

Networked Reality

A creative's guide to dealing with
money, ideas, identity, audiences
and creativity online

WeTransfer





**We don't
need to tell
you how
the internet
works**

All culture today is networked culture.

Creators are cultural producers.

And the same questions keep us up at night:

Who am I?

What do I create?

Who cares about what I do?

How do I sustain my practice?

How can I stay true to my vision?

The moment we share our work online it becomes part of a real-time galaxy brain operating at an unprecedented speed and scale. Anything can take the world by storm at any time, and the formula to make that happen seems to change every minute.

Just as you might get swept up in content consumption, you can also get lost in its creation – making a product out of yourself rather than your idea, creating content for likes and views rather than making work that's meaningful to you.

The choice is yours.

You don't have to participate in the market and feed its relentless hunger for performance, spectacle and novelty. You can create just for the sake of it. Or try to build alternative infrastructures. Or wait until someone else builds something better.

But what if you just want to do your thing, right now?

We created this zine to find out how to find success online while staying true to your vision.

We spoke to people who are exceptional at what they do: artists, filmmakers, designers, educators, curators, journalists, writers, DJs, producers and musicians, carving out their own path.

Each person shared their unique approach to making money, forming identities, maintaining audiences and bringing their ideas to life.

Along the way, we took some notes on what's changing.

Are there new ways to answer the same old questions?

Let's find out.

New answers to old questions

Who am I?

What do I create?

Who cares about it?

How do I sustain my practice?

How do I stay true to my vision?

Interviews

Maya Man

Jack Coyne

Puno

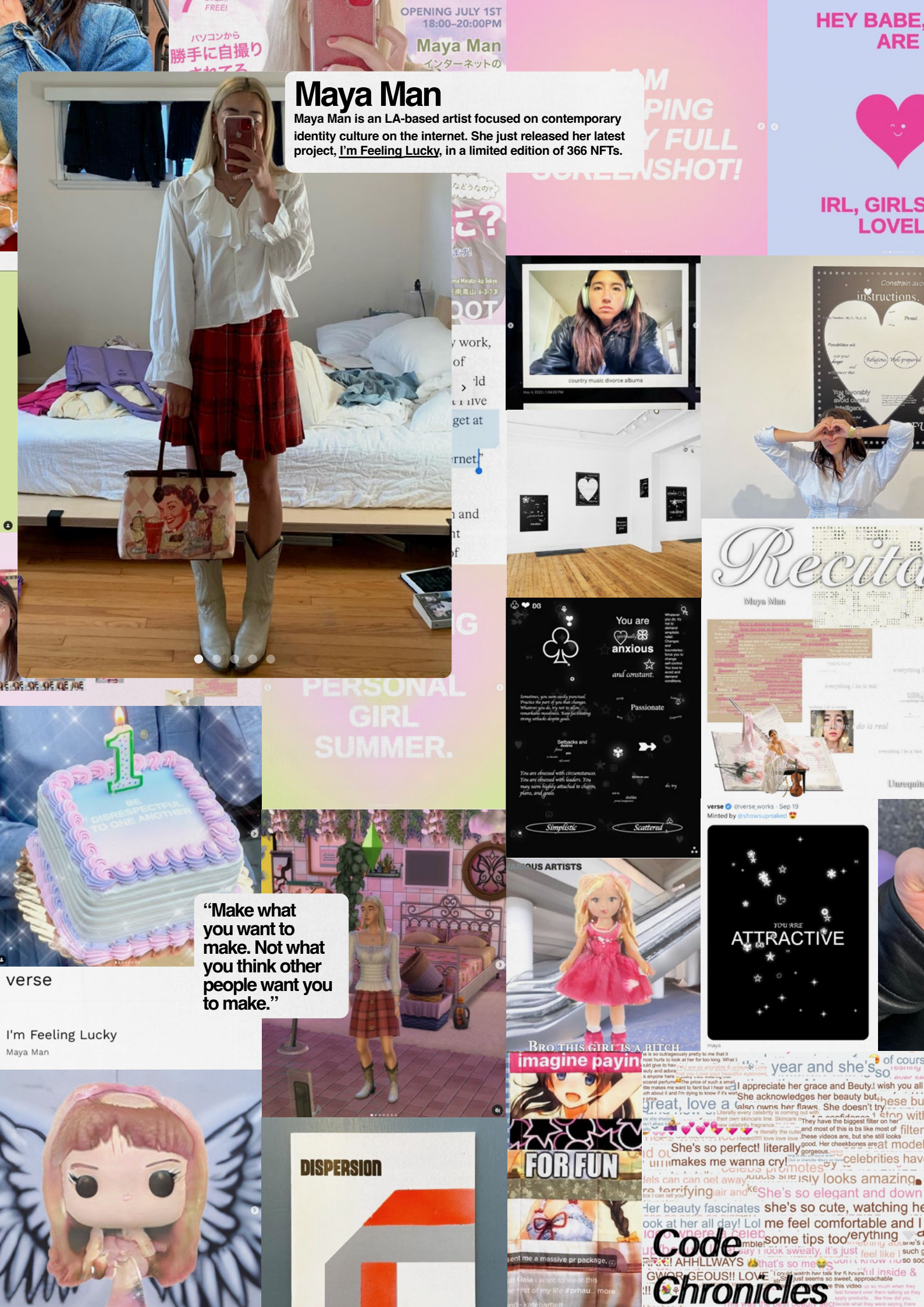
Nik Bentel

Eileen Isagon Skyers

Tyler Bainbridge

Cherie Hu

Elijah



Maya Man

Maya Man is an LA-based artist focused on contemporary identity culture on the internet. She just released her latest project, I'm Feeling Lucky, in a limited edition of 366 NFTs.

“Make what you want to make. Not what you think other people want you to make.”

Code Chronicles

What is 'I'm Feeling Lucky'?

'I'm Feeling Lucky' is a generative art collection of 366 editions that was released on [Verse](#). 'I'm Feeling Lucky' focuses on the contemporary culture of astrology, how we try to make sense of ourselves through its structures, and how we engage with it through the Internet today.

How did you come up with the idea for it?

There was not a clear moment, but I guess around the time I moved to Los Angeles in 2021, I started thinking a lot about astrology because everyone around me was talking about it and it was in line with this ongoing interest I have in external representations of the self.

Verse is a platform to collect digital artworks minted as NFTs.

How important was it for you to launch the collection IRL in London?

Very important because I wanted there to be this layer of metadata in terms of the way it was installed, where people had access to a deeper understanding of how I saw the collection because of how I chose to print the outputs and hang them in the space.

What happened at the auction after the exhibition opened?

The auction was over a week after the opening of the exhibition, and it was an unusual format that was specific to the collection. There was an hour-long ranked auction, but then there were 366-minute extensions that could only go on as long as three days, six hours, six minutes. It eventually all sold, but at the very last second that it was able to, so it was extended all the way to the end.

How long did it take you to create the collection?

I had the idea probably at least eight months before the release, kind of in this nebulous form, and then I worked intensely on it for three months leading up to the release.

When did you sell your first NFT?

It was in 2021 through the first show on the platform Feral File. It was a [show of generative work](#) curated by [Casey Reas](#).

How did that feel?

It was exciting, but also weird and scary. I had previously resisted or just been afraid of selling any NFTs, even though there was a conversation around it. But in response to Casey asking me to be part of the show, with a group of artists who I admired, it felt really comfortable. That made the decision easier.

How much money do you make off your NFT collections?

It's all [public information](#). So if anyone's interested, they can go look.

What is an NFT in your own words?

An NFT is a digital certificate of ownership.

Do you think charging money for something changes the thing itself?

Yeah, I do.

Do you think money can be regarded as a creative medium?

I think only if you're engaging with it directly as part of a piece or a project.

Who is your audience?

Anyone who sees my work.

Do you feel pressure to create content for your audience?

Not for my audience, no. But definitely for my presentation and continuation of self-actualization online.

What is self-actualization online?

For me, it's a continual practice of trying to understand who I am, through the way that I post on social media platforms. I don't feel like everything I post is just for me. It's definitely for an audience. But I don't necessarily feel like I'm trying to make things for that audience.

Do you think it's important for artists to generate and maintain their own audience online?

It depends on the artist. I don't think it's important for all artists. But I think a lot about [Seth Price's essay, 'Dispersion'](#), in which he talks about the Internet as a method to reach people who might be outside of an expected art audience. That is something that's really important to me in my practice; reaching people who might not know that they'd be interested in art. So yeah, it's important for me and for artists who share that desire.

Dispersion (2002) is an artwork in the form of an essay in which Price argues that distribution, rather than production, gives the work its meaning, and that artists must harness the meaning-making power of networks.

Can you live off your art right now?

Emotionally, I've been feeling like I shouldn't fully, but in this current moment, everything's cool and I can. We'll see how long that lasts.

Why do some people have such strong reactions to NFTs?

I think people are uncomfortable with the overt commodification of artworks. That's not something new in contemporary art. Art has been bought and sold for a long time. But NFTs and the culture they created, around a super fast-paced market, in the world of media art and digital art, are really divisive.

Why is the Internet interesting to you as a creative medium?

Because I feel like half, if not more, of my life is lived out on the Internet, and it kind of feels like life itself. I never really made a decision to make work about the Internet. It was natural just because of the way I was living.

What do you think of the term creator economy?

I feel like it's the logical endpoint of late capitalism.

What would you change about today's internet infrastructure?

I would want it to be less addictive.

What is your best advice for someone wanting to become an artist?

Make what you want to make.

Not what you think other people want you to make.

Who inspires you?

The people who take their niche obsessions and make something larger out of something that maybe feels very small at first.

What are you most proud of?

I feel proud of maintaining a sense of humor in my work. I feel like a lot of people are very serious all the time, and especially the older I get, more people are more serious. That's not really a way I'm interested in being and so I try to maintain resistance to it.

Where would you like to be in five years as an artist?

I would like to be doing larger, slower projects. Maybe with a little more institutional support.

I don't know who needs to hear this but

**authenticity
is dead**

Identity

Who am I on the network?

In past times, we had one identity that followed us everywhere.

Today, we perform different identities all over the place.

As we create different versions of ourselves online we're constantly keeping score:

Is this really me?

Do I actually like that?

Is this version of myself performing well?

Our identities are in continuous conversation with our environment.

Your self, your soul, your SEO.

The internet forgets nothing and everything.

Once we let go of so-called "authenticity" - the idea that there is one true, static self to serve as an avatar in our worlds - we're free to tell new stories.

8334

Public Opinion

Jack Coyne is a filmmaker and co-founder of Public Opinion, a NYC-based media company creating original shows for YouTube and TikTok.

New York or Nowhere

on these benches.

Presented to
Public Opinion
For reaching 100,000 subscribers

YouTube

DO YOU AGREE

Man on the street

100 New Yorkers had the same answer...

by Tyler the Creator.

Is it Flatbush?

"Are creators the future of entertainment? Absolutely. Yes. 100%."

Watch again on Instagram

What happens to the trash

I don't know why I said that.

What color is the symbol for the M train?

NYC's TRASH travels further than you think

This Person Can Answer Any Question About Ne...

4.8K views · 3 weeks ago

505 likes · 52 comments

The Bird King of NYC

3.7K views · 2 months ago

236 likes · 34 comments

You were a YouTuber before Public Opinion. How was that different from what you do now?

My channel was called Jack Coyne and it was about my life and the adventures I went on. But I was just a regular guy whose life wasn't particularly exciting so I was creating all these experiences just for the videos, instead of living my normal life. I got a little burnt-out doing that so I wanted to shift over into idea-driven content.

'Public Opinion' is a TikTok and Youtube show in which New Yorkers answer trivia questions about their city.

What makes a show popular?

Consistency. Creating a product that people can rely on and easily recognize. Something that has a strong hook at the beginning of the video, making it very hard to put down within the first three seconds. With 'Track Star', for example, there's a little bit of a gambling component: We ask people to name the song or the artist for 5 bucks and if you win, you can choose to keep going for double or nothing. As a viewer you get to learn about a New Yorker, see how well they're going to do on the show and play along yourself. We're always looking to create an open loop that closes at the end of the video, in order to keep the retention as high as possible.

With the work you create today, how much of yourself is part of the product?

Very little, actually. It's about the show and the format itself, my life is very much in the background. At the same time 'Public Opinion' is driven by who I am and the aspects of New York culture and history that I'm interested in. In the same way that 'Track Star' is driven by the types of music that I like and songs that I think are good. But the show is not about my life and my personality – I'm asking more questions than I'm answering.

How do you grow an audience?

Have a concept that's relatable. Fit your idea into a format that people understand really quickly, like in three seconds. Once you create a concept that makes sense and that's easily repeatable, keep repeating it. You need to spend two, three, four, five or 8 weeks really consistently doing it to find your audience. The algorithm helps with that. And then eventually that will translate to other platforms.

What does an audience want?

An audience wants more. And it's hard to produce something that's really high quality, super consistently. Our strategy is to create these trivia shows, which are easier to produce in between. They're still entertaining and bridge the gap between the shows that take us weeks or months to create.

Do you feel like you're competing with everyone else for people's attention?

No, I really don't because the amount of content that's on there is truly unlimited. So you're really competing with yourself.

Is the so-called creator economy becoming more and more similar to traditional entertainment?

Not just becoming more similar – replacing. Fully replacing. A show like 'Public Opinion' is much cheaper to produce than a network TV show. The turnaround time is much faster; there are less writers in the room and generally less people are involved in making it. That makes it easier to make something that stands out from the crowd. People are cutting the cord and going away from traditional media and they're spending a lot more time watching short form.

How much money do you make off YouTube right now?

Just from ad revenue, we're making probably \$2,000 to \$3,000 per month. And from TikTok, we're making probably \$4,000 per month. And then in terms of brand deals and branded content, this year we've probably made \$60,000. The rest of it comes from doing commercial work, getting hired to edit or shoot videos, corporate headshots, renting out our space and all that other production stuff.

Can everyone become famous today?

I think if you have a sense of style and sensibility and you can promote yourself then yes. If you can do something that stands out from the crowd and if you're willing to commit to it, absolutely.

What do you think of the term creator economy?

I think it makes sense right now, but I also think it's going to become outdated over time because that is the economy. If you look at traditional Hollywood now, they are aware of that and they're trying to bring in the creators and bring the creator economy under the fold of the media landscape in general. So, yes, I think it will become outdated.

Are creators the future of entertainment?

Absolutely. Yes. 100%.

Is there anything else we should be asking about making money online?

The question is; can you really add value through what you're doing? We created this show that's pretty entertaining, a lot of people like it and they get it for free. The reason they get it for free is because they're watching advertisements that Instagram is creating or facilitating and Instagram is capturing all that revenue. So it's a little bit unfair for creators on certain platforms; they put in all this work and their creativity and they're coming up with the thing that's so appealing, but they're not getting that upfront deal. Like if you sell your show to Netflix, Netflix pays you X amount of dollars right away. Or if you sell your movie, you get a check right away and then the movie comes out. We have to spend a lot of money upfront ourselves to create all that stuff, to make it special and then hope that the money comes later.

And SAID,

ilovecreatives

Puno is a designer, slashie and founder of 'ilovecreatives' – an online education platform offering courses for digital creatives.

ilovecreatives

Pink Checker!

OM ILOVECREATIVES.COM

"If your intention is to make a living from it, you have to put a price tag on it. But how you set the price can determine your positioning and reflect what you care about."

ilovecreatives
GRAPHIC DESIGN COURSE
For The Practical Designer

CREATIVE PROCESS

Brand Identity Guidelines
New Feels

Brand Identity Guidelines – Figma Template

EXPRESSIVE
Fonts

TWELVE EXPRESSIVE FONT PAIRINGS TO ADD A BOLD PERSONALITY TO ANY PROJECT - CURATED BY ILOVECREATIVES STUDIO

SHOPIFY

What is ilovecreatives?

'ilovecreatives' is a digital trade school for slashies looking to stack their creative skills alongside a good vibes community. It's essentially online education, but we are branding ourselves as a digital trade school now.

How did you get started with it?

Originally 'ilovecreatives' was like a Craigslist for creative people, a place you could post about jobs or events that were happening. But I realized not many people were getting the jobs that were being posted because they didn't have the necessary skills. So we saw that there was a gap in education and decided to create an online course, one that was done right and that wouldn't be shitty. That first course went really well and we've just been creating more education since then, with new talent and new teachers.

So five years later, how's it going?

Education is a nice business to be in. People always need to learn! We have about **eight courses** now and about three to five in the works. So we are just slowly building out our course offerings and it's been really fulfilling. I feel like I could do this for another 10 years, 20 years... who knows!

What's a slashie?

A multi hyphenate, a person who chooses to do lots of different things. These days, I feel like we are abandoning the need to be a master of a single industry, and we're embracing our curiosity of being a jack of all trades.

Did you ever regret tying ilovecreatives so closely to your personality?

In the beginning, I didn't want to be the face. But when I became a course instructor, it was important that my personality was tied to 'ilovecreatives' and since then I've embraced building a world that's rooted in my values and perspective.. I feel like it's a strength because it inherently makes us feel unique. Now we're also incorporating the personalities of people on the team.

Punos course teaches people how to build unique websites with Squarespace from start to finish.

Topics range from Shopify, social media management, 3D Blender and creative copywriting to video creation, Squarespace, personal finance and digital marketing.

Do you think that charging money for something changes the thing itself?

Of course. I think it puts more stakes on the actual value that it has to customers. If your intention is to make a living from it, you have to put a price tag on it. But how you set the price can determine your positioning and reflect what you care about. For example, with our job postings, we could have gone much higher, like other platforms who charge \$300 to \$500 per posting. But I didn't want that kind of content. I wanted the small business and the casual Paint your Dog workshop that someone decided to host.

Have you thought about launching other products on top of what you have today?

All day, every day. But that doesn't always mean they should be made, haha. For example, we made an electronic spray, to keep your desk clean... but it ended up being too expensive to produce. There are always ideas. But right now, our main priority is educating people and getting jobs.

Do you think that anyone can start an online business?

Starting a business does require you to be a certain kind of person. Or you need to become a certain type of person. You can get away with not understanding finances, but once you have payroll, you need to learn how to read a P&L. I think anybody can learn how to use a spreadsheet but you have to make that effort to learn that side of it.

How does ilovecreatives allow you to express yourself creatively?

I love entertaining people, but also teaching practical skills. We call it: edutainment. Remember 'Carmen Sandiego', those CD-ROMs back in the 90s? That's my roots! I strive to be like Carmen Sandiego...

In an average month, how many people take your courses?

Around 100-300, but it varies and it's seasonal. One month, it feels like everyone is on vacation, but then January is really great for us.

Carmen Sandiego is an edutainment franchise based on the 1985 video game series of the same name after the games became unexpectedly popular in classrooms.

And how much does a course cost on average?

It depends, we have some courses that are \$150 but we also have a graphic design course that's \$2400. It's priced based on the curriculum and what we think you could make the day after you finish the course. For example, the Graphic Design Course is like a digital apprenticeship and comparable to some \$60-80K/year art schools.

How long does it take you on average to create a course?

It usually takes about a year. Maybe more, but we're always looking for ways to shorten it.

What do you think of the term creator economy?

It makes sense! You create content. You can make money from that. Half of what we create on 'ilovecreatives' is either some shortcut or some organization of information. I feel like people value that because it's easier to digest, it can save time and be more delightful to consume. I think the creator economy is incredible because the value is in how creators choose to interpret and present information.

How does the internet influence your sense of identity?

The Internet is 100% part of my identity. I think in websites and tabs lol.

What are you most proud of?

When I first started, I specifically wanted to build a lifestyle business, not a startup with venture funding. And I knew that meant that growth was going to be slower and that I might not be like a billionaire. But it also meant that I wouldn't have all this pressure and I can build whatever I want without having to get anyone's approval. Because of that, I've been able to create the business that I want, based on the life that I want. And I'm really, really proud of that.

I don't know who needs to hear this but

**turn your
idea into
a product,
not your self**

Ideas

What do I create on the network?

Rayne Fisher-Quann said in an interview on vox.com:

“A TikTok video I posted yesterday got 100,000 views overnight. If you talk to somebody who isn’t on the internet and you tell them, “I went viral,” they’ll be like, “Congrats, that’s amazing!” And if you tell that to someone who is on the internet, they’ll be like, “I’m so sorry, are you okay?”

In today’s open internet, anything can go viral at any time. In what is commonly referred to as “context collapse,” content gets stripped away from its original context and takes on a life of its own.

If you make yourself your product – the thing that your audience comes for and keeps wanting more of – you’ll harvest yourself until there’s nothing left to share.

Ideas, on the contrary, exist on their own.

Nik Bentel Studio

Nik Bentel is a NYC-based artist, designer and founder of Nik Bentel Studio – a team of designers that release limited edition performative objects ranging from furniture, clothing and hand bags to homeware items and toys.

f art

new yo
picnic s

♥ by nik

aug 16th



"If you're not telling a story every so often, people will just listen to other people telling stories."



ELECTRIC
RD BAG

6 MARCH 15TH, 10AM EST
EDITION OF 100 * \$59



What is Nik Bentel Studio?

Nik Bentel Studio is a design studio and a group of people that create objects, big and small and in between. Our objects are storytelling objects and we make them in limited editions of 100 units.

What is a performative object?

A performative object is an object that tells a story. Whether you're a chef who's telling stories through food or an architect telling stories through buildings, a performative object is simply my vessel for being able to tell people what I'm thinking.

When you create an object, what comes first the idea for the object or the story?

It's a threefold thing: Is the story good? Is the object good and functional? And can we actually make it?

Why do you do limited editions?

We're not putting too much of our resources into one specific project, so if one of them doesn't do that well, the others can kind of bolster it up. In terms of production and the warehouses, 100 seems to be a good medium for the amount of units that they're willing to produce.

What is your most successful product to date?

The 'Untitled Folder Wallet'. It was a very quick project. I think it's a beautiful idea but it's also more of a low hanging fruit. Somehow it just resonated with people online and people have been buying quite a few of them.

The 'Untitled Folder Wallet' was modeled after Apple's MacOS visual interface, made from vegan leather and sold for \$69.

Did you expect it to be so successful?

I didn't. Usually we spend a week or two just building the site for a project but for 'Untitled Folder Wallet' we only spent about three hours putting the whole site together, thinking we'd sell just a few. For the first version, we had an initial run of 100 units and sold out very, very quickly.

How much do you anticipate the virality of an object like that?

You never know. The projects that I thought would go viral usually don't and then the ones that do, I'm shocked about. The lower hanging fruit, projects with an easy to digest visual concept, are not the most conceptually unique but they're the ones that go farthest. Like our 'Untitled Folder Wallet' or the 'Pasta Bag 3'. For objects like these, I think the current formula is: taking a thing that is very referential, very digestible, easy to understand for a large audience and then changing it by like 1%.

The 'Pasta Bag 3' was modeled after Italian pasta manufacturers Barilla's iconic blue packaging and sold for \$199.

How the hell do you release a new product every two weeks?

It takes a lot of work. I'm working 80 hours. But there's a process now and the people that I'm working with make this process work very well. So a lot of it is teamwork. And we're also not considering projects that need longer time periods, because we're trying to go faster.

What is an audience to you?

An audience is a group of people that remembers your previous work.

What does your audience want?

I think they want consistency. They want projects that we've done before but that we don't want to keep releasing. It's funny.

What's your most important distribution channel right now?

The mailing list. We have a pre-order mailing list where we'll send an email out a couple days before a launch happens and you can only get the purchase page URL through that mailing list.

How many people do have on that list right now?

I think it's like 300,000 at the moment. We had a flood of subscribers after the 'Pasta Bag 3' launch and the 'Untitled Folder Wallet' launch which both went viral. But it fluctuates, because people want to keep seeing the same project and our studio is about moving on to more exciting ideas.

What's the quickest time in which a product of yours sold out?

The 'Untitled Folder Wallet' and the 'Pasta Bag 3' were under 60 seconds.

Do you make any money from social media directly?

No

Would you like to make any money from social media directly?

No. Because if I'm stuck to a certain social media platform, I have to produce for that platform and will end up becoming a version of that platform.

How much of the story you tell is related to yourself as a person?

I think quite a bit. I definitely put everything out on the line with a lot of these projects. There were certain projects in the beginning like 'All Purpose Nik' which was all about me, my identity and my body measurements. That was very very intimate and I think that's just a result of me being very devoted to this project and the studio.

'All Purpose Nik' is an on going video series about reimagining our manufactured world and becoming human again in the 21st century.

Do you feel like you've turned yourself into a product?

Well that was the goal of 'All Purpose Nik'. The question was how can I turn myself into an object and patent myself as a furniture collection. I think it happens in lots of places, for example in fashion houses that are named after a person; at some point that person leaves but their name stays and that can be stressful. I think there's always a bit of each person in their studio whether they like it or not. I'm exceedingly present in the process and the output online.

Do you feel like you've created a sort of identity online that is different from your personal identity?

Yes, I think everyone's online identity is curated in some way. Even thinking about a caption for more than 5 seconds is overthinking because your reaction offline would have been more immediate. I think the goal is that they kind of are the same overall, but I think everyone's social media identity is fake.

What do you think of the term creator economy?

I think it's a valid term but I hate to be a part of that because it feels like we're all in it to be original. We're all dealing with the same things, maybe in different ways, but it makes me frustrated because we're all trying to figure out how to make work within this ginormous system.

Do you think that anyone can launch a product successfully online nowadays?

I definitely think so. I think there's so many tools out in the world that people can use and can have immediate access to.

What is your vision for your studio?

The vision is to grow. I feel like we're still very tiny. I would like the audience online to be a little bit larger and give us a bit more stability. Right now we're also doing the projects that we can manage. So handbags are something we can quickly make and we now know quite a bit about the manufacturing process. But I don't want to be a handbag person. I want to get back into furniture, to be able to create interior spaces and potentially buildings. The smaller pieces have been fun but there's a lot more to be designed.

I don't know who needs to hear this but

**an audience
wants the
same again
and again
and again**

Audience

Who cares about what I do?

Until recently, media, institutions, publishers and record labels commanded large audiences. Getting signed, featured or written about helped artists to be discovered by audiences. But now this logic is inverted.

Algorithms decide who gets to see what.

In order to get anywhere, you need to have an audience yourself.

The laws of the Network, that mediates the relationship between you and your audience, are optimized for consumption. Pushing for more and more of that thing that did well.

That person on TikTok who does those hilarious impersonations?

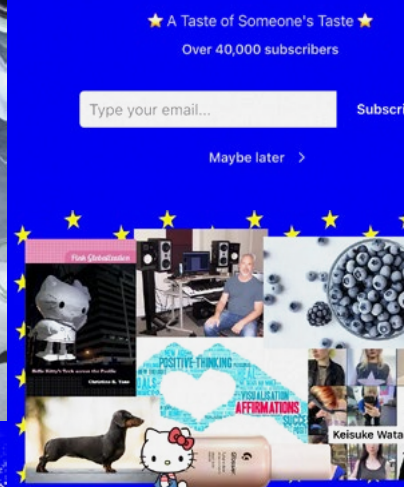
Their audience doesn't want them to change.

Building up followers is the easy part.

Building an audience that actually understands who you are and what you do is the real challenge.

Perfectly Imperfect

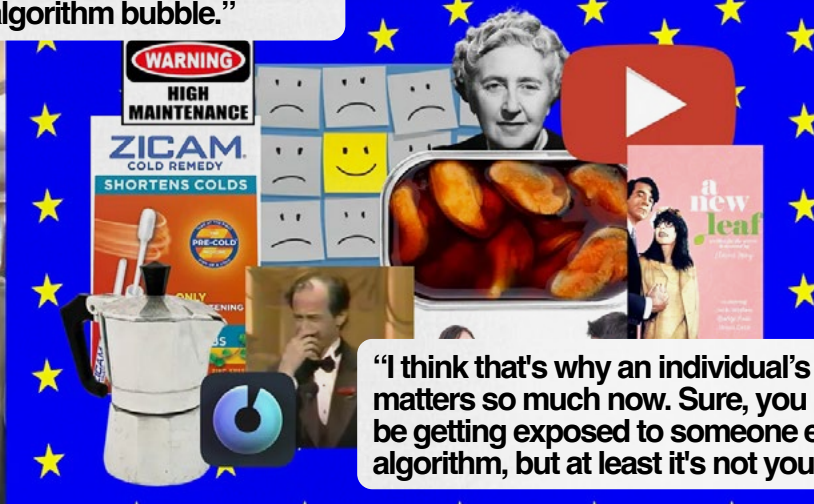
Tyler Bainbridge is a NYC-based software engineer and co-founder of Perfectly Imperfect, a newsletter offering a taste of someone else's taste.



"We started the newsletter as a way for you to break out of your algorithm bubble."

PERFECTLY IMPERFECT MUSIC

ayo edebiri



"I think that's why an individual's taste matters so much now. Sure, you may be getting exposed to someone else's algorithm, but at least it's not yours."



THE HELLP
2HOLLIS
MARJORIE -W.C. SINCLAIR
MGNA CRRRTA
SOMEWHERE SPECIAL
DESE ESCOBAR
& SPECIAL GUESTS

\$25 ONLINE / \$30 DOOR
DROM 85 AVENUE A
9.7.2023
10PM - LATE



john cale



What is Perfectly Imperfect?

'Perfectly Imperfect' is a newsletter that offers a glimpse of what someone's into. It's a taste of someone's taste. Generally we interview artists, musicians, directors, writers, just different creative people, and shine a light on what they're up to, whilst showing what they're into.

Features include artist and musician Hannah Diamond, model and writer Aaron Rose Philip, actor and musician Michael Imperoli and musician John Cale, co-founder of Velvet Underground.

How did you come up with the idea for it?

It was peak pandemic 2020 and I was looking for a side project that I could sink my teeth into. My day job at the time was as a software engineer and I was pretty unfulfilled with that as my primary focus. Newsletters had just started to get cool again, 'Blackbird Spyplane' was gaining momentum, and I was interested in being a part of the newsletter revival. I wanted to write about music and movies that I was into and occasionally feature friends. So that's how it started. Just myself and my friend Alex and another friend Serey. At first it was just friends and slowly the guests got slightly bigger and slightly bigger until we got to the point we're at now.

'Blackbird Spyplane' is a style and culture newsletter published twice weekly on Substack. It was created in 2020 by journalist Jonah Weiner and design scout Erin Wylie.

What made you take the leap to start charging for premium subscriptions?

A lot of things. I wish we did it earlier because producing a newsletter is a lot of work and I think people were more receptive to it than I thought. We offer a lot of content, often three posts a week, which is a lot more than most newsletters. After getting laid off from my job in May it seemed like the right time to figure out if 'Perfectly Imperfect' could be viable as a career. And that's something I'm still figuring out.

How's it going so far?

It's going pretty well. We have a couple hundred paying subscribers, which is pretty good for Substack. It's only been a little over three months since we announced going paid. I'm happy with how it's going so far, but we have some interesting stuff in the pipeline that I think will add some fuel to the fire.

Why do you think people are interested in other people's taste right now?

I started the newsletter because I was really frustrated with how algorithmic and homogenous most people's taste had become. At least at the time, that's how it felt. We started the newsletter as a way for you to break out of your algorithm bubble. I think that's why an individual's taste matters so much now. Sure, you may be getting exposed to someone else's algorithm, but at least it's not yours.

How do you connect with your audience?

Through the events. A lot of people will show up and it's cool to connect with them in real life. But there isn't a whole lot of collaboration between our audience and us. We have a really inactive Discord that has been neglected quite a bit. I'm searching for new ways to incorporate our readers.

Do you feel pressure to create content for your audience?

Yeah, that's something that I've been thinking about more as I think about how to make Perfectly Imperfect my career. There's no PTO, there's no 401(k). If I want to take some time off, I have to prepare X amount of newsletters to run during that time. There's a lot of pressure to keep the newsletter going, even though I think our audience would probably be forgiving. There's always a fear there.

How do you make money?

Right now, I am not making any money. I got laid off, like I said, in May. So I have no new money coming in right now. The newsletter is making money, but it's not something that I'm paying myself with yet. I'm building a piggy bank for some ambitious ideas down the road.

How much money do you make off Substack?

Not enough.

Perfectly Imperfect regularly host concerts and parties in NYC.

Do you make any money off the parties that you throw?

It's never been the goal, which sounds a little crazy, because for party promoters and people in those positions, the goal is to make money. For me, it's been about trying to get the right people in the right rooms. I've created a lot of line-ups that I'm really proud of. And I think a large part of that is that I wasn't stiffing people on how much I was paying them nor was I making the tickets too expensive. If the show makes a little bit of money as a result of it going really well and overselling, that's just an added bonus.

Do you think that charging money for something changes the thing itself?

Yeah, it has already. Any post that's older than one week is now paywalled. I don't love that, but it's something that we have to do, to make sure that the subscribers who went paid, are getting something.

Would you like to make Perfectly Imperfect a full-time job?

Yeah, that's the goal right now, before the savings run out.

Why is it important for you to keep Perfectly Imperfect independent and DIY?

I really like that there's no advertisements and no VC money. There's no support from some darker powers. It's just supported by readers and we can feature whoever we want. I think the aesthetic, and admittedly how little we edit, leads to this whole newsletter feeling a bit scrappy. It feels like it comes from a small group of real people rather than a large team.

What's the best thing about running a newsletter?

For me, a big part of the fun is being able to strive towards booking guests that I've looked up to my entire life. And we've already featured a bunch of people that have been super influential to me.. So that's been really gratifying.

What have you learned about people by reading and editing thousands of the recommendations?

That everybody is so different. We feature people from certain scenes within downtown New York and may expect a degree of homogeneity but each guest will have their own completely unique taste. I think we've had maybe close to 3,500 recommendations on the newsletter, and it's very, very rare that we have a repeat recommendation. You'd expect there to be a lot more. And it's not because the people are reading every one of them and making sure they're not duplicating them. People are genuinely so different from one another.

What do you think of the term creator economy?

It feels like a buzzword. I'm not sure it means anything. I'm not even sure when this term started. I guess probably around TikTok and YouTube and things like that. In interviews I've been called a creator. I don't really like that term.

What is your best advice for someone wanting to start a newsletter?

I think the most important thing is sticking to it. Making sure that you have a strong idea out the gate and then just be consistent and patient. It took us a long time to reach our first 100 subscribers and even longer to hit our first 500 subscribers. We've just hit 40,000. It can happen. You need to have a vehicle for growth. It needs to be clear why people should give a shit about your newsletter. You have to have either a strong idea or you have to have a good way to promote it.

Do you identify as an entrepreneur?

I'd say so, yeah. I find the term entrepreneur almost equally as cringe as the term creator. But I guess I've always been someone who wants to start things and who really thinks deeply about what people are building.

How does the Internet influence your sense of identity?

I think to some degree, everybody on social media is performing in one way or another. And I think that becomes even more exaggerated when you start to build any kind of following and try to maintain a certain persona. It's a strange thing of the Internet age, it blurs your sense of self a bit.

Who inspires you?

People who are self-made, people who are doing something different, people who are creating their own lane.

What are you most proud of?

I'm very proud of where the newsletter's gone. When we started it back in 2020, I didn't have an Internet following or any industry connections. I had like 200 followers on Instagram, and I really started it for my friends. So I'm really proud that we built it without any kind of vehicle behind it beyond just pure willpower.

I don't know who needs to hear this but

**the free internet
is over**

Money

How do I sustain my practice?

It might still feel weird charging money for the things you make.

But the reality is: today's internet is already financialized.

Every day, it becomes more common for the average person to become a paid subscriber on Substack or Patreon, tip someone on Twitch or Onlyfans or pay for a template, tune or other digital download.

And not only creators, but the audience too is waking up to the fact of its own financial value.

“Audience commodity” is a term used to describe an audience that knows it is a commodity. Take the world's most popular YouTuber, MrBeast; his audience knows that the more it watches his videos, the more money he makes, and the more he can spend on making his next video even more spectacular.

Why do we mention all this?

Mostly to say that you would be acting against the logic of the Network if you make stuff for free online.



Eileen Isagon Skyers

Eileen Isagon Skyers is a NYC-based writer, curator and artist with a decade of experience working in media art and emerging technology. She recently co-founded an artist led fund called Gemma, which aims to perpetuate creativity onchain.

“We should look towards systems that can more equitably distribute value to the people who actually create it, instead of to the corporations that currently own it, monetize it and profit from it.”

What happened to Web3?

In many ways **Web3** is still happening. I believe there are some forces that, when unleashed, become continuous and perpetual cycles that can't be stopped. The current cycle we find ourselves in, which is often dubbed Web3, is one small part of a larger trajectory of the Internet and the expansion of human communication and connection. I think that this trajectory will continue, because there are enough people—artists, engineers and thinkers—dedicating time to this space.

Web3 is a term used for a new iteration of the World Wide Web based on decentralization, blockchain technologies, and token-based economics.

More specifically, Web3 has become the latest buzzword that has arisen in tandem with social and financial meaning becoming attached to different kinds of Internet architectures. It is being viewed as the third generation of the Internet, and, at its outset, really represented this philosophy of reimagining how features of decentralized technology, including digital assets, automation, transparency, can reshape how we interact with content online. And because of that, it was often lauded as revolutionary, more progressive, and more equitable than its predecessors.

Unfortunately, from what we've seen, that's been far from the truth. Particularly when observing any kinds of statistics around female and minority representation in **onchain** activity, for instance. I think that Web3 has started to foster a darkly modern paradox of our splintered existence online. What started as this promise of egalitarianism, of ownership and control, wherein you truly own your digital identity and assets, has only felt like an increasingly splintered existence across Discords, forums, feeds, wallets and blockchains.

Onchain refers to data that is stored or processes that take place within blockchain systems.

How could the current Internet architecture be improved?

The current Internet doesn't necessarily place humans at its center. Changing that could be an improvement, not only with regards to the development of artificial intelligence technologies and how they are being integrated, but also with respect to the blockchain enabled applications and communities, which often rely on the idea that our organizational and cultural values can be automated and executed by code. A lot of the thinking [around blockchain] puts automation at its center, and pushes human interaction to the periphery. If we think about the Internet as an architecture in which the digital footprint of these monolithic corporations, like tech giants, have taken up so much space; with Web3, it feels like we are moving into a space where there are new monoliths, new tech giants, and again, no room for distribution and no room for humans to create, connect, learn and flourish.

What needs to change?

I think we should look towards systems that can more equitably distribute value to the people who actually create it, instead of to the corporations that currently monetize and profit from it. That's what a lot of Web3 companies and organizations actually purport to do but I don't know how successfully. I am reminded of how artists often work across different kinds of media to shift from the direction of pessimism and despair, without launching directly into techno-utopian thinking. They invite us to interrogate these systems and reveal the hierarchies an imbalances often encoded within them.

Claire Silver is an artist working collaboratively with AI to produce digital and physical artworks.

Stephanie Dinkins is a transmedia artist who creates experiences that spark dialog about race, gender, aging, and our future histories.

Can you give some examples of artists or projects that are doing interesting stuff with the environment currently at hand?

Claire Silver has been working very intimately with AI, calling herself a “collaborative AI artist.” She feeds learning language models, or LLMs, with the works that she is painting and creating within one system, translating them into another machine's interpretation; she is effectively teaching the AI new languages in itself. **Stephanie Dinkins** is an artist whose work I've followed since she began her project Conversations with Bina48 (2014—), an ongoing dialogue she has with a humanoid Black female robot. **Holly Herndon** has also done a lot of interesting work with AI. She created a “digital twin” of her voice that she calls ‘Holly+’ which is an AI-powered instrument that lets people sing through her distinctive vocals. And there was a recent onchain project released by **Mitchell Chan** called ‘Boys of Summer,’ which uses baseball cards as a metaphor for understanding our assumptions of statistics in an increasingly data-filled existence. In it, you have to adopt a baseball player. You're given various life choices or traits, like student loans, mortgages, health care, dating, as well as pro-league pursuits. As you play the game, you realize that these choices have different kinds of effects on whether you win or lose at the game of life. It criticizes the NFT space in a way, because of its speculative nature and data-obsession, but it also points to how we are all sanctioned and surveyed by numbers outside of that space.

Holly Herndon is a composer, musician and artist critically exploring the relationship between humans and machines.

Mitchell Chan is an artist, founder of Toronto based collective 'Studio F Minus' and a pioneer in the NFT space.

When it comes to the monetization of creative work online, we see that artists and creators are increasingly looking for revenues to sustain themselves online. In the current environment, we also see that platforms have a lot of control, they take a lot of ownership and a large part of the shares. How might that change in the future?

I think the spectacle around NFTs as a form of record keeping suggests that the Internet has reached new heights of hyper-financialization that we couldn't have anticipated. It's part of a larger trajectory that we've seen, wherein more and more of our actions online have become direct economic transactions. As a solution for artists, we have seen that NFTs are reaching a bit of an impasse. The early hype cycle, in late 2020 and 2021, seemed to represent something entirely new in terms of possibility, engagement, and history-making. People had a kind of romance about it, and then an awakening, followed by fatigue. But as a method of record keeping, NFTs have not had a lot of time to mature. Most people don't trust them yet, necessarily, as a primitive for the ownership of digital objects. Their manufactured scarcity doesn't implicitly make them valuable. Artists are increasingly met with a paradox of choice, in terms of how they are going to build a career and how to sustain themselves through their artwork. Each day, new platforms and ecosystems arise that vie for artists' attention in order to scale their own business models and incentives. Those problems aren't new. The development of this technology is complex, and it has revealed a lot about human behavior. But the question of what it means to reinvent and engage with digital material and ownership is not new. We have always been asking ourselves how to make information both free and valuable.

What do you think of the term creator economy?

I'm exhausted by it. In the beginning, it felt like it was perhaps the most apt way to describe the blockchain and its interconnection to creative people who are interested in alternative financial systems. By now, I think we've all felt a lot of the disparities of the creator economy, in terms of how art is valued, or how royalties are reintroduced and repackaged in different ways. Then there are platform fees, which have slowly become a race to the bottom. Collectively, we're all engaging with questions of the machine, creation, and futuring. The phrase "creator economy" really points to this dichotomy between the "art world" and the "tech world," and by now it's bound itself to so many different fields, interfaces, and dialogues that it has only flattened over time.

How do you think AI will change the way people are creating art?

The worry that many people have with regard to AI is that we risk losing that which makes us most human; our creativity. But, to borrow from researcher and writer **K Allado-McDowell**, AI is in fact giving us a new viewfinder through which we can see the world and ourselves. We're the first human beings to ever experience that, which is kind of fascinating. In an ideal world, we will learn to collaborate more effectively with AI, so that we're enhancing our creativity and extending ourselves, rather than relying on it as a crutch. There is no question that AI will change the way we create because it's already changing the way we perceive. I'll often encounter an image and wonder what the prompt was used to create it. So how we conceive of the image is becoming very, very different already.

K Allado-McDowell is a writer, speaker and musician and, together with GPT-3 the author of two books.

How do you see AI and blockchain technologies intersecting in the future?

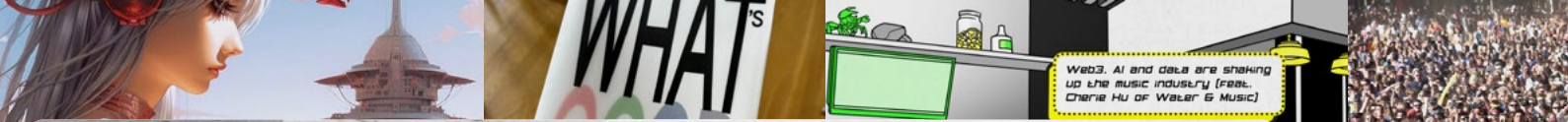
There's a line of thought that connects them in terms of proof. The more AI generated images there are, the more issues we have with deepfakes, for example. And there's this idea that we can use the blockchain to obtain cryptographic proof that something was created or signed off by a specific author at a specific time. Because of its ability to link back to your digital identity, many people believe that blockchain will only become more relevant and relied upon because of AI's increasing prevalence.

How does the Internet shape our sense of identity?

We spend so much of our time online now that there's much less of a distinction between our online and "offline identities." I think the performative nature of how we reproduce, or project, our identities online also reaffirms who we are outside of the Internet. It allows you to consider and re-establish boundaries, project your subjectivity, and ultimately confront different parts of yourself.

Do you think we have multiple identities that we perform online and offline?

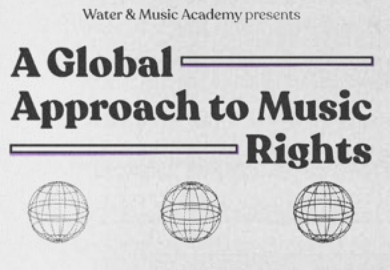
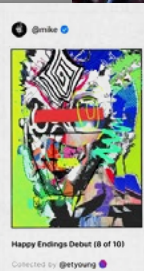
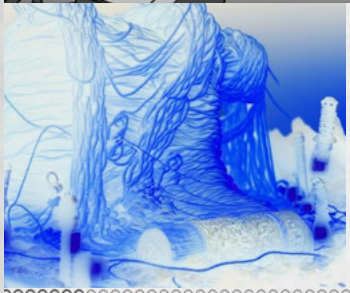
One of the unspoken expectations of us as citizens and participants of an online community is that we must perform: we have to express ourselves, to ritualize our habits as we represent who we are on the Internet. Even by having a finsta, or second Instagram profile, we are purposefully choosing how we take up space online, performing differently for one audience versus another. Whether through avatars, personas, or PFPs, whether we share or refrain from sharing, argue, retort, comment, "like," or code switch between platforms, there are so many multiplicities of self that we engage and enact while online. We can operate in totally different ways via these online identities, or extensions of selfhood.



Web3. AI and data are shaking up the music industry (Feat. Cherie Hu of Water & Music)

Water and Music

Cherie Hu is a NYC-based researcher and founder of Water & Music – a research and intelligence network for the new music business.



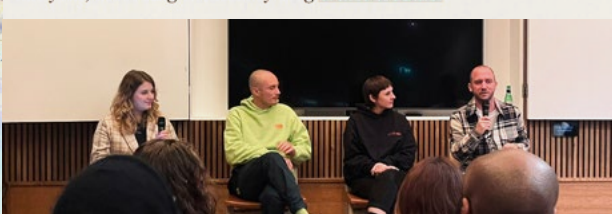
“In today’s media world, the more specific and niche your perspective is, the better – as long as you’re consistent with it.”

- Actionable analysis
- Private community
- Insider interviews



\$60/quarter

But so far, most participants in music NFTs are crypto enthusiasts rather than ordinary fans, and the market is tiny — taking in just \$83mn in primary sales last year, according to industry blog [Water & Music](#).



What is Water & Music?

Water and Music is a research network for the new music business. We produce a combination of research, analysis, education and events focused on innovation in the music industry.

How did you get started?

I started it as a free newsletter while I was still freelancing as a journalist, writing for publications like *Billboard* and *Forbes*. Over time the community around the newsletter grew, and in 2019 I decided to take a leap and launch a paid membership around it.

Where is it today?

It's going pretty well. The last two years have been a crazy sprint and now **Water & Music** is definitely its own brand and has taken on a life of its own – unlike four years ago, when it was very much attached to me, my name and my work. In the last two years we've experimented with just about every format under the sun. We've tried online courses, did large collaborative research sprints, a conference and a ton of virtual events too. Now we're figuring out what's actually working and what is sustainable. We've honed in on a combination of virtual educational events, as well as several local events around the world. With that we're really trying to strengthen our community both online and offline.

What does your audience want?

They want money, they want data and they want to sound smart.

Do you feel pressure to create content to please your audience?

As a b2b business with a consistent membership, there is an obligation to create valuable stuff for the people who are paying. But these models are tough, especially with current market conditions, because if people don't like your content, they'll unsubscribe. That said, I have intentionally tried to craft the business model around **Water & Music** in a way that I don't feel pressured to churn out content on a weekly basis.

How do you make money with Water & Music?

Right now it's 70% to 80% membership supported and the rest is split between IRL event ticket sales, our online courses, occasional sponsorships for newsletters and consulting projects.

Members choose between the quarterly membership at \$60/quarter or the annual membership of \$200/year.

How many paying members do you need in order to break even?

I would say **1,000 paying members** would be the number at our current price.

Does charging money for something change the thing itself?

Absolutely, and that can be in a good or a bad way. Let's imagine if Nicki Minaj were to open her Twitter DMs to everyone. If she were to do this without any cost, there would likely be an influx of spam, bots, and probably even attempts to hack into her account. But, if she were to say, 'Alright, my DMs are open, but there's a \$5 fee,' I think even that barrier would significantly improve the experience. The crowd would heavily self-select for those who genuinely want to connect with her. Charging for something can create a necessary barrier, especially when you want a more focused community experience. And charging for media is making a statement about how much it's worth, for better or worse. It's a tricky conversation, especially when it comes to newspapers. What happens when the best reporting is behind a paywall and not accessible for everyone? But the reality is that the reporting can't just happen for free. So yes, money absolutely changes things.

Do you think that the free internet is an illusion?

Right now, absolutely. Today, even much of open source technology is bankrolled by big tech companies. Amazon has been a major sponsor of 100% open source technology. A lot of the big tech companies hire people to maintain open source projects and these people are salaried by the company. While that maintenance benefits a wider public, it's generally the wealthy that have the means to experiment with weird or new tech that may or may not impact society as a whole in the future. Web3 is a perfect example. A large proportion of the participants, especially those who bought music NFTs are definitely wealthier individuals. To say the Internet is free in terms of cost is a complete illusion; to say that it's free in terms of openness of information is also an illusion – because how much of that is actually true in practice?

How does Water & Music allow you to express yourself creatively?

It's a good question because I actually haven't written any articles through **Water & Music** myself in a very long time. My day-to-day consists of a lot of editing and guiding other people in their research. I do think editing is a creative process; trying to shape a narrative or sequence of ideas that will get people to understand the world in a certain way. There's a lot of organizational creativity involved, like launching a token and trying to figure out how collaborative research would work. It's hitting a lot of the same creative, intellectual parts of the brain.

What do you think of the term creator economy?

I'm trying to do a better job of avoiding the word creator in everyday conversation. It's vague; it bundles together so many different industries and business models and motivations in one word.

If there was one thing you could change about today's media environment, what would it be?

Two things: fewer ads on sites, those have to go, like no one likes that experience. And more transparency around the role of AI, even though I imagine that would be tricky. I've seen many articles that are clearly created using AI but are not labeled as such and that's dangerous.

What is your best advice for a writer who wants to start their own company?

Be consistent. Stay true to your own voice. Strong opinions will really benefit you. Know what you're getting yourself into with the state of the media industry. And don't be afraid to experiment beyond just newsletter distribution as the main model because I think that will be increasingly necessary.

Who inspires you?

Anyone who is able to clearly articulate their specific philosophy or worldview and create something impactful around it.

What are you most proud?

I'm so proud of connecting people who otherwise would not have met.

Elijah

Elijah is a London-based DJ, artist manager, UK grime pioneer and creator of Make the Ting – also known as the 'Yellow Squares' through which Elijah shares his thoughts on the music industry, social media and artistic creation.

© Ejatu Shaw

DOCUMENT IT TAKES
A VILLAGE
TO RAISE
AN ARTIST



IS IT
AN IDEA
WITHOUT
A
TIMELINE?

ELIJAH & J
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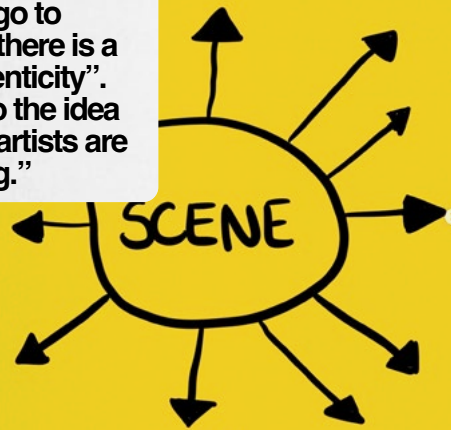
Why are so many shows
being cancelled?

6 Oct 2022

Pla

"As soon as you go to
share something there is a
sacrifice of "authenticity".
Don't subscribe to the idea
that your favorite artists are
not compromising."

- 3 FINAN
- FINAN
- 4 EMBRE
- 2 STEERING A HEALTHY
RELATIONSHIP WITH SOCIALS
- 5 PEACE WITH THIS BEING AN
UNCERTAIN PATH TO TAKE



"There are constant compromises.
But they still get to an end that is
enjoyable for us and them. That's
the win. It's not not compromising."

SOCIAL



YOU CREATE
AN AGENT
A STRATEGY
YOUR VISIO
CAMPAIGN

SELFIE FOR THE
ALGORITHM



CLOSE
THE
APP

MAKE
THE
TING

What is Make The Ting?

It's just putting out ideas about making a thing in the most low friction way possible. That's it.

How did you come up with the idea for it?

It's the sum of a year of sharing ideas on Instagram about how to create work. There's a point at which no podcast, no PDF, no article can help you and I just said to someone: you have to close that app and make the thing. We're always trying to think of solutions without making work at the same time. So this is about making these ideas at the same time as I'm sharing my thoughts around the infrastructure.

How are you using social media differently than before?

I try to share ideas that I think are useful. I use social media as a canvas. I think art lives on the apps in the same kind of way that it lives everywhere else.

Can you create art without sharing it?

That is the core of being an artist. Artists could create for their whole life and not share anything. Content creators create to share. But there is an overlap between artists and creators; if you, as an artist, want people to buy your work, or you want to share your book or whatever it is, then you need the content layer.

Do artists feel compelled to become content creators because they think it's the only way they find an audience and sell their work?

Yeah people can push back but what is the alternative? The alternative is to create art that not many people will hear or see. I respect people who accept that. But to the people complaining about the unfairness of having to create content: make it fun for yourself. And then it'll probably be enjoyable for other people to consume too.

So your suggestion is that actually artists can become content creators without sacrificing their authenticity?

No. As soon as you share something, there is a sacrifice of "authenticity". Once you decide you want to try and build a career or make money out of your art, then there's already a compromise. An artistic career is a career like any other: a career of compromises. But in the end, if it's still enjoyable for you and your audience, then that's a win.

For you as a content creator is it more about your ideas and less about yourself?

Yeah, I kind of detach my identity from it; my avatar is just a smiley face. If the ideas are good, they could have been anyone's. People can remix them in the way that they see fit and if you don't find them useful then move on. For me, social media is not a space of perfect ideas or finished work.

What is an audience?

An artist's audience is the people who tuned into their latest piece of work.

What does your audience want?

My audience wants to make a living from making art without having to promote it, whilst living at a high standard in one of the most expensive cities in the world. How easy is it to succeed at that? Impossible. Less than 1% will make money at some point. A portion of the 1% will make money over a period of five years, maybe ten years. Everyone else could either make money for a lifetime or make projects that people care about for a lifetime. Let's take Beyoncé releasing an album that people cared about last year and also having had music out in 1998. It's a complete anomaly. She is the top of the 1%.

Would you like to make any money off social media directly?

At the moment, I'm not creating anything that warrants money out of the platform directly. It's doing a good enough job of distributing my point of view.

What do you think of the term creator economy?

I think it's good for people who might not have viewed it as an economy before. The ecosystem that I think of is: making small amounts of money across maybe three, four, five, six or seven platforms, which does actually create a living. You might not be getting four million streams a month to pay your bills but you might get a million streams a year if you're lucky. And that would be like \$4,000; and then you make \$4,000 on shows; and make \$4,000 doing some collaborations and then do something else to make another \$4,000. You'd still be at minimum wage here, but you wouldn't be as platform-dependent as someone only gets streams on Spotify. And you can dial up one part of it when you want to.

What's the best thing that happened to you since starting Make the Ting?

Rebuilding my confidence.

How has Make the Ting changed your relationship to the Internet and social media?

It's now very clear why I'm there. I don't have a personal life on the internet. What I'm posting is very precise and I think a lot of positive interactions come from that because I'm not filling up anyone's timeline with my opinions on other topics.

How has Make the Ting changed your relationship to the music industry?

People will tell me they've been working on their album for two years and my question usually is: Does this need to take as long as it takes? I'm now at the other extreme; I give myself a week and whatever I can make in a week then that's what you get. An album or a project doesn't need to be the best possible thing you can make at that time, it can just capture an idea in that moment. The world changes so fast that you miss a lot of opportunities if you're sitting down tinkering over a fucking hi-hat for two years.

Do you feel optimistic about the Internet?

I'm generally optimistic. I have a lot of interests and I feel like all this stuff is converging so it feels like there's kind of infinite possibilities here. Some people think that because I've been doing this project for two years, it must be coming to the end, when actually this might be the beginning.

Who inspires you?

Everyone who's making stuff. I'm learning from people that are experimenting and people that are being vulnerable and putting themselves out there. Particularly people with less resources who really need things to work in order for them to pay their bills. That will continue to inspire me.

I don't know who needs to hear this but

**how can
you be yourself**

**in this
economy?**

Creativity

How do I stay true to my vision?

It's easy to create for the Network instead of for yourself.

The immediacy of the reward, in the form of attention, fame or money, can be exhilarating.

It makes you want more of it.

But the problem with the Network is that it is, for the most part, an economy.

And an economy turns everything into a transaction.

It doesn't care about the creative act.

It just wants more stuff to sell.

Staying sane requires detachment and reflection.

Take a moment to breathe.

Reconsider why you're here and how you want to participate.

Then come back.

We need you to shape this world we're in.

Because to keep making work that we're proud of, we also need to create the conditions in which it can flourish.





The cover and back cover images in this publication are AI renderings inspired by Hieronymus Bosch's central panel of "The Garden of Earthly Delights" painted between 1490 and 1510.

AI's used in this publication:

Midjourney

ChatGPT

Good Tape

Networked Reality

**Other publications
in this series:
Networked Counterculture
(2023)**

**A zine by
WeTransfer & co—matter
Design by Paloma Moniz**

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WeTransfer