 ecosystem.

- **Platforms**
- **DAOs**
- **Whales**
- **Collectors**
- **Fans**

Marketing (Reference Tools Used)

To maximize the reach and impact of our "Eternal Garden" marketing campaign, we deployed a range of marketing tools. Laylo was pivotal in our process, serving as our primary SMS and mailing list platform for disseminating updates and announcements directly to our fans' inboxes and phones. This direct line of communication ensured that our most dedicated followers received timely information, exclusive offers, and personal touches, fostering a closer bond between us. Meanwhile, social media platforms like Twitter and IG amplified our voice, allowing us to engage with a broader audience, share sneak peeks, and create buzz. Bonfire played a crucial role in our virtual event promotion, ensuring that our audience was well-informed and eager to participate. By combining the use these platforms, we ensured a comprehensive and cohesive marketing approach that resonated with both our core followers and potential new fans, driving the success of the "Eternal Garden" project.

A Study on Collectors

Recently, I’ve been a huge advocate for collector equity. Creator assets that exist on the blockchain today have huge potential to amass value in the future. We have current collectors and investors to thank for growing the web3 music space and investing in artists, making a bold statement that conditions for artists should and can be better. These pioneers are typically forward thinking, and have the resources and information to create and take advantage of these opportunities. The next evolution of collecting is giving a wider audience of music fans equal opportunity to share ownership in their favorite artists and reap the benefits of holding these assets in the future. Creating more equitable and digestible processes and opportunities for collecting digital music will be integral to accomplishing this.

Free music NFTs have become a popular choice for artists looking to grow their collector bases. This is a great way to invite new and native fans into your web3 world without the financial barrier. We're also seeing the emergence of earn-to-mint formats for music NFT collecting. Like or pre-save a song on Spotify and you can claim a free music NFT. I wanted to implement both of these models without giving up the potential for financial gain as an artist. This train of thought led to the concept of allowing cutting-edge platforms to purchase a set number of Eternal Garden NFTs & partnering with me to create unique experiences well beyond the mint date. These experiences will provide fans the opportunity to claim these NFTs for participating and helping me grow as an artist.

Collector Motivations:

Investor

- Mid-Long Term
  - Collects NFTs to build portfolio with the intention of selling at a much higher price in 3-5 years.
- Short Term (Flipper)
  - Collects NFTs to resell NFTs within the first week of the drop.

Traditional Collector

- Less financially motivated, more interested in showcasing the size or quality of their collection.

Fan / Supporter

- Primary motivation is the appreciation of the artist, the art, and the utility/experiences they can enjoy.

Many of these motivations overlap as intentions for collecting music NFTs exist on a spectrum.

It is important for artists and the web3 ecosystem to find a balance between the different types of music NFT collectors, as each group brings unique value and can contribute to the success and sustainability of the ecosystem.

Investors and flippers may be more focused on financial gain and may not have the same level of loyalty to the artist or platform.

Traditional collectors may also be more interested in the size and quality of their collection rather than actively engaging with the artist or utilizing the platform for experiences.

On the other hand, fans are more likely to engage with the artist and utilize the platform for experiences such as exclusive content, concerts, and other interactive events. This level of engagement helps to create a strong community and generates ongoing support for the artist and platform. This, in turn, can lead to greater sustainability as the artist and platform will have a dedicated fan base that is invested in their success. Additionally, fans may be more likely to actively promote the artist and platform to others, helping to bring in new users and further contribute to the sustainability of the ecosystem.

I view Music NFTs as extremely valuable creator assets. From a long-term perspective, it can be especially beneficial for artists to consider selling their NFTs to their core fans or people from communities that they would like to see benefit from the long term value work. NFT assets have the potential to help close the financial inequality gap between communities for collectors as well as artists. For collectors from underrepresented communities, NFTs can provide a new avenue for investment and financial gain. In traditional art markets, collectors from marginalized communities may face barriers to entry and may not have the same level of access to resources and opportunities as more privileged collectors. NFTs can provide a more inclusive and accessible platform for collectors to purchase and collect art, potentially leading to greater financial stability and success.

Additionally, collectors from specific communities can support and uplift those communities by targeting the purchase of NFTs from artists or creators from those communities. This can help to support and invest in these communities, potentially leading to greater financial stability and success for the community as a whole. That being said it’s important to safeguard against the monopoly of these creator assets and there are a few strategies that can be implemented. These include setting price caps or floors, offering NFTs through a lottery or raffle system, and educating collectors about the importance of diversity and inclusivity.

I took all of this information and research into having 1 on 1 conversations with each of my previous collectors, and potential future collectors. As more of them pledged their support for the project, I created spreadsheets with tentative commitments utilizing live-updating ETH formulas to calculate numbers and set proper expectations.

We formed strategic partnerships with a few select platforms, protocols, and Decentralized Autonomous Organizations (DAOs) in the web3 ecosystem in order to create unique experiences and earning opportunities for holders of the Eternal Garden NFT collection.

Determining price and quantity

Determining the price for the Eternal Garden NFT collection was a delicate balance between valuing my work authentically and understanding the dynamics of the market. I have always been a strong proponent of artists pricing their creations based on their personal beliefs and the intrinsic value they place on their art. However, it's also essential to approach such decisions with a business acumen, keeping the market mentality in mind. During the time leading up to the drop, the trending price for NFTs hovered around 0.02-0.03 ETH. While our initial inclination was to set the price at 0.1 ETH, given the value and effort poured into the project, we eventually decided on a price of 0.07 ETH. This was still significantly above the average market price, reflecting the unique value of the Eternal Garden collection. Our decision was also influenced by the broader economic context, as the launch coincided with the onset of a bear market and the significant FTX crypto crash. Despite these external challenges, we maintained our optimism and focus, and, to our delight, the project sold out at our chosen price point, affirming the trust and belief of our community in the worth of Eternal Garden.

Rollout

Eternal Garden was launched on November 25th, 2022 and in 7 days sold out 700 NFTs generating 38.26 ETH ($50,000) in revenue.

I was blown away by the response to the collection during pre-sale and public sale, Despite the bear market, and above average collection size and mint price, the collection sold out completely, which is a testament to the hard work and dedication that went into creating it.

This response is a validation of all the hard work, time and dedication that went into creating Eternal Garden and It gives me immense joy and fulfillment to know that my art is being appreciated and valued in this way. But this project also offers a compounding utility in the form of online and in-person experiences, exclusive services and airdrops, which I believe is what sets it apart from other NFT collections and I truly believe it will be a journey worth taking.

I invite you to discover more about the collection at www.eternal-garden.xyz and be a part of Caius's journey, one that holds a special place in my heart.
Thank you
This is just the beginning.
Eternally, TK

Of the piece! (Forward)

by VÉRITÉ

A Forward

Rereading this piece, it feels like a premonition. The experiments to reinvigorate the value of music and art have largely proven ineffective. The technology has failed to scale outside of the environment where it was incubated. The ideals of promise for distilling the actual and unique value propositions of blockchain have been eroded by a hyper financialized culture of speculation, self hype and unfounded hope of financial revolution for artists, creators and experimentalists.

There are some lights at the end of a dark tunnel. When you step away from the hype, the bubble, the “space”, the idealism–what are the actual unique properties of blockchain and how can they add value to what you are building? Is what you’re building wholly dependent on people who have a vested interest in the success of a technology? Are you rigging the results of your own hypothesis in favor of the short term gains earned by your own bias?

Who do you serve?
How can you best serve them?
What are the best tools to serve them?

Answer agnostically.

In my opinion, the best thing we could do is eject “web3” from our vernacular, detach community from technology and critically survey the landscape. If we approached the problems we face as artists with new minds, as beginners,

detached from any desired outcome, I believe we'd become an unstoppable, innovative force–seamlessly weaving artistry into technology in ways that create truly impactful and novel experiences for our intended audiences.

Delete.
Restart.

Love,
VÉRITÉ

Of the piece!

by VÉRITÉ



Independent artistry in the era of web3

The last eight months have been a test of resilience. Technically, this is a follow up to my piece analyzing my first year in web3, and while I feel as though my initial learnings are still applicable, the landscape has clearly changed. This has allowed me to zoom out and refocus on my career as a whole and critically look at my intention and strategies moving forward, analyzing where the tools and ethos of web3 fit into the larger picture. Since February 2021, I've been experimenting with different modes of distributing NFTs, dissecting the motivations for both purchase and participation, riding the rollercoaster of what feels like a full hype cycle—capturing the adrenaline at the top all the way down to the sobering perspective of the crash.

This journey has left me and many others asking–**why web3**?

Web3 has a branding problem that is hard to see if you're too close. It's not a monolith nor is it a definitive movement outside of the bubble. "Hashtag Music NFTs" has been meme-ified and doesn't accurately represent how this technology can be utilized in the context of a full, sustainable music career. The language we use and the framing we build around emerging technologies and industries matters and has an impact on how that tech gets adopted by new users.

Web3 has a scalability problem. The message of web3 doesn't resonate with non crypto native audiences. Sentiments range from active vitriol and distrust to mild skepticism to a general lack of interest. The message of artists monetizing their work, developing new modes of distribution, streamlining valuation and payment mechanisms within the music industry do not peak the curiosities of the average music fan. We are not building solutions for audiences—we're building solutions for entities to better understand who those audiences are.

Web3 has been framed as a creator centric movement, but the entities we sought to disrupt are working on integrating the tech to continue their control of data in the pursuit of profit. Projects and platforms are unknowingly recreating many of the same systems that have already existed and building a better mousetrap that in the long term will become home to the same issues we are facing on web2 platforms today. Companies in web3 are looking to artists to innovate, share insights and build with them without offering proper compensation and equity.

None of these observations are meant to diminish the strong community that has been built on the promises of web3—decentralized ownership, access to new channels of distribution, new means of networking and community building, a revaluation of art and music, etc—but meant to peel away the surface level enthusiasm and idealism to expose how artists can practically utilize these tools to their benefit while creating meaningful impact to their audiences and communities while recognizing the complex and competing motivations for participation.

Recently, I've felt like I'm walking a tightrope. How do I balance creating art, distributing that art, and building

and deploying new products and experiences, while consulting for companies, optimizing myself for the algorithm, keeping my chops in touring shape, remembering to hydrate, and avoid collapse from burnout? Add to that navigating different sentiments on web3, operating carefully to not undermine my existing fan base as I build simultaneously in a new world. I've learned that my core audience doesn't care about technology. I've learned that attention is a scarce resource and having an expectation that people will change existing behaviors is futile. I've learned it's much easier to talk than to build something that will survive and thrive after the crash

.

As a career independent artist who's spent the last seven years intentionally building a project on my own terms, my goal has always been to actively advocate for artists to capture their full value though expanding their considerations into entrepreneurial mindsets that allow for sustained autonomy and creative freedom. This forces artists to view their projects holistically, focusing on the balance of art and commerce and recognizing that to make a living as an artist, you can't have one without the other. What I've learned from my own experiences is that it's important to have an artist centric mindset for one's project that isn't solely dependent on any label, entity or platform, but utilizes the limitless tools at our disposal in a strategic manner that fits each individual artist's unique needs. Coming from this perspective and entering into the era of my third album, my strategy has been refined and refocused on how I can utilize the tools built on the blockchain to solve the challenges I'm facing and best amplify the rollout of this record to fans and collectors alike.

So if the question is—**why web3?**

The answer lies in what specific problems we are trying to solve for on the blockchain. After so much experimentation, I've narrowed my strategy into two pillars that will be my main focus as I begin to release this next album.

Scarcity and Access.

Access:

Last week, I dropped The VÉRITÉ Crewneck, a sweatshirt

embedded with an NFC chip that will act as the key to the next era of VÉRITÉ and unlock premiere access to my upcoming record. This is the first artist merchandise that will utilize this technology in collaboration with IYK*, a company bridging immersive digital and physical experiences, built with painstaking attention to detail in every aspect of the drop, from the point of sale, to the flow of the experience once you receive your garment, to the language used when discussing this drop to non-tech native fans. This crewneck is a high quality garment paired with an experience—getting to see and hear this new record first. The floor of value has been clearly articulated so that people are clear on what they are purchasing. Fans don’t have to interact with anything web3 in regards to the Crewneck, merely tap your phone to your wrist to hear my new single before anyone else. If fans want to “Claim” their Crewneck, they’ll be able to claim an NFT of their sweatshirt which will act as a digital certificate of authentication, transferred from my wallet to theirs. The VÉRITÉ Crewneck is at a $100 price point, available to purchase with USD or cryptocurrency on my Shopify.



VÉRITÉ

Of the piece! (Forward)

Access is key to adoption. Providing audiences with a simple and intuitive user experience and allowing the web3 component to exist as an option to explore—a doorway to an enhanced experience will allow for more natural exploration of the technology, giving fans the experience of digital ownership and the ability to receive the benefits of it.

Web3 isn’t the product, nor should it be marketed as such. A great example of this is my experience with Royal, where I sold 39% of my single He’s Not You to collectors and where I saw the first glimmer of interest from any non web3 versed fans. This is because the proposition is clear—you can own a piece of your favorite song. We honestly framed our value proposition—you get to own a small piece of a song you love, you get an exclusive signed cassette tape and you get to be in the first cohort to do so. I communicated that this was not an investment, warding off purchasers who were trying to make a quick ROI from royalty payments. We sold out 505 tokens in less than 5 minutes, making 90k. The experience and the sentimental value were primary, the fact that tokens and payments are issued on the blockchain is a secondary and almost invisible process.

For me, web3 is a vehicle for identifying my earliest and most consistent supporters without having to rely on a platform. I have access to some of this data through analytics on various platforms, but as audiences shift and algorithms change how content is disseminated, there isn’t a clear way to identify and reward my longest and most avid fans over a prolonged period of time. A story I come back to is early in my career, 2015, I had just quit my day job at Applebees on 42nd St. and I was having trouble transitioning into full time creative work. I had to go to the post office and randomly posted on twitter that I would write letters to fans who sent me a DM. Hours later, I had to set up a separate email and had over 500 fans send me their addresses requesting letters. I spent the next two weeks hand writing and mailing letters to fans. How amazing would it have been to have each of those letters claimable as a token, so that now, years later, I could identify those individuals and reward them for being there at the very beginning?

My strategy for access in web3 is enhancing and rewarding behaviors and participation. Some of these behaviors are monetized (attending a show, purchasing merch, etc), but I

believe in the future we'll be able to identify baseline participation and engagement, eliminating financial barriers for fans who don't have means. This Crewneck drop is just the beginning of how we can add layers of value on top of existing fan behaviors to better serve our communities, reward our patrons and understand what they're looking for.

Scarcity:

The issue then becomes, how can we create ubiquitous access and maintain a high value? In the music industry we've seen that this access has severely diminished the core value of music. Limitless choice leaves less leverage for artists and even labels to set their own price. One of the core benefits of web3 is the ability to create digital scarcity. Everyone can listen, one person can own. See: The Mona Lisa, which is how this concept was explained to me. Everyone knows the iconic image, anyone can look it up on the internet, print the image and pin it to your wall, buy a fine art print, even go see it in person at The Louvre, but there is only one entity that owns the painting—The French Republic. So actually, ownership of the Mona Lisa is somewhat fractionalized—owned and governed by the French people.

My strategy for scarcity is directly derived from the Mona Lisa.

As the crypto markets have shifted, it's been interesting to see the impact on strategy and pricing. I've seen a trend of pricing down to match diminishing demand for music NFTs, using collection as a tool for access and community building. We've seen that the consumer base for NFTs is not as strong and stable as it was in the bull market and that new audiences aren't entering the space. While I understand the impulse to lower the price to attract more of an audience, I fear that we're recreating the same fundamental issues we're trying to escape from–devaluing the core asset for more reach. This could be because there's too much dependency on web3 as an audience builder vs having web3 as a part of a larger tool box one can use to build a solid foundation for a holistic, sustainable career that can withstand the ups and downs of any market.

I want to embrace the creation of digital scarcity to fully capture the value of my music, which I fully view as fine art. For this next record, my goal is to maintain the high value I've established for my work. Like the Mona Lisa, there will be one NFT for each individual song. There's then room for accessible, fractionalized ownership of music without losing the rarity. For me, this feels like the main ethos of web3–the ability to reinvigorate the baseline value of music while captivating a larger audience and using that larger audience to bring more value to the original work.

Moving forward, the challenge is how to integrate my experimentations in web3 into my existing career seamlessly. There is no such thing as a web3 artist, just entrepreneurial artists embracing new tools at their disposal to better create and connect. Each artist and entity will use this technology in unique ways. There is no one size fits all—nor should there be. The more I build in this space, the more I realize that "why web3?" is actually the wrong question. As artists, we should be asking ourselves how we can sustain our independence as entrepreneurial artists, preserving our creative autonomy while building sustainable businesses using all of the tools at our disposal, regardless of their origin.

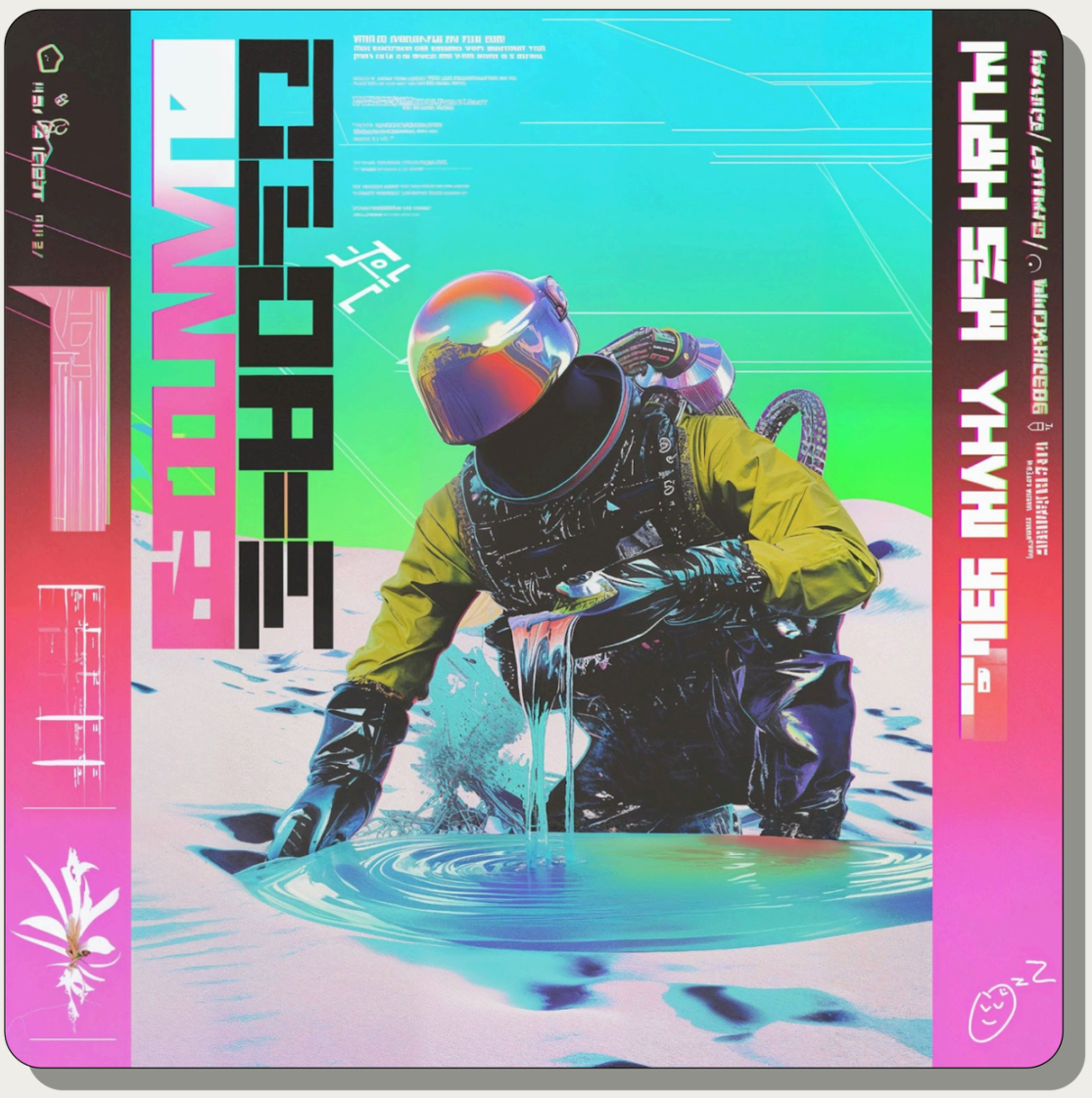
If you're interested in learning more, I highly suggest you buy The VÉRITÉ Crewneck and come learn more with me. You can also join me in the rollout of my upcoming record by pre-saving the first single, are we done yet? now!

This is just the beginning.

So Fly

by Vivid Fever Dreams

GM Vivid here, I am a producer of electronic music with some alternative/indie pop flavor. I’m excited to announce, I've just received the final masters in for my new EP called 'so fly'. The first single, ‘Quench My Thirst’ will be released on May 3rd!



The AI Elephant in the Creative Room

This project is my take on that whole "AI is gonna steal our jobs" panic – especially for those of us as artists. As all artists know, we put in the sweat and tears to get good. Thousands upon thousands of hours in most cases. Then out of the blue this software appears that anyone can use to spit out something with minimal effort.

Even though a lot of the outputs are currently far from perfect, this is the worst it will ever be and it’s getting better

with every passing day. It was a crazy realization once I experienced it for myself and understood the implications this tech has on the future of art creation and consumption.

I’ve been seeing a lot of mixed sentiment on socials. Everyone seems to be going through the stages of grief as the reality of the situation becomes more apparent.

Some of the questions, fears and insecurities I’ve been grappling with:

- How will I be able to make money as an artist if everyone can make music with the push of a button?
- The market is already severely oversaturated, will people even care about what I’m releasing when they can generate their own music, fine-tuned to their tastes?
- Was this entire musical journey a waste of time? What is even the point of learning new skills that will eventually be optimized and deemed obsolete as soon as chat gpt 5 drops?

While working on the music for this project I wanted to face these feelings of fear and unease I had head on. What if AI wasn't the enemy, but a collaborator? On this EP, I played with AI to experiment with my vocal tonality, to create cool cohesive visual branding... stuff to help materialize the vision I had in mind. And I’m proud to say, this is my absolute best work yet. I’m really excited for you to hear it soon!

Calling All Superfans: Become My Executive Producers!

Now, this part's special. If you're all about supporting what I do, head over to my Zora page. I just dropped something big.

Mint this token to officially become an executive producer on 'so fly'! Here's why this is awesome:

- **Official Executive Producer Credit**: Get credit on the all releases, digital and physical related to So Fly!
- **Free Stuff**: Everything I put out on the blockchain related to this EP is yours (not including one-of-one mints).
- **Hang Time**: We'll jump on a 30-minute video call. Can be used for a music lesson (saxophone, production, bass, etc.) or just chill and chat.

- **Early Access**: Hear the EP first, access to demos and stems.
- **Creative Input**: A direct line of communication with me and other supporters. Share your input on marketing decisions and rollout strategy.

The Mission: Every penny from this mint goes directly back into pushing this EP, so I can share the music with as many people as possible. There are *ONLY 10 spots* for executive producers, and if they don't get filled in a month, that's the team.

If you love my sound, and want to help me keep making it, your support means the world. Let's do this!

A little more background about me

I've been a full-time musician in Austin, Texas for the past 6 years. If you are an Austin native, you might've seen me performing saxophone with the Nick Swift Band or at various gigs around town. I also share my musical knowledge by providing private lessons and conducting a middle school band program.



I’ve been playing music since the 5th grade, so like 18ish years. Since then I have played saxophone and bass in a few different alternative/indie rock groups and even started a brass band in college called Sooza (they are still active in Gainesville, FL).

I started the project Vivid Fever Dreams in 2020 after realizing how difficult it was to coordinate bandmates and

how expensive it was to book the studio time needed to be constantly releasing music. Since then I have been using the project as a way to improve my musicianship, learning how to produce music in Ableton, and sing over my own tracks.

I joined the onchain music movement in 2022, I was burnt out from the algorithmic lottery known as TikTok and I really believe in the idea of musicians being able to sustainably support themselves through small enclaves of dedicated fans as opposed to trying to hit a jackpot and get an editorial playlist placement.

Most of my music for Vivid Fever Dreams has that alternative/electronic/indie/funk vibe but recently I've been exploring some other genres and have playing around with some more EDM/bass music sounds. I put out some unofficial flips on my soundcloud last month, and hope to start getting some more DJing gigs in the near future.

Appreciate you taking the time to read and listen!

wavGAME

by wavWRLD

We've put our heads down to build what is the biggest IRL<>URL project in wavWRLD's history. wavWRLD is a metalabel and community whose mission is to enable unique musical experiences that connect artists with their true fans, started by KarmaVioletta & their squad.

You may have read the wavLETTER, or been to our music showcases in 2022 at ETHDenver or NFT NYC, or perhaps the Art Basel wavROOM in Miami. We delivered unique in-person experiences made possible by onchain music, and then minted those experiences as live performance video NFTs on Glass Protocol. We also released wavMOMENTs—Collectible social moments experienced IRL brought to the URL as the first ever onchain music drops on Lens Protocol. Our most recent experiment was that in onchain music curation, called wavCURATE, but that wasn't enough for us.

We needed to figure out how to bring the whole value proposition back around to highlight the potential of online connections and collectibles. The use cases for onchain music are clear, but we'd never been able to deliver on the full promise of this technology the way we had imagined.

Until now. It's time for the wavGAME.

A search to find the real incentive behind collecting music...



What do fans truly want when collecting music?

Since the beginning of the web3 music movement, the space has grappled with the question of why people collect music.

Some argue that, like other crypto assets, collecting music is a speculative investment. A bet on the artist's future career. It goes something like, "imagine if you owned 1 of 30 verified editions of The Beatles' early releases. How much would that be worth now?" This patronage model has been proven through time (think the Medicis sponsoring Da Vinci, Michelangelo, Botticelli and others), and now we can do it digitally since we have the ability to verify scarce digital property through blockchains. No arguing with that.

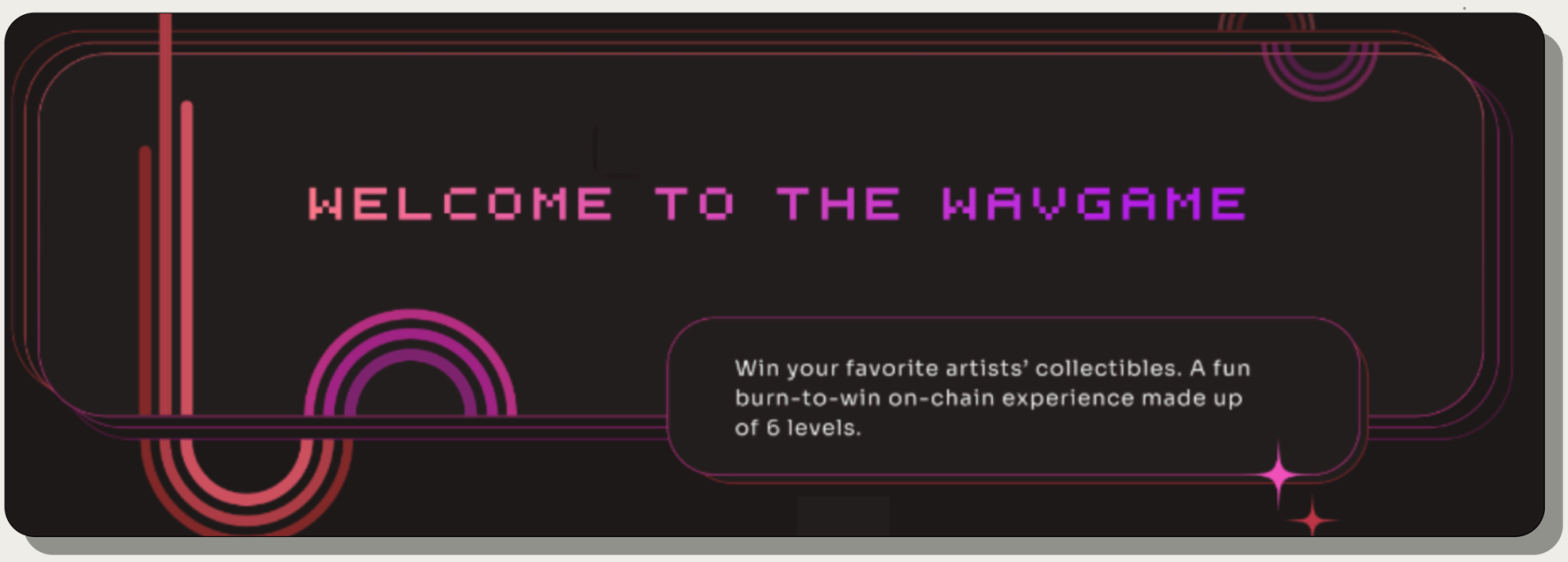
Others argue it's about support and building community. You get what you give; what goes around comes around. You support artists you want to see succeed, you support artists who make you feel part of a community and give you a sense of belonging. We see many artists being big collectors themselves, and we see the support given back to them when they release music. Supporting someone you believe in and being a part of a community is beautiful, no arguing with that either.

Another set of collectors will say it is about access. They buy an artist's collectible because they believe holding it will give them access to more. Whether that's a collector-gated chat with the artist, pre-sales for upcoming releases, alpha, a surprise airdrop, or other digital experiences. Having access to artists you love is amazing, plus it supports the investment narrative since you will likely be able to collect rarer content by being a pre-existing collector. Seems valid.

While all of these are right in their own way, at wavWRLD, we believe that an under-explored motive is that fans collect to connect. Being in a collector-gated chat is great, but ultimately every type of access will fall flat because, when it comes down to it, connection is about the music and experiences surrounding it. We connect by listening to the songs we love. We connect even further when we listen to these songs being played live by the artists we admire. We go deeper if we listen to this live performance in a room that is

occupied by other collectors who connect to the song / artist as much as we do (as anyone who has attended a wavROOM will confirm). And we reach connection nirvana if we're listening to the artist perform a song that we love and collected live, and that performance is only for us.

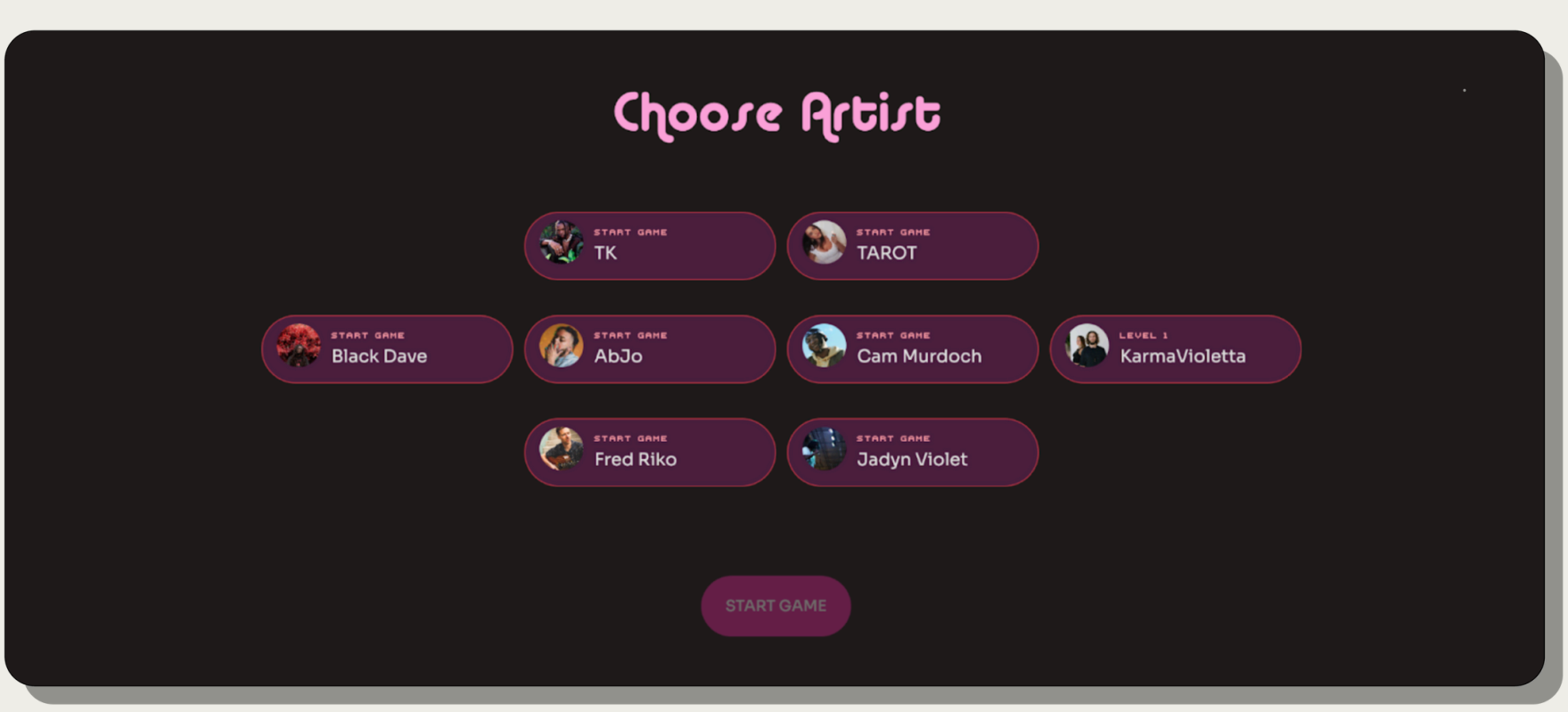
What do we collect music for then? Are we saying we want connection for the clout, but our actions show something different? Let's find out.



What is the wavGAME?

This kind of 1-on-1 hits different...

wavWRLD, in collaboration with Liquality, introduces the wavGAME—A digital trading card music game made up of 6 different levels. Collect cards from 8 artists' wavROOM performances, level up by trading, and deepen your connection with them.



Each level has unique rewards and experiences, from rare songs to unreleased songs with listening parties, culminating in one winner getting a paid-for trip* & a 1-on-1 concert from the artist of their choice. In addition to this, the wavGAME's top minter will get 1% of the game's revenue!

We’re excited to feature some of our favorite artists and their music in the wavGAME—KarmaVioletta, Jadyn Violet, TAROT, Black Dave, TK, Fred Riko, Cam Murdoch, and AbJo.

Why did we build the wavGAME? 🌊👾

We believe collect-to-connect is an under-explored motive for music fans.

We also know that many music collectors are driven by speculation of future profit.

The wavGAME encourages both connection & speculation.

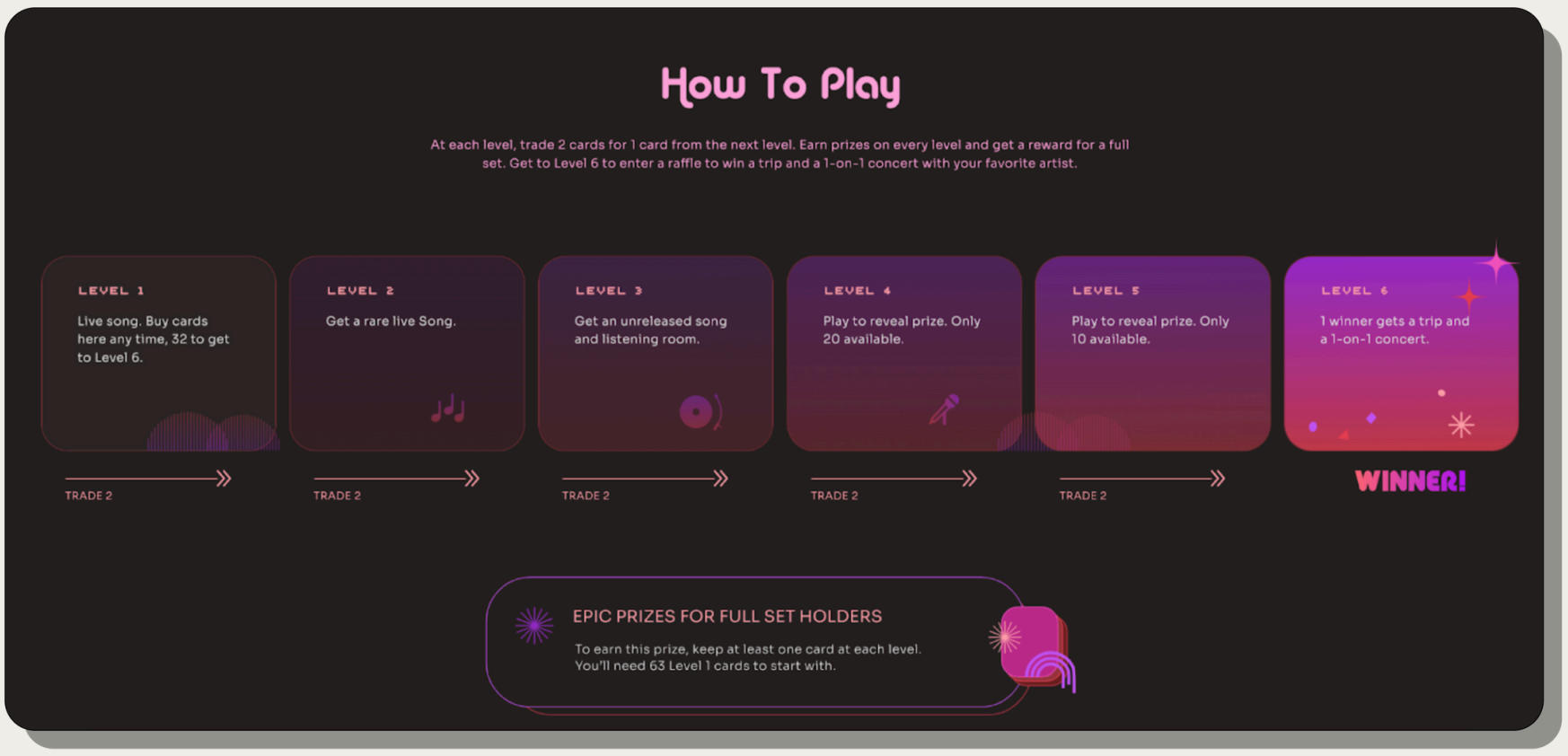
How do you play the wavGAME?

It’s simple.

Buy Level 1’s with a credit card ($10 per card). You can buy as many as you want at a time and come back to buy more.

At each level, trade 2 cards for 1 card from the next level.

Earn prizes at every level & get a reward for a full set.



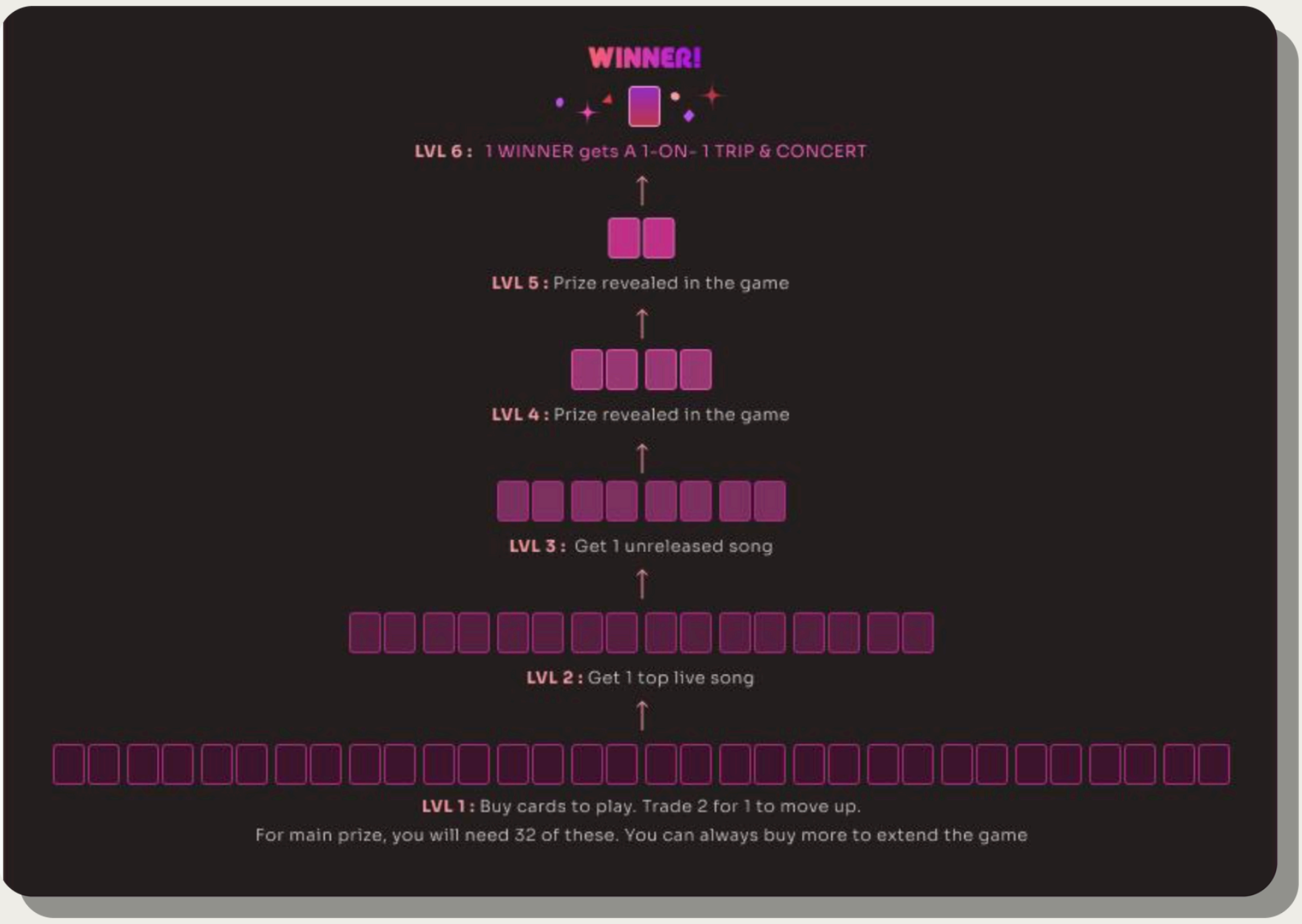
What do you get at each level? 🌊👾

- L1 - a live song
- L2 - a rare live song
- L3 - an unreleased song & listening room
- L4 - a limited edition physical item, 20 available per artist
- L5 - a custom-made song, 10 available per artist

- L6 - a meet & greet - 1 winner gets a paid-for trip with a 1-on-1 concert or studio session, to be raffled off to everyone who reaches Level 6

Level 1 & Level 2 songs are live performances from the first wavROOMs in NYC & Miami, collector-gated intimate concerts. They include historical milestones like Jadyn Violet’s first live performance & Cam Murdoch’s first web3 performance.

Get an artist’s full set and win the full set holder prize. To earn the full set holder prize, keep at least 1 card from each level from the artist's path you’re playing. You will need 63 Level 1 cards from an artist to get their full set.



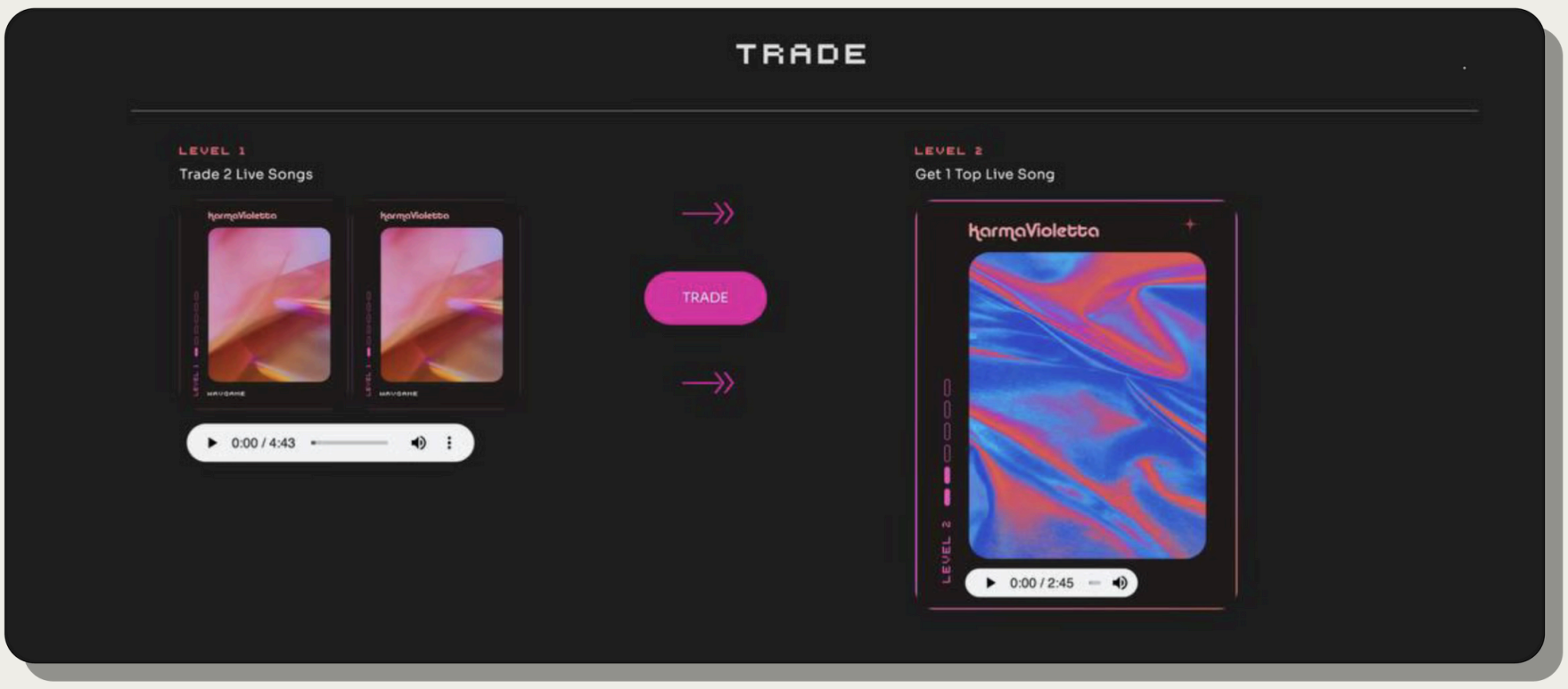
Top minter prize

We will award the top minter 1% of the game’s revenue.

We hope this encourages a healthy competition, directly leading to artists getting paid more.

How long does the game last? 🌊👾

The game will end 1 week after the first person gets to Level 6. We will then take a snapshot of everyone who made it to Level 6 and raffle the trip and 1-on-1 concert.



Our vision for the wavGAME is guided by the following principles:

Making Collecting Music Accessible & Fun

Let’s face it, there are too many barriers to collecting music today. Even after you set up a browser extension wallet, save your seed phrase, go through KYC to buy crypto, and understand what technical concepts like blockchains, NFTs, and gas are, you’re still confronted with enormous gas fees that often represent 3x the cost of the asset. Collecting today is an experienced whale’s game.

The wavGAME aims to make music collection easy and fun, regardless of your prior web3 experience. Players will log in with their email (SSO), and a self-custodial wallet will be created for them in the background. Without having to understand crypto, players will collect (mint) directly with their credit cards, and trade their collectibles smoothly without having to worry about gas. All of this has been achieved by using the Liquality web3 SDK and Crossmint to remove the complexity of traditional crypto applications. Artists & teams working on the wavGAME will all be paid out via a Reveel Revenue Path.

Balancing Speculation & Connection

We believe collect-to-connect is an under-explored motive for music fans. We also know that many existing music collectors are driven by speculation of future profit. wavGAME encourages both connection and speculation. Whether you seek deeper experiences with your favorite

artists or a healthy competition for top minter, wavGAME has got you covered. If you are looking for connection, the game will give you 6 different levels of experiences with your favorite artists, from a live performance song from a wavROOM, all the way to a 1-on-1 trip* and concert. If you sit more on the speculative side, the game will give 1% of the mint revenue back to the top minter. This will encourage a healthy speculative incentive that results in the artists getting paid more.

The wavGAME also purposely makes it difficult for a secondary market to exist for its game collectibles. Secondary markets for music collectibles don’t really exist outside of Ethereum Layer 1, creating a vicious cycle where artists only mint on Ethereum because collectors want potential liquidity and collectors mostly collect on Ethereum because that’s where markets exist. This also makes collecting highly inaccessible due to increasingly high Layer 1 gas costs (it’s not uncommon to pay $30 in gas to mint a $10 onchain song). Because the wavGAME collectibles are focused on the experiences behind them and not their resale value, the game is built on Polygon, a cheaper transaction cost platform, where the game builders can subsidize players’ gas costs, so players can have a smooth experience.

Finding the Ultimate Connection

The wavGAME aims to find what types of experiences are worth it for collectors. Would you want a digital listening room of an unreleased song more than a limited edition of an alternate version of an artist’s song you love? We arrived at the game’s 6 levels of connection experiences together with the artists, collectors, and builders from the music community. But this is the first of many iterations of the wavGAME. We will observe and continue experimenting on this quest for the ultimate incentive to collect.

Blending the Digital & the Physical

Most experiences that come from collecting music today are digital—whether it’s access to a collectors chat, pre-sale, onchain rewards, airdrops, early access, or others. But we (still) have a predominant physical presence, and tangible, physical connection is (still) hard to beat. This is why in the

wavGAME, like the IRL token-curated wavROOM concerts, we aim to provide a mix of digital and physical experiences. A token-gated chat is cool, but a 1-on-1 concert with one of your favorite artists is something else.

Creating New Sources of Income for Artists & Alternative Paths of Entry for Fans

A big part of the game's objective is for artists to find alternate sources of income through experimentation in fan engagement. Web3 music is more likely to scale horizontally (1,000 artists finding their 1,000 true fans) than vertically (1 artist finding 1,000,000 followers), and so building new and exciting options for true fans to meaningfully engage will help towards the sustainability of the fan <-> artist direct relationship.

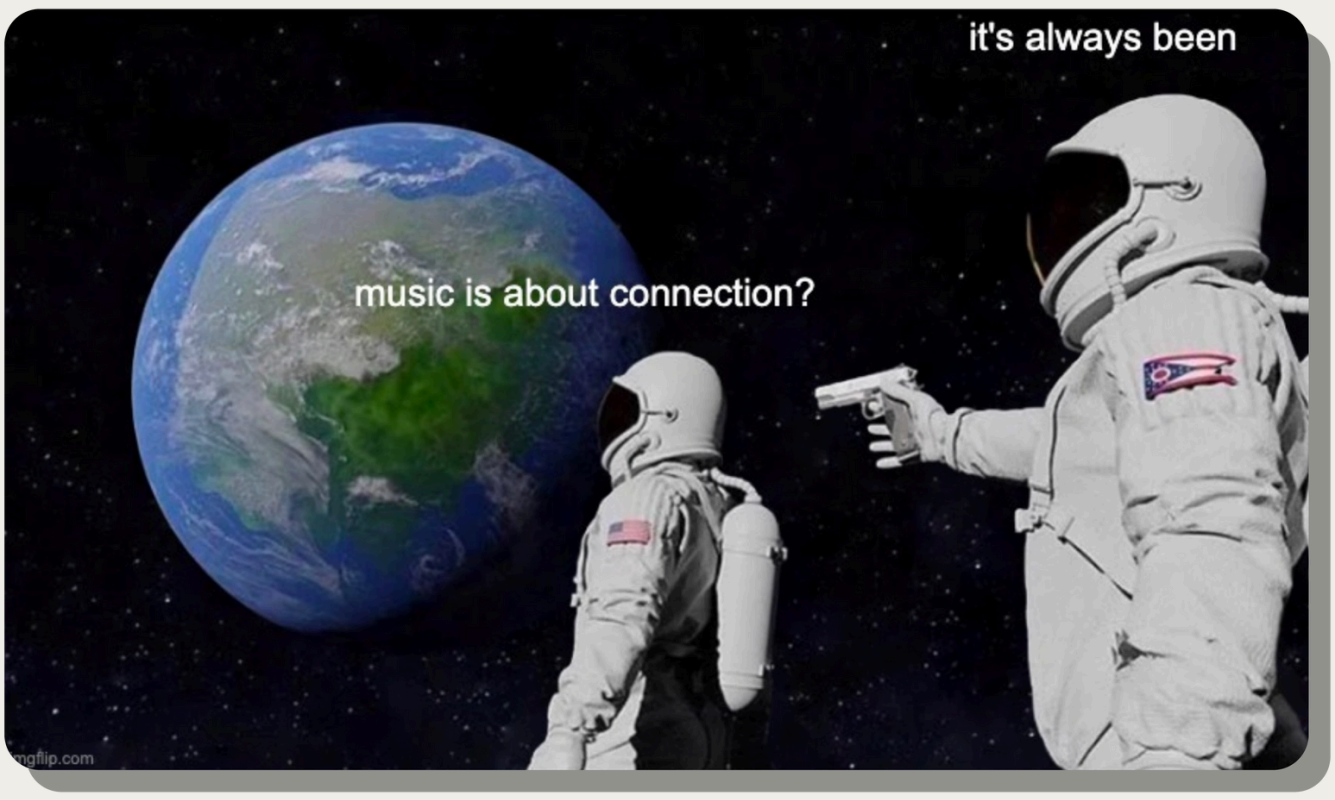
That being said, fandom shouldn't be solely measured by how much you can pay to have an experience. That's why we are giving away levels 1's to create engagement-based entry points into the wavGAME. Artists leveraging their fan base to promote their game is a win-win.

Showcasing the Power of Community

wavWRLD is made up of volunteer contributors, mostly artists, and collectors. Community members help surface issues they are experiencing in web3 music, and they also build solutions to tackle them. By launching this game, we want to show the power of how communities, artists and collectors can come together to meme something into existence.

Creating Reusable Infrastructure for Artists' Benefit & True Fan Engagement

This wavGAME aims to be the first reference implementation for other communities to launch their own games that can help deepen the connection between artists and true fans. Although this version is not fully composable yet, the vision is to build a plug-and-play platform for various play-to-connect games. If your community is interested in deploying your own version of the wavGAME, come say hi in our Telegram wavCHAT.



Thanking our partners!

We’d like to thank Liquality, Crossmint, Web3Auth, Gelato and Reveel for making it possible to build the next generation of collecting.

We can now create simple, fun, powerful applications that help artists and fans grow.

We’d also like to thank some of wavWRLD’s core team without whom this wouldn’t be possible - Karma.wav, Violetta Hyland, Simon Lapscher, Leo Zeitoune, Jade Sophie-Claire, Fred Riko & Invictus.

We hope you support and connect with the amazing artists on their wavGAME, and that it energizes you to think about the possibilities of what collecting and connecting could be like.

Join us in this exciting journey of discovering the true incentives behind music collection. To stay updated, join our Telegram wavCHAT and subscribe to our wavLETTER.

good wavs

“What is it about collecting that makes me want to own more? Are we just looking for connection in this ever increasingly digital world?”

*Complimentary flights shall be provided exclusively to residents of the United States. Non-residents of the United States shall be entitled to a credit of up to $500 towards the airline of their choosing.

About KarmaVioletta

KarmaVioletta is a Miami-based music duo & couple. The duo was formed in 2019 by Karma Slomianski & Violetta Hyland, who fell in love & started creating in their home studio.

Karma.wav, born in Vancouver & raised in Kawaii & Miami, comes from a musical family, having learned to play the drums at age 3, followed by guitar, singing & piano. In 2012, he first discovered Ableton, which took him down a rabbit hole that he surfaced from as a producer, singer/songwriter, sound engineer & DJ.

Violetta, born in Germany & raised in Russia & the U.S., learned to play the piano & guitar at a young age. She has been singing her whole life & started songwriting in 2017, which also led her into co-producing & DJ'ing.

They are co-founders of metalabel & community wavWRLD, whose mission is to enable unique musical experiences that connect artists with their true fans. The duo has been releasing their music & content onchain since 2021. They have also been at the forefront of many web3 experiments in the music space - from virtual songwriting camps with Songcamp & CHAOS, to IRL songwriting camps with Campfire, to releasing the first music NFTs on Lens Protocol.

They believe in a world where a kid can tell their parents, "I want to be a musician, artist or creator," & there's a viable path to that. They transcend genres with their eclectic style, but most often they're making electronic music, ranging from deep to melodic house, from afro to tech house, from disco to organic house.

They have opened for the likes of Malóne, Kimonos, The Human Experience, Daniel Allan, KILO KISH, The Soul Brothers, Sean Doron, and Dot, at legendary venues like Public Records, Joia Beach, SLS Hyde Beach, Nautilus by Arlo, BOHO House, Palapa, Love Burn Festival, Lemon City Studios, LUME Studios, and more.

They believe that we are all in this human experience together, so let's dance!

WKSHP Reflections

by WKSHP

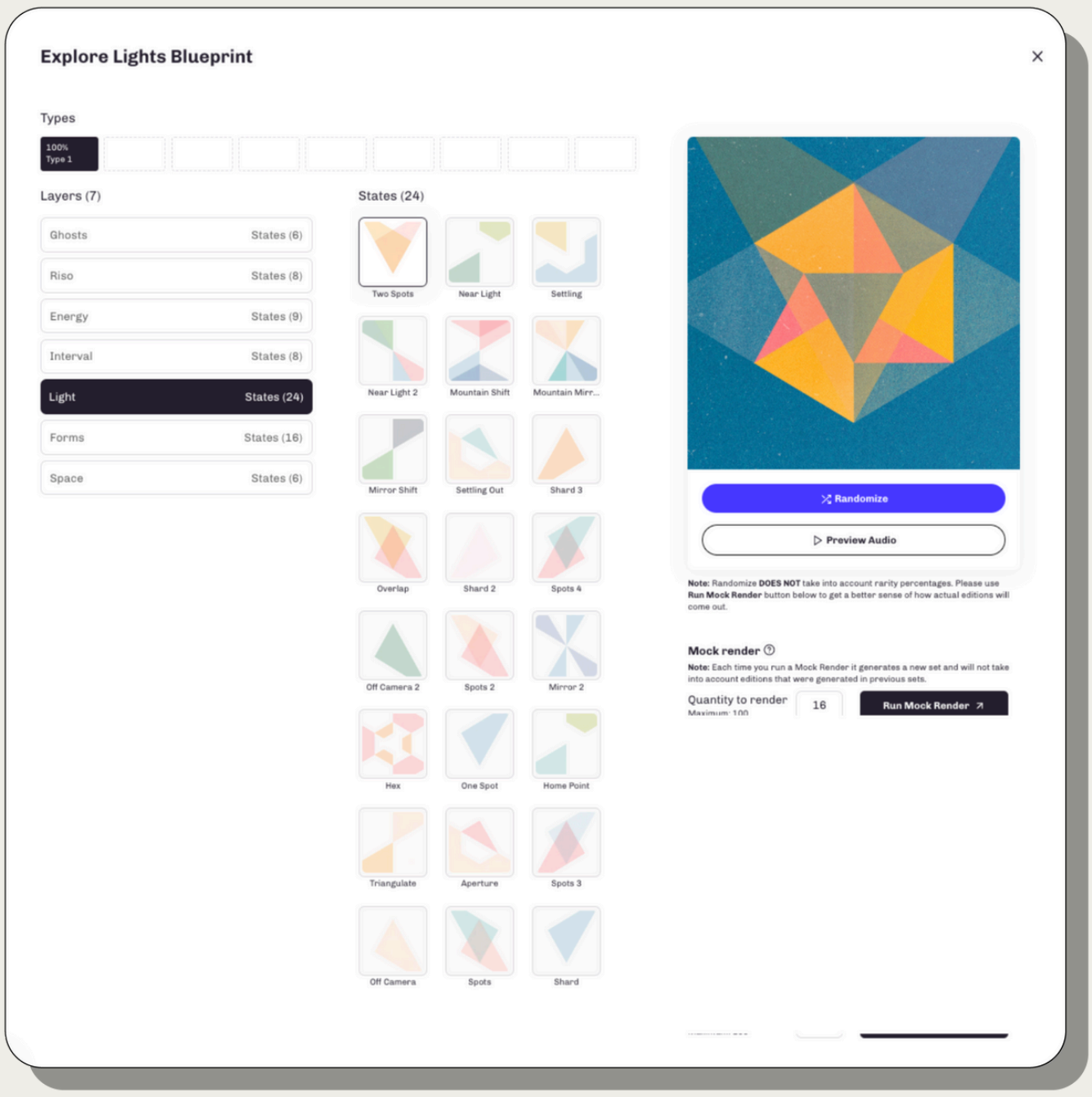


The Twitter Space was full of people and I raised my hand to ask a question. When my turn came, my son woke up from a nap and I had to go.

Brodie Conley was moderating that Space for the “what’s next for the music business” think tank Water & Music. After I dropped the call, he reached out over DM to field my question privately and we struck up a conversation.

We found that our tastes and inclinations fell pretty far outside the genres typically represented in the Music NFT vanguard of the time yet we were deeply interested in the essential question being asked by that community in its very specific, very small, very opinionated corner of the internet: What does a sustainable future for art look like?

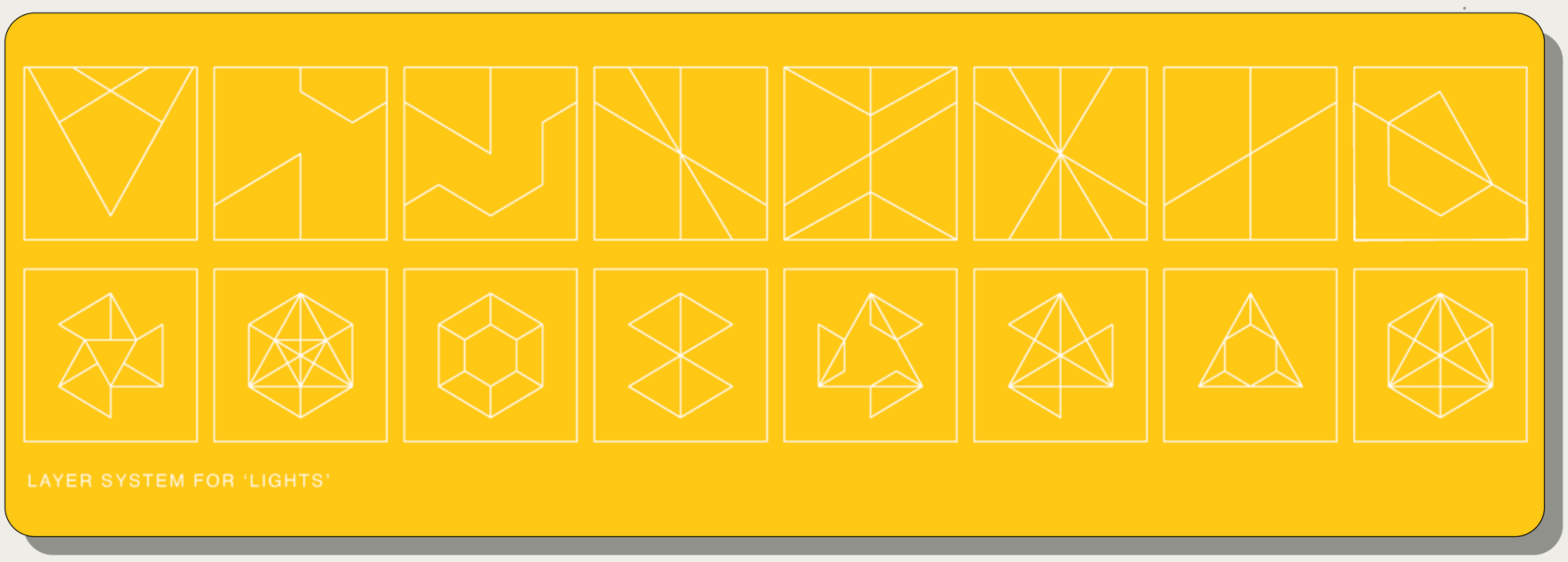
We started jamming - sending articles, podcasts, websites to each other. We shared music we were loving and got together for calls to think through how to navigate the space. With each conversation and insight we moved closer to an idea about what we wanted to put into the world and what we might contribute to this movement.



We were inundated with a *constant* flow of ideas. I called it “Brain on Fire Mode” - We both had our brains set on fire by the whole space. Looking back, that seemed to be happening to everyone. It was a very rich time that reminded me a lot of the 1990s when these primitive technologies were being held in the center of communities who would try them out, wrestle them into some form and then see what happened.

Aaron Taylor-Waldman (ATW) was my co-conspirator from exactly those early internet days. We used to gather around the Mac in his living room and just fuck around. Making beats. Downloading illegal software. Be Online. That was the goal. Just like the goal was to Go Skateboarding or Play In A Band. Being Online was its own art.

He joined the chat and his design skills, musical background and intellect locked this latest iteration of Being Online into A Thing. We decided to call it WKSHP and met weekly and jammed on ideas. We jammed on the idea of having ideas. We created a reliable sounding board for each other as we did everything from exploring the esoterica of music NFTS and crypto to the basics of writing a song. As long as it was art, it was fair game for support, critique and encouragement.



One idea, inspired by Kwame Bruce Busia aka Studio Yorktown was to do something with generative art. There was a platform at the time called aSync that enabled a kind of random art generation that epitomized the thinking at the time - “yes, this is very rudimentary, somewhat challenging and technically would be easier to do in other ways but it’s ON ETHEREUM.” - and for us, that was enough. The people who ran aSync were incredibly nice, the art coming out of it was art and the whole thing existed on chain enough to satisfy our ideology.



We made a piece called “Lights” - generative art based on a design language that ATW conceived to represent layers of a song I had written called “Light in the Dark” - each person that minted a Light would get a unique piece. They are really beautiful and the 30 or so that made it out into the world are genuine pieces of art.

There were other things too - and there are yet still unreleased things. Songs - whole albums, even, that were born in WKSHP. But the real insight of the endeavor, the thing that made WKSHP A Thing, was consistently meeting to support and encourage each other. It is such a fundamental human need that supersedes any technology, any manifesto, any piece of art or commerce or mashup of the two: Get together and fuck around and see what happens. It’s what I love most about bands and labels and dance troupes and families and Being Online - you’re not alone.

WKSHP is dormant right now. But I know that there are ideas slowly percolating and I know they might collide with the Big Ideas we all get Being Online. And if they do, we’ve still got that text thread, that zoom link and the ENS addresses to put on the split.

Wild Awake

by Wild Awake

Wild Awake is an experiment in scene building through a common cultural ethos. It uses Web3 tools and structures to help artists, collectors, and music lovers more generally grow together around a scene. We see so many artists go at it alone, and we feel it’s better to go at it collectively. Web3 can provide structural solutions to problems all artists face, but if these artists are then forced to take this on by themselves, Web3 is nothing more than an extension of the creator economy. This is why we need more artist collectives to rise up around Web3 music, and Wild Awake is one of those. We feel we need more people building scenes together, creating the social tissue and safety nets that we all need to flourish.

Focus

Everything starts with music and Wild Awake is no different. All the artists that manifest through Wild Awake are hand-curated by Sound of Fractures. To kick off, all artists will mint their first music on chain through their interaction with Wild Awake. This way, we aim to help great musicians find their feet together in the Web3. All of the music veers towards the alternative electronic spectrum. While Web3 music can feel broad, most of the successes come through more pop-leaning and EDM-adjacent genres. Wild Awake will be a home for those artists who look for more edges, who find beauty in nooks and crannies of sound while always moving through melodies and rhythms that connect emotionally.

Beyond extending the sonic world of Web3 music, Wild Awake also wants to push beyond the current main hubs

that exist both geographically and digitally. Scenes build through people from the outside having a clear understanding of what they can expect. Some of our favourite music labels are good examples of this: Warp, Young Turks, or Ninja Tune. We also look to some of the most forward-looking communities in Web3 music: WavWrld, Mashibeats, LNRZ, or Future Surf. From there, we find inspiration and knowledge which helps push us to look for digital homes outside of those we already know. Our first such home is TokenTraxx, who also helped us bring together this first chapter of Wild Awake into the world.

Wild Awake is a Web3 first experiment, and thus a digital-first experience. That doesn't, however, stop us from creating human connections. So much of our lives now takes place online and so much of that online life can feel lonely. Musicians need strategies for any and all social media while doing all their creative work as well. By doing this together, as a scene, the human connections come back into our digital existence. Our aim is to extend that beyond the first group of artists and include collectors and others as well. The scene will truly flourish if we can find ways to bring everyone's talents to the fore. This starts by sitting down together, at our keyboards.

Throughout all this runs our desire for counterculture. We are endlessly curious and push for experimentation. We are open to people and ideas, but hold firmly to our aesthetic sense of self. We value all artistic expressions and perpetuate them through collaboration, support, and critical thinking.

Benefits and challenges

We are not the first to combine music and blockchain technologies. We are also not the first to push for new artists to engage with Web3 tools. What we do, is to advocate for a holistic approach combining Web2 and Web3 into an artist's career to help push them forward. In doing so, we build trust with new technologies, both for artists and the fans they bring along. Of course, Web3 still has barriers to entry and our aim is to work in those digital homes where we can provide the guidance to help onboard new people into collecting.

There’s a need to look at what has worked so far, both for artists and collectors, and to see how others can find their path. Each artist and each collector who steps into Wild Awake becomes part of the experiment, but will also find ways and inspiration to connect with and build their own scenes and communities.

Wild Awake looks for those Web3 homes for music which support artists properly - providing artist-owned contracts, transparency, and autonomy. The Wild Awake brand safeguards these interactions, helping everyone involved think about their digital assets.

Digital Homelessness

In the past few decades, our lives have become more and more digital as online ecosystems proliferate in our everyday activities. There’s no better example of this than music. Artists have become part of a creator economy that expects a constant flow of content to be added into the systems. Success gets determined through algorithms and gets measured by metrics pushed onto creators by the platforms they use. It’s not much different for fans or people who listen to music. As more and more music gets released, it gets harder to find the quality of music you appreciate. It’s become increasingly difficult to find the boundaries that we connect with.

Blockchain technology promised a solution for this, but more recently we seem to have veered away from the idea of valuing music differently than it is in the streaming economy. Instead, we see people push prices down to push numbers up. That’s not the game we want to play. In opposition to this, we see music-on-chain as a re-evaluation of how we think about music and the value it has in our lives. On the one hand, musicians deserve to see more direct value accrue from the art they make. On the other hand, listeners deserve to engage with music in a way that allows them to express a connection directly with the artist. Together, they create sonic experiences, which we encapsulate in the NFT.

Instead of floating around various internet-based platforms, Wild Awake wants to become a hub where the give-and-take between musicians and listeners sits in an equilibrium. There

will be multiple pathways to contribution as we expand the Wild Awake symbol into the world. Wild Awake will become a digital home, designed around radical curation and intent on connection. But Wild Awake needs a home, too. And we find it first on TokenTraxx, a platform that holds the same values of decentralization, composability, self-sovereignty, and accountability as we do. There, we find a digital home to start out from. We want Wild Awake to become an anchor for those involved and to guide them to safe havens such as TokenTraxx to create experiences around their sonic worlds.

Wild Awake, together

Every musician operating in our digital ecosystems today is basically a media network. There's strength in experimentation and there's strength in doing it with others. Through Wild Awake, we will give artists the opportunity to experiment from a home base - a place that helps them, guides them, and which offers some of the rails needed to get their train moving. The whole promise of Web3 was that through those tools a revaluation of music would take place. The only way to make that happen, is to stand for it together. It starts with the music, and thus with the musicians, but it will grow to involve much more - from our collectors to visual and graphic artists to writers and much more. We believe in this music, we believe in the power of scenes, we create with others.

Wild Awake trusts you

One of the issues in crypto right now is that too much is about 'brand' and not enough is about 'trust.' Think about some of the communities you're a part of. Where are you active? Where do you lurk? What is the difference between the two for you? The focus on 'brand' also works together with a drive towards more widespread adoption of blockchain technologies. In music, this has brought us Open Editions. With the cost of a music NFT going down, the idea is that more people will collect. But what this trend has mainly done is to push to value of music down again towards what we know from downloads and streaming. Wild Awake is different, it asks collectors to value music the way the meme values it.



Credits: VividFeverDreams

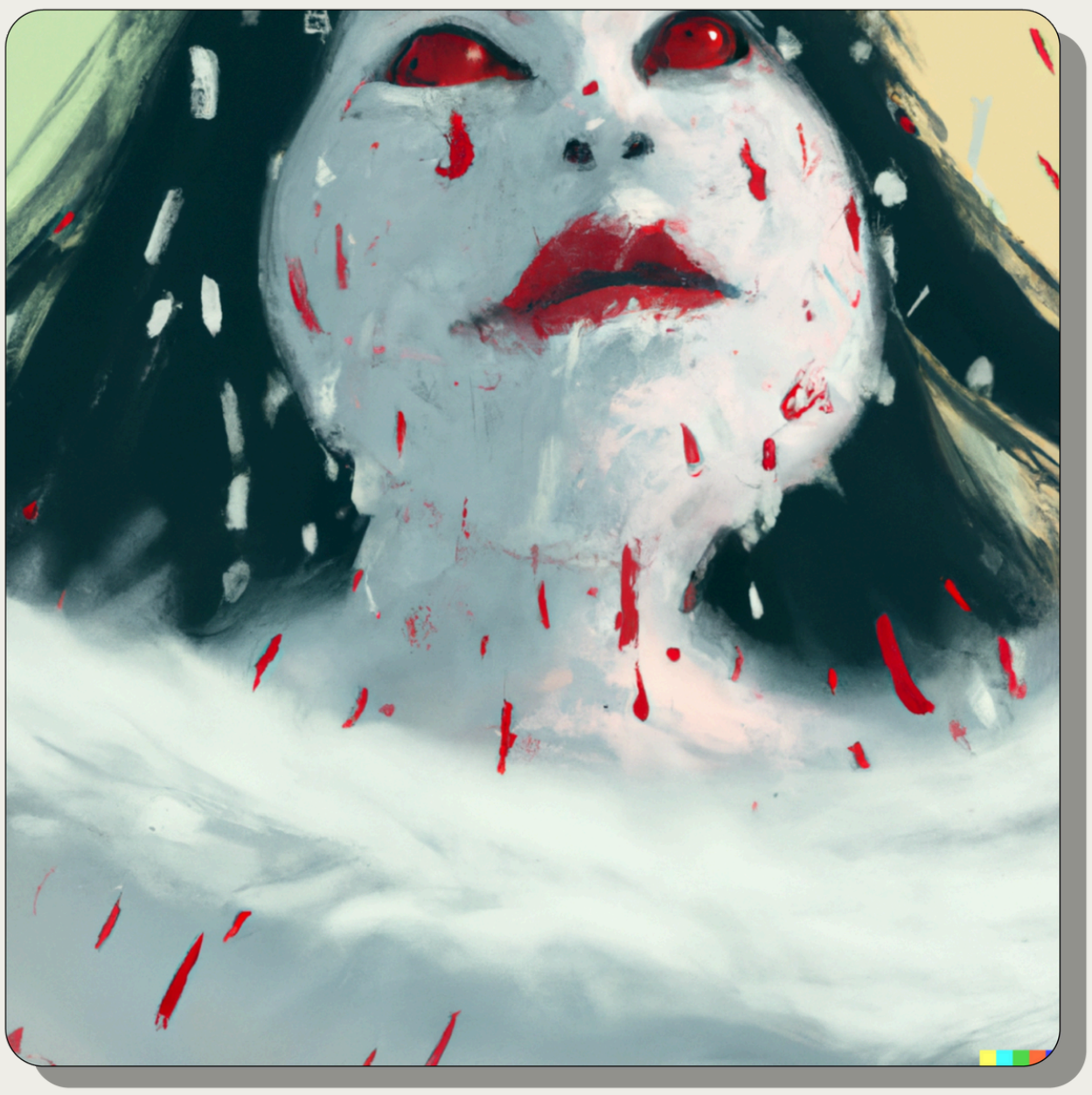
Wild Awake is about human connections, and those are based on trust. From there we can build something more gentle, more connected. It’s all about breaking down the barriers we throw up and making real what we care about - music and creating art. Wild Awake invites you to dwell in our part of the digital world we inhabit together. What part of the Wild Awake collective do you want to participate in? We can talk about this.

Wild Awake is not ‘number go up’, it’s about a desire to participate in the scene. We want everyone involved to belong, together, centred around alternative electronic music. We build trust together, knowing that the music is good, that the mission is needed, that everyone involved is valuable – whatever their contribution. Wild Awake is yours, give your meaning to it, bring it out into the world. That will give it value, that will increase the power of the collective, of the mission, of the meme.

Wild Awake is a game

In the heyday of the bull market, every group of people working on something together became a DAO. Everything was ‘emergent strategy’, but now - in the midst of the bear market - it’s more fashionable to question whether a DAO can even function without centralized decision making. Why did we all think that DAOs could allow people to work on things in a fully emergent way? Was it just the positive wave of the bull market? There’s an argument that a lot of it was to do with what can be called ‘gamification.’

In the true sense of the word, it means that elements from the gaming world are brought into play outside of that ecosystem. This can be seen in a lot of PFP projects, which were all about bounties, treasures, rewards, and more. There’s a danger here, however, which is that everything revolves around the the score and reward system. And if we look at games, we see that some of the most popular games have a very different approach: focused more on investigation, creation, collaboration, and development (of a character, world, or system). So how do you take ‘open-world’ gameplay outside of the gaming world and into, for example, the music ecosystem?



A person who is Wild Awake according to DALL·E 2

Wild Awake



DALL·E 2's interpretation of 'emergent strategy'
in a pencil and watercolor style

How do we play a game together when we don’t know the rules of the game yet?

Recently, the latest Legend of Zelda game came out, called Tears of the Kingdom. Similar to its predecessor, it’s an open-world game. The whole gameplay encourages exploration and experimentation. It works, because players operate within the confines of the game. It’s open, but there’s rules.

What we’re doing with Wild Awake is to see what it means to create an open-world game inside the ecosystem of Web3 music. We started with an idea, found a home for it, and started gathering the first players - the artists. We helped them to learn the base rules to even be able to play the game and told them to start exploring.

And that’s the interesting part: in order to play a game where you don’t know the rules yet, the first thing to do is to set some rules that everyone involved will play by. With Wild Awake, we kept that simple. Five artists, five tracks, 12 editions of each track and then go. That’s the confines - for now - where the experiment takes place.

Delight and surprise

Those rules don’t make for an exciting game, though. Along the way, players need to find delight and feel surprise. How we try to build that into Wild Awake is first through human connection. We have the musicians releasing music during Wild Awake, and connected them with collectors and other supporters of the experiment. Together we all figure out what we can do to add value to an artist’s journey as they work within the confines that we set.

Before C O N T X T released the first drop during Wild Awake, the game was mostly how to create a community feeling. There’s a Telegram chat which mostly focused around sharing music and learning about the blockchain, crypto wallets, gas fees, etc. Doing this together, meant that it’s not always clear where information will come from. It sounds small, but those little moments of connection were what drove delight in the group.

Now, in the middle of Wild Awake, we see the first two artists create their own human connections with their collectors. Will this fit within the structure of the Wild Awake game? Or, will those become different games, focused around C O N T X T or simmerdown? Going back to the open-world gameplay that we model Wild Awake on, both options would work as players create their own paths. Wild Awake allows people to explore and it’s in that exploration that the moments of delight and surprise are found.

Something learned

A key element in any open-world gameplay is that each time a player participates in the game, they learn something. Going back to the example of Legend of Zelda, often when you find an object you don’t yet know what to do with it. Yet, you know you’ll have to use it at some point and you’re eager to figure out what it is. In Wild Awake, this is a bit different in the sense that there’s no objects. Or perhaps we can use the NFTs here. The collectors get some perks with them - from a special artist mix to a bootleg to a cassette - but by virtue of it being an NFT, much more can be added to them over time.



Midjourney prompt: several musicians as game avatars

More importantly, in Wild Awake, all participants see the musicians learn. It’s about the journey of five musicians getting to terms with NFTs, the blockchain, and bringing their art onchain. Because it’s an experiment in scene building, what we learn collectively is what it’s like to be there at the seedling moment of a scene. Often, in games and in the music industry, we play solo. Learning to play together creates a desire to come back to the group and thus to the game. Every time this happens, connections solidify.

Continuous engagement

As we near the end of the first season of Wild Awake, there’s a question about what’s next. So far, we haven’t engaged the tech as deeply as we could have. The focus has been on building connections and creating an expanse where people can figure things out together. A possible next step is that people in the scene of Wild Awake can suggest their own games, deploy their own ideas. Ideally, this would happen around the five artists involved. They, together with their collectors, could bring forward something they want to explore. This could be about creating something new like a music video, or it could be a collective engagement around a sample pack, or perhaps it’s something offline, like a concert.

Whatever it is, it will extend the world of Wild Awake while giving a greater sense of ownership within the scene by the group involved.



Midjourney prompt: a solarpunk group of creatives who are Wild Awake

Another example could be that of collaboration. Already, two of the artists within Wild Awake collaborate together, but others could join forces, too. Moreover, Wild Awake could connect to another scene. Since we see Wild Awake as a digital home, the community is by nature a place where people from different backgrounds and locations can come together. Through cooperation, both internally and with external communities, the scope of Wild Awake can expand. Currently, we know that any of these future ideas will not lead to linear progressions. Instead each will follow its own trajectory.

Who is the game for?

Before any project starts, people always ask: “who are you doing this for? Who will get excited by this? Who needs this?” This is mostly in relation to products and services and certainly something we would repeat ourselves as well. So what’s different about Wild Awake? It’s now a diverse group of creatives with a shared impetus to explore what the blockchain and its accompanying technologies can offer in the pursuit of creative exploration. Wild Awake, as a game, is for people who want to develop creative freedom and explore the unknown.

Written by Maarten Walraven

Wild Awake

El Niño Estrella "the smart album"

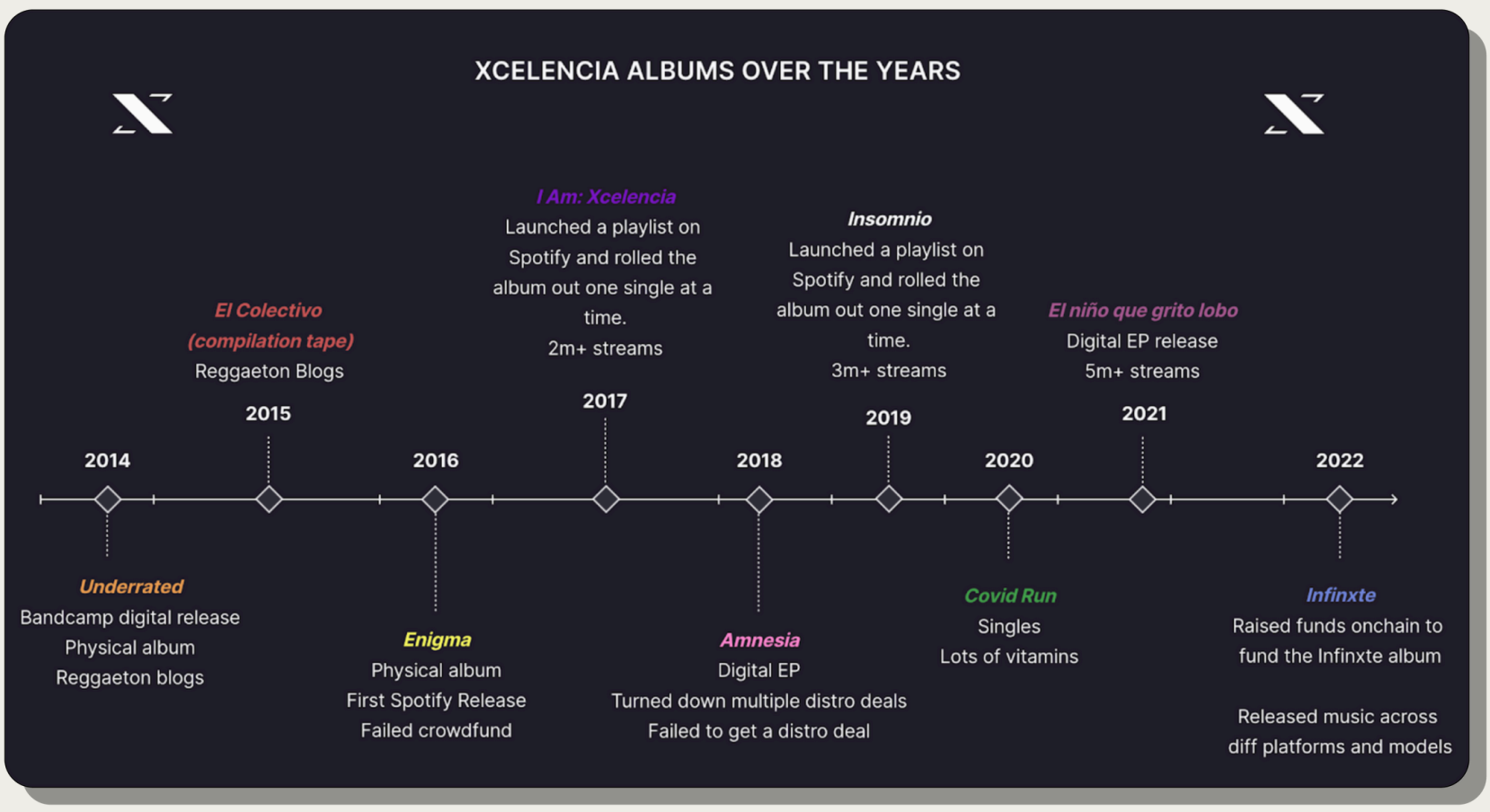
by Xcelencia

The vision was simple

How can I release an entire album experience onchain and continue to expand this world?

El Niño Estrella is my version of a limited edition digital box set.

In the future, the idea is you can collect more parts, to create a "super album" or an “ultimate set” adding assets that span beyond music.



A culmination of 10 years...

In 2014, I dropped my first album, Underrated.

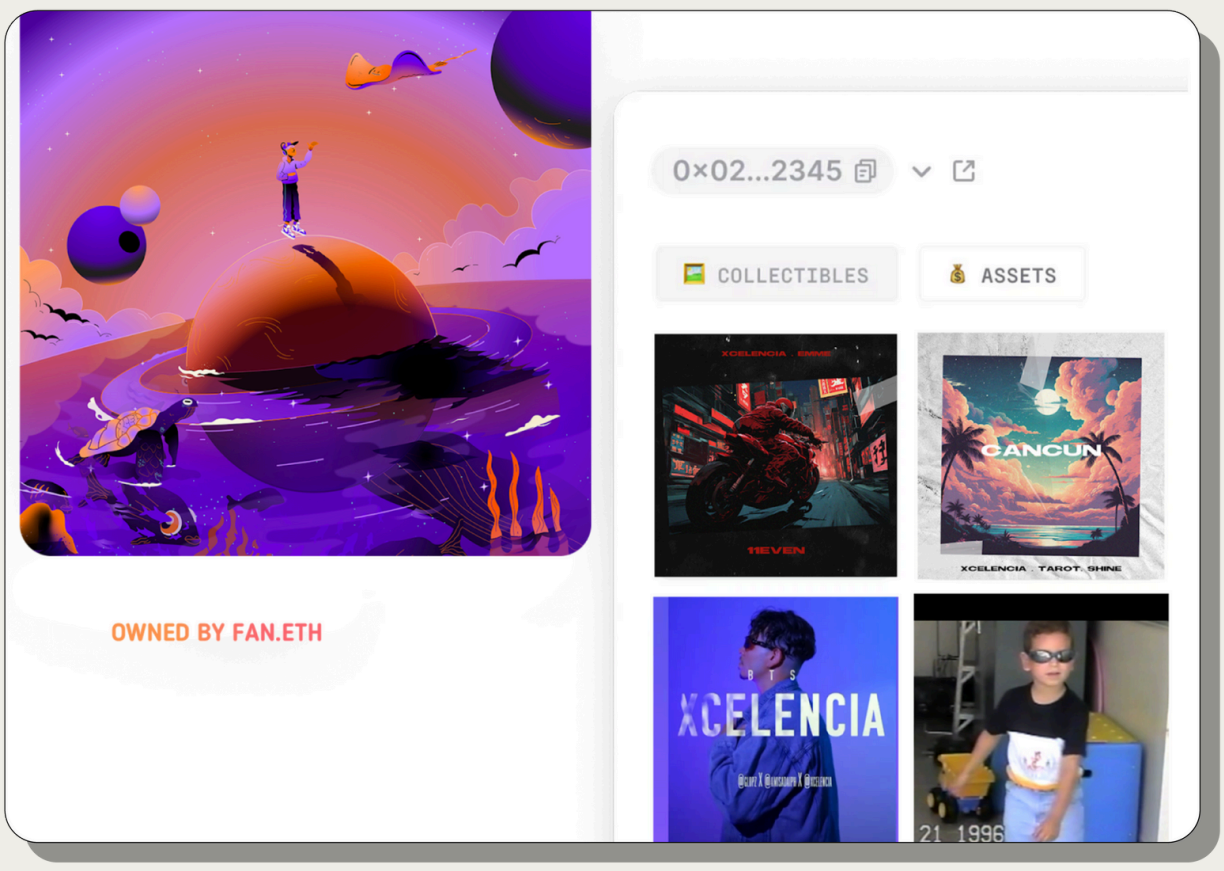
My first attempt at D2F - This feels like a full circle moment.

I want the music to speak for itself but I think its dope that ENE features all of the producers that at one point collaborated with me.

The vision was to put together a project that feels true to myself and sound, showcasing my versatility and influences in one listen.



el niño estrella v1

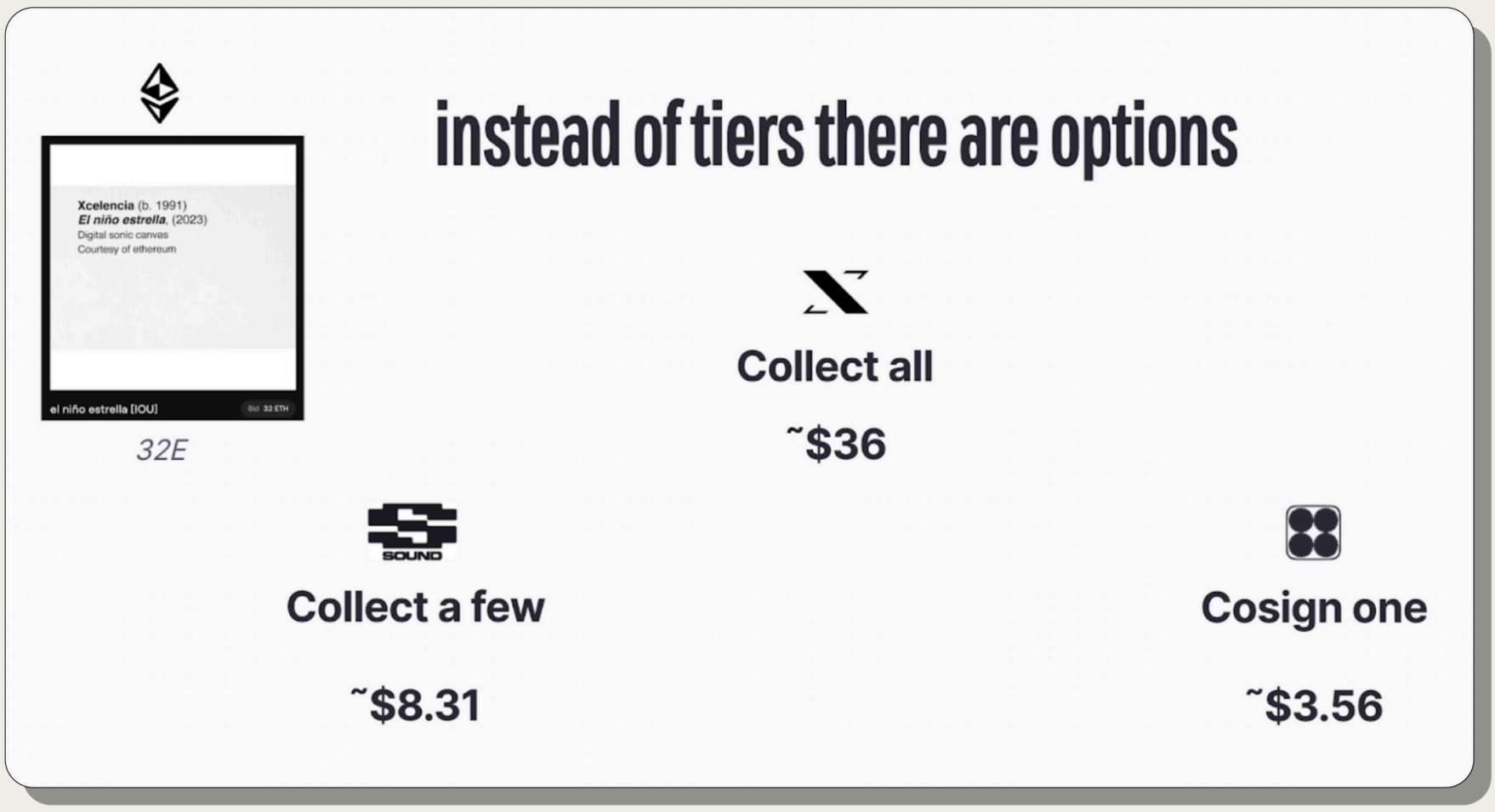


ENE is an open Limited Edition until July 4, 2024.

Dynamic pricing: We are using Creator Rewards on Sound and Zora. At current ETH market price its averaging about ~$45 to collect the album!

Instead of tiers there are options:

1. If you’re a superfan, “Collect All” is for you
2. A fan of my work? Collect a few
3. First time supporter? Cosign 1



The box set includes:

- 14 songs as collectibles (Las Nike excluded as it was a Coinbase Quest with an end date!)
- Each with their own unique cover art
- interactive music player
- Journey video
- Claim 1 unique experience
- Discount code for merch store
- High quality downloads (All 15 songs)



The smart album

Smart wallets enable a few interesting things. Here are a few:

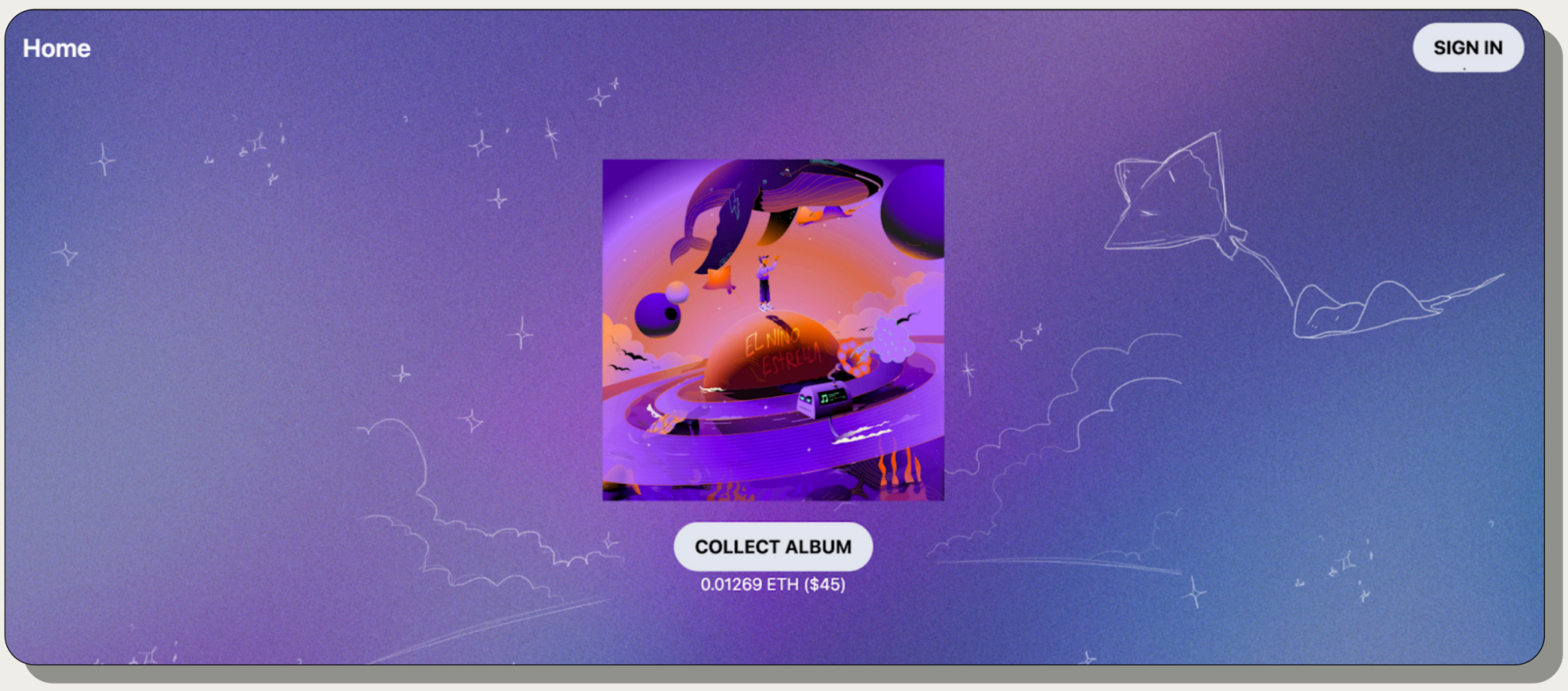
- Smart wallet acts like a profile within your wallet (own assets)
- The ability to transfer the entire set
- You can Connect the NFT to interact with apps (governance + more)
- Game like inventory system for future expansion
- Composable media/content

As always thanks for reading and supporting the kid! - *el niño estrella*

Special thanks to Sweetman and team for helping me realize the vision! Thankful for the opportunity to collaborate on such a special project and we're just getting started.

S/O to Zora, Sound, Catalog, Privy, Tokenbound, 0xsplits, and Thirdweb for providing tools for creators to build unique experiences onchain.

Mint is now available at estrella.city!



IN PUBLIC

by Yuri

media distribution has been confronted with the very modern problem that the quality of cultural production has been abandoned in favor of quantity. this issue isn’t unique to this sector; sensual experiences that relate to the body ranging from healthcare to the quality of clothing are forgoing quality for a vast wasteland of mid. This gluttony of the mediocre stratifies value making very good things increasingly scarce.

rather than betting that i will figure out how to save music with blockchains, i’ve decided to bet that at least someone will do something worth talking about and so i’ve started a blog. in the aughts, when i was getting out of college, music blogs ruled music distribution on the internet; okplayer, nah right, two dope boys, hype machine, cocaine blunts, complex and various complex properties (before hot ones), the advertising agency (cornerstone) masquerading as a periodical (the fader). These sites were vertically integrated institutions that participated in cultural production as well as its distribution.

i have started an onchain music blog. onchain because every post and comment is recorded to a blockchain and a blog because it is a series of opinionated posts about what is going on with internet music. my novel use of the blockchain is silly; i believe users should have to pay me to comment. this allows for a value capture mechanic for a blog that does not rely on advertising. I think that is a cool problem to solve even if my solution feels like a joke sometimes.

I’ve written two posts and I’m feeling the same feelings I felt when the fader would write up a track I produced or my favorite artist would retweet a remix I made. Im following

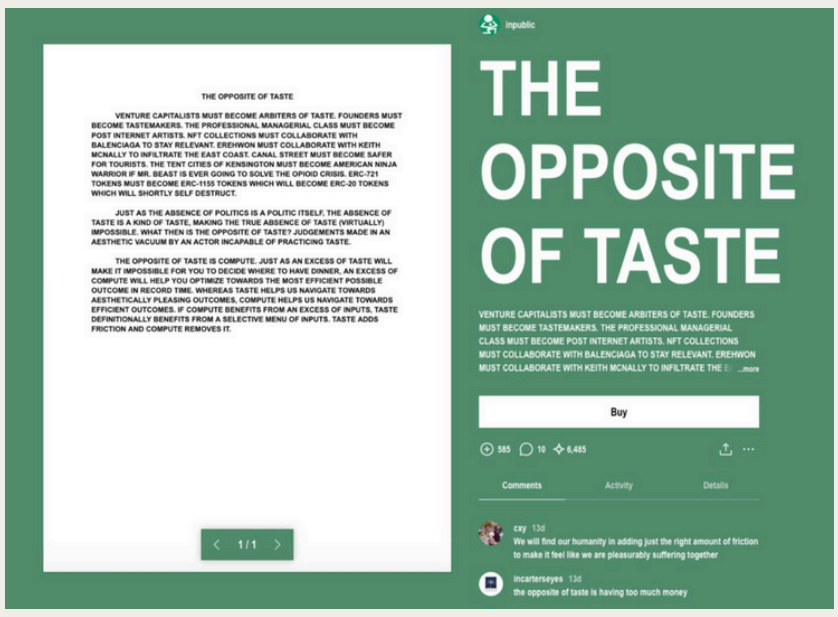
how the internet makes me feel and so far this project makes me feel good. I will have to write a lot, and my friends will have to write a lot, and people I disagree with will show up in the comments and say awful things, and we're going to get into the parts of the internet that made me fall in love with the place.

What follows is the first token which is also the first blog post on inpublic.fun. The background is taken from what is referred to as an **internet checkpoint** - a weird part of the internet where people drop strangely personal information in a seemingly random comments section. It's a silly idea, a blog with a little blockchain twist, an excuse to write about music and maybe get into fights with strangers. I hope you look at this and think "that's dumb, anyone can do that" because that's true. But I don't think it prevents this idea from being valuable. If web3 has taught me anything, it's that you shouldn't be too precious about information on the internet. build something you will use and then use it, this may be the highest praise it receives. anyway, enjoy this silly pdf. I made it in about 10 minutes.

IN PUBLIC - AN ONCHAIN BLOG

by Yuri

In Public wraps a Zora ERC-1155 contract into a familiar ‘bloggish’ environment and presents individual tokens as blog posts. Instead of minting, users submit onchain comments. This process also sends a token referencing the post to their wallet. OUR GOAL IS TO CREATE A COMMUNITY GENERATED ACCOUNT OF WEB3 THAT IS FULLY ONCHAIN.



COMMENTS OVER CONTENT

ALL COMMENTS ARE ONCHAIN, ASSOCIATED WITH YOUR WALLET AND MARKDOWN & HTML ENABLED WHAT COMES AFTER TIPPING?

COMMUNITY GENERATED CONVERSATION

IN PUBLIC HOPES TO BE A PUBLIC ACCOUNTING OF THE HISTORY OF THE THIRD INTERNET IN THE STYLE OF WIKIPEDIA OR REDDIT. WE CAN CREATE A SHARED HISTORY OF ONCHAIN MEDIA.



A SIMPLE IDEA FOR SHARING COMPLEX IDEAS

WE START WITH ONE BLOG SOON THERE WILL BE MANY BLOGS. EVERY CONTRACT IS A BLOG WAITING TO HAPPEN. EVERY MINT IS A COMMENT THAT LOST ITS WINGS.

Network Security

Dr. Sarah Chen



Lecture 12