**MVP – don’t get too ambitious too quickly**

A critical part of the design would be that as a contributor, you can get in on the action in a clear way that allows you to make money alongside the artist.

If it does get to that, there are clear advantages in getting advertising revenues through music stores selling instruments and equipment. There might also be an opportunity for events companies looking to recruit and move up the artist’s DMs.

The Spotify URI allows you to go directly to the song or artist in the app when sharing something, instead of going to the webpage first via HTTP.

How do we legitimize the professional space? Remove middlemen. But also how do we find a shared basis for people that care about seeing their favourite entertainers succeed.

Why should artists be forever indebted to the companies that helped start them?

Should user/listeners be able to self-promote an artist and earn a share in the stock? Create an affiliate link type of thing?

The costing exercise should not be underestimated. The database hosting itself is a massive effort. If you want to save heaps of user data, you need sufficient space to keep it. This is all before the costs related to website hosting, hiring people, office building, lawyers, accountants, and other red tape.

The platform should be intriguing enough to the artist as it is to the user and investors. Importantly form a pure product perspective but also from a UX perspective. Ideally, the idea should tap into a why or what that does not yet exist. We are not trying to improve on steaming sites or on Patreon, we are giving people the opportunity to interact with their favourite artists in a way they have never before. Artists no longer have to be distracted by red tape but they get a chance to get right up to their fans. The subscription service works to keep people that want to invest. Artists get to enjoy immediate benefit from their interactions. If artists need to make loans and improve their business, they get a more credible means to display the value of what they are doing.

If you go by Steve Job’s philosophy, the customer should always be three clicks away from a song and three clicks away from making an investment.

Questions?

1. Is this simply SoundCloud combined with crowdfunding?
2. How much sound theory do I need to understand? (rendering, sample rates, etc.,)