

# E K H O

## THE MUSIC ECONOMY PLATFORM

*Fans pay for belonging, not streams.  
Ekho returns that value to the artists.*

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## THE MUSIC MANIFESTO

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A whitepaper on music, devotion,  
and the economy artists deserve.

**JUNE 2026**

ekho.music

The lights drop. Ten thousand people who arrived as strangers go quiet — then sing the same words back, in the same breath. For a few minutes, **nobody in the room is alone.**

That feeling is the oldest technology humans have — and it’s still why a fan will cross a country and spend a month’s rent just to be in the room. **The artists who create it are the ones the system pays last, and the least.**

## Executive Summary

**The music industry has spent fifteen years optimizing the wrong number.** In 2024 it generated **\$36.2 billion** in recorded revenue.<sup>1</sup> Roughly **12%** of it reached the artists who made the music.<sup>2</sup> The median musician earned about **\$1,450** from their craft that year.<sup>3</sup> Spotify pays **\$0.003-\$0.005 per stream**; a million monthly streams — a number most artists will never see — is worth about **\$3,000.**<sup>4</sup>

Meanwhile, the live moments fans treasure most are auctioned to whoever has the deepest pockets. At the 2026 NBA Finals, the average Game 3 ticket cleared **\$7,000.**<sup>5</sup> For the FIFA World Cup final, top seats climbed from **\$6,730 to \$10,990** before resale touched **\$2 million.**<sup>6</sup> And on April 15, 2026, a federal jury found Live Nation and Ticketmaster liable for **illegally monopolizing the live-events business.**<sup>7</sup>

This is not a market failure. It is an **infrastructure failure** — and the cure is not more scale. It is the opposite.

### One thousand true fans are worth more than one million passive streams.

A thousand fans paying \$5 a month earns an artist **\$3,750 every month** — more than a million monthly Spotify listeners — from people the artist can actually **name, reach, and grow.**<sup>8</sup> The future of an artist’s survival isn’t chasing millions of faceless streams. It’s **finding the real fans and going deep with them.**

Ekho is the music economy platform that turns **devotion into revenue.** It does three things no other platform does together:

- **Identity** — Ekho shows an artist exactly **who their real fans are**, fusing first-party devotion data with industry-grade intelligence from **Chartmetric.**

<sup>1</sup>IFPI Global Music Report 2025; MIDiA Research, “Recorded Music Market Shares 2024,” March 2025. Global recorded-music revenue of \$36.2B. [ifpi.org](https://www.ifpi.org)

<sup>2</sup>Citigroup research (historical reference), cited in Fader, Two Story Media, and Music Business Worldwide: roughly 12% of total industry revenue reaches artists. [musicbusinessworldwide.com](https://www.musicbusinessworldwide.com)

<sup>3</sup>Two Story Media, Musician Income Report, February 2025. Median reported musician income of ~\$1,450 from music in 2024. [twostorymedia.com](https://www.twostorymedia.com)

<sup>4</sup>Artist.tools, Spotify Royalties Calculator, 2026: approximately \$3,000-\$5,000 per 1,000,000 streams, depending on region and distributor fees. [artist.tools](https://www.artist.tools)

<sup>5</sup>ABC News, “Where does the money spent on high-priced NBA Finals tickets go?” June 2026: Game 3 (MSG) cheapest ticket ~\$4,000; average topped \$7,000. [abcnews.go.com](https://www.abcnews.go.com)

<sup>6</sup>NPR, May 28, 2026; Fortune, June 2, 2026. 2026 FIFA World Cup final (MetLife): top-category tickets rose from \$6,730 to \$10,990; resale listings reached ~\$2M. [npr.org](https://www.npr.org)

<sup>7</sup>United States, et al. v. Live Nation Entertainment, Inc. and Ticketmaster Entertainment, LLC — federal jury verdict, S.D.N.Y., April 15, 2026, finding illegal monopolization of the live-events industry. [justice.gov](https://www.justice.gov)

<sup>8</sup>Ekho model. 1,000 fans × \$5/mo = \$5,000/mo gross; at Ekho’s 75% artist share, \$3,750/mo to the artist — vs. ~\$3,000/mo for 1,000,000 monthly streams at ~\$0.003 (notes 4, 11). \$5/mo benchmark per notes 27-28. [ekho.music](https://www.ekho.music)

- **Intimacy** — the **Ekho Chamber**: intimate, living-room sessions, earned by devotion, where artists tell the stories behind the music, play the unreleased, and talk *with* their fans.
- **Income** — the **Ekho Vault**: where the recordings, demos, and behind-the-scenes work artists currently give away for free become a sustainable living income.

Built on decentralized AI and battle-tested cloud infrastructure, Ekho pays artists **75% across every channel** and settles **instantly**.

<b>\$36.2B</b> global music revenue, 2024	<b>~12%</b> historical share to artists	<b>\$4.5B</b> superfan opportunity (Goldman Sachs)
<b>2%</b> of fans drive 50%+ of revenue	<b>1,000 &gt; 1,000,000</b> true fans beat monthly streams	<b>75%</b> revenue share back to artists

## 1. The Inversion

For most of the streaming era, the whole industry chased one metric: **scale**. More streams, more listeners, more reach — and it handed the bill to the people making the music. The top 800 artists capture **20% of all Spotify royalties**<sup>9</sup>; meanwhile, **more than 97.7% of artists earn less than \$1,000 a year** from streaming, and **99.9% earn less than \$100,000**.<sup>10</sup>

The mistake was treating the **stream** as the unit of value. It never was. The real unit — the only one that has ever paid a musician a living — is the **relationship**. A handful of devoted fans an artist actually knows beats millions of anonymous ones they never will. Run the math and it stops being sentimental and starts being strategy:

<b>THE OLD GAME</b> <b>1,000,000</b> monthly Spotify streams ≈ <b>\$3,000 / month</b> — from a million people the artist will never meet.	<b>THE NEW GAME</b> <b>1,000</b> true fans at \$5 / month = <b>\$3,750 / month to the artist</b> — from a thousand people they can name, reach, and grow.
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Same artist. **A thousand times fewer people. More money** — and a community instead of a number. Every page that follows is built on this one inversion: **devotion, not volume, is the economics of music's future**.

## 2. The Broken Economy

### 2.1 Streaming: pennies for art

<sup>9</sup>Spotify Loud & Clear, March 2025. \$10B paid to rights holders in 2024; the top 800 artists capture 20% of all royalties. [loudandclear.byspotify.com](https://loudandclear.byspotify.com)

<sup>10</sup>Two Story Media, February 2025; Spotify Loud & Clear 2024–2025. ~2.3% of artists earn >\$1K/yr (so 97.7% earn less); ~0.6% >\$10K/yr; ~0.1% >\$100K/yr (so 99.9% earn less). [twostorymedia.com](https://twostorymedia.com)

Spotify paid **\$10 billion** to rights holders in 2024, yet per-stream payouts are still **\$0.003-\$0.005**.<sup>11</sup> An artist needs roughly **250,000 streams to earn \$1,000**.<sup>12</sup> The long tail isn't a market — it's a subsistence trap, with the median musician pulling about **\$1,450 a year** from music. You cannot build a life on that.

## 2.2 Live music: where fans pay most and artists get least

By 2022, live performance was **95% of many artists' income**.<sup>13</sup> Yet the live economy is built for extraction. The National Independent Talent Organization broke down a \$100 ticket: after ~28% in fees and production costs, an artist's take-home can be as little as **\$8**.<sup>14</sup> Only **57% of indie artists reported profitable tours in 2023**.<sup>15</sup>

Worse, the most meaningful experiences are handed out on the shallowest signal there is — **price**. The 2026 NBA Finals priced the average Game 3 seat above **\$7,000**, with courtside near **\$43,000** — a get-in cost higher than a month's Manhattan rent.<sup>16</sup> The 2026 FIFA World Cup rolled out dynamic pricing for the first time, and the New York and New Jersey attorneys general opened an investigation into what they called **“a gauntlet of confusion, fake scarcity, and impossibly high prices.”**<sup>17</sup>

Economist Victor Matheson warned of stadiums **“full of rich people on their phones taking selfies for their influencer accounts”** instead of real fans.<sup>18</sup> And that's the deepest problem with price-based allocation: **the wrong people in the room change the room.**

This isn't only a sports story — it's the concert story too. The seats closest to the artist go to whoever pays most, not who cares most, and the front row fills with people *filming* instead of *feeling*. Some artists refuse to play along. Billy Joel **stopped selling his front rows two decades ago**, sending his road crew to pull real fans from the cheap seats down to the front — because a front row of bored ticket-flippers, he realized, **drains the energy out of the whole building**.<sup>19</sup> He understood instinctively what the data now proves: the crowd is part of the instrument.

## 2.3 The scalping economy

<sup>11</sup>Per-stream payouts of \$0.003-\$0.005 confirmed across Ditto Music, TuneCore, Revisions Music, and SoundCamps for 2024-2025. [tunecore.com](https://tunecore.com)

<sup>12</sup>Artist.tools, Spotify Royalties Calculator, 2026. ~250,000 streams to earn \$1,000. [artist.tools](https://artist.tools)

<sup>13</sup>GovFacts analysis, December 2025. Live performance accounted for 95% of many artists' income by 2022.

<sup>14</sup>National Independent Talent Organization (NITO) \$100-ticket breakdown; Hypebot, December 2024; Prism.fm. Artist net as low as \$8; ticketing fees averaging 28% of face value. [hypebot.com](https://hypebot.com)

<sup>15</sup>GovFacts, December 2025, citing 2023 survey data. 57% of indie artists reported profitable tours in 2023.

<sup>16</sup>ABC News / Good Morning America, June 2026; Front Office Sports; Basketball Network (citing Forbes). Game 3 courtside listings to ~\$43K; get-in prices exceeded Super Bowl LX and the average monthly Manhattan studio rent. [frontofficesports.com](https://frontofficesports.com)

<sup>17</sup>NPR, May 28, 2026; Fortune, June 2, 2026. First-ever World Cup dynamic pricing; NY and NJ attorneys general (Letitia James, Jennifer Davenport) opened an investigation, citing “a gauntlet of confusion, fake scarcity, and impossibly high prices.” [npr.org](https://npr.org)

<sup>18</sup>Victor Matheson, College of the Holy Cross, quoted in Fortune, June 2, 2026. [fortune.com](https://fortune.com)

<sup>19</sup>Billy Joel, The Late Show with Stephen Colbert, May 2026; long-standing policy described in Joel's 2014 Billboard interview and corroborated by Snopes (2025). Joel withholds front-row seats from sale and has his road crew move devoted fans from the back to the front, rather than let scalped seats fill with disengaged buyers. [tiktok.com](https://tiktok.com)

The secondary market was worth **\$3.4 billion** in 2024.<sup>20</sup> One widely reported \$600 Taylor Swift ticket changed hands five times across StubHub, landing at \$1,700; StubHub pocketed ~\$780 in fees — and the artist saw **none** of the \$1,100 markup.<sup>21</sup> Concentration pours fuel on it: Ticketmaster controls **~86% of ticketing at major venues**,<sup>22</sup> the very position a federal jury just ruled illegal.

## 2.4 The independent-artist paradox

Independent music is **46.7% of the global market — \$14.3 billion** — and independents generated over **\$5 billion on Spotify alone** in 2024.<sup>23</sup> The sector is thriving. The musicians are not. The growth flows to platforms, aggregators, and intermediaries — not the people creating the work. **That gap is exactly what Ekho is built to close.**

## 3. The Invisible Superfan

Every distortion above traces back to one structural flaw: the industry has **no memory of who actually shows up**. It can't answer the simplest question — *who are the real fans?* Not the richest, not the fastest bot. The most aligned: the fan who listens on repeat, shares on purpose, supports directly, and keeps showing up. That data exists — but it's scattered across Spotify, Ticketmaster, Patreon, Discord, and Instagram, owned by the platforms, not the artist.

Every artist knows the feeling. Somewhere out there are the people who know every word, who drove three hours to a half-empty room, who press your songs on everyone they meet — and you *cannot name a single one of them*. They are the difference between **quitting music and keeping the day job** — and today the entire industry renders them **invisible**.

- Goldman Sachs pegs the superfan opportunity at **\$4.5 billion**.<sup>24</sup>
- The top **2% of an artist's listeners drive ~18% of streams and over half of merch sales**.<sup>25</sup>
- Superfans spend **~\$113/month on live music** — 66% more than the average listener.<sup>26</sup>

*"I might have 2,500 real fans — but I don't know who they are."*

— Ken Martin, Philadelphia-based singer-songwriter

<sup>20</sup>Michigan Journal of Economics, January 2025. Global secondary ticket market of \$3.4B in 2024.

<sup>21</sup>Digital Music News, September 2025. A \$600 Taylor Swift ticket resold five times on StubHub, ultimately \$1,700; StubHub collected ~\$780 in fees; the artist captured none of the \$1,100 markup. [digitalmusicnews.com](https://digitalmusicnews.com)

<sup>22</sup>Trial testimony in United States, et al. v. Live Nation, April 2026 (AP, NPR, CNN): Ticketmaster holds ~86% of ticketing at major concert venues and ~73% of the overall ticketing market including sports. [npr.org](https://www.npr.org)

<sup>23</sup>Octive Music Distribution, December 2024; IJFMR, November 2025; Spotify Loud & Clear. Independent music at 46.7% of the global market (\$14.3B); independents generated >\$5B on Spotify in 2024. [loudandclear.byspotify.com](https://loudandclear.byspotify.com)

<sup>24</sup>Goldman Sachs, Music in the Air 2024 (lead analyst Lisa Yang). \$4.5B addressable superfan-monetization opportunity. [goldmansachs.com](https://goldmansachs.com)

<sup>25</sup>Spotify for Artists / Amazon Music for Artists "super listener" definitions: the top 2% of an artist's listeners drive ~18% of streams and >50% of merch purchases. [artists.spotify.com](https://artists.spotify.com)

<sup>26</sup>Luminate, Music Consumer Research, 2024. Superfans spend ~\$113/month on live music — 66% more than the average listener. [luminatedata.com](https://luminatedata.com)

Closing that gap — between what superfans already want to give and what artists actually receive — is the reason Ekho exists.

## 4. Why Fans Pay

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On paper, the economics of music make no sense. People who can stream a song for free will pay **\$600 to hear it played live** — and \$1,700 to a scalper for the privilege. They cross countries. They wait years. **That's not consumer behavior. It's devotion** — the same ancient pull behind pilgrimage and ritual: the need to be physically present where something meaningful is happening, shoulder to shoulder with people who feel it too.

A great concert is one of the last places strangers synchronize emotionally in real time and walk out changed. Fans aren't buying audio — they're buying **belonging, presence, a moment that turns into a memory**. The current industry captures all that willingness to pay and routes the lion's share **away** from the artists who create the devotion in the first place. Ekho exists to send it back.

## 5. The Ekho Solution: Identity → Intimacy → Income

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Ekho is not a replacement for Spotify. It's a new layer, built first for the **1-5% of any artist's audience who are superfans** — the people already spending \$50-\$500+ a year on the artists they love. Everyone else keeps streaming wherever they already do. Ekho is three layers that lock together:

### Identity — know who the real fans are.

First-party devotion data, fused with industry-grade intelligence from **Chartmetric and other data sources**, finally hands an independent artist the fan picture only major labels have ever had. They see their true community — and the answer to Ken Martin's question.

### Intimacy — the Ekho Chamber.

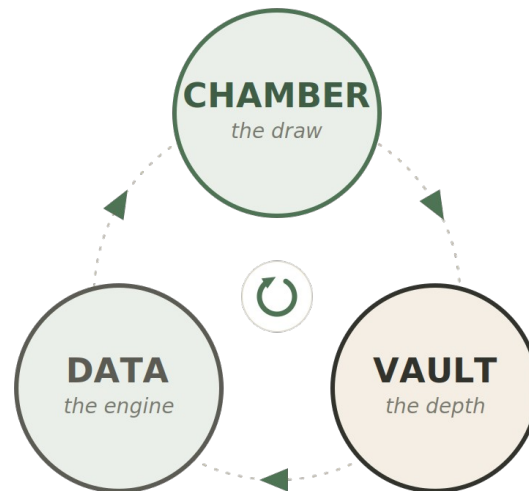
The deepest fans **earn** their way into intimate, living-room sessions where the artist actually opens up — the one experience streaming can never copy.

### Income — the Ekho Vault.

Everything those sessions and the creative process throw off becomes a durable library fans pay to go deeper into — monetizing the content artists currently hand out for free.

### The flywheel

Here's where it gets fun. The three layers don't just sit side by side — they **spin**. Each one feeds the next, and every turn makes the artist richer and the data sharper:



1. **The Chamber draws fans.** A one-of-a-kind live experience pulls in an artist’s most devoted fans.
2. **Devotion becomes data.** Every seat, chat, and replay reveals exactly who the real fans are.
3. **The Vault monetizes content.** Those fans go deeper into the artist’s unreleased and exclusive library — and pay for it.
4. **Data fills the next Chamber.** Sharper insight books the next room with the right fans. Then it all repeats — bigger.

**Spotify’s flywheel needs millions of strangers. Ekho’s needs a thousand true fans** — and it spins faster every turn.

**Design principles:** meaning over volume · participation over extraction · memory over transactions · alignment over wealth · community over audience · **the data and identity belong to the fan, not to Ekho.**

## 6. The Ekho Chamber

Picture a living room, not a stadium. The **Ekho Chamber** is an intimate session — in person and livestreamed — where an artist opens up to a small circle of their most devoted fans. They tell the stories behind the songs, play work no one has heard yet, and **talk back and forth** with the people in the room. It’s the opposite of an arena: small, personal, and impossible to fake.

- **Earned, not bought.** Most seats unlock through demonstrated devotion — a fan’s real history with the artist — with only a handful sold to the public.
- **Non-transferable.** Access is tied to fan identity, so a Chamber seat can’t be scalped. The right people are in the room, every single time.
- **A live demand signal.** Who shows up, and how deeply, tells an artist exactly where real tour demand is — before a single arena date gets booked.

Where the broken live economy stuffs the front row with people who barely know the words, the Chamber fills it with the fans who know *every* one. Billy Joel had to send his

road crew into the cheap seats to make that happen. Ekho does it automatically — and it's the most valuable thing an artist can offer.

## 7. The Ekho Vault

Most artists are sitting on a fortune and giving it away for free. Chamber recordings, behind-the-scenes storytelling, unreleased tracks, demos, live sets, the songs not yet ready for release — all of it currently leaks onto streaming and social for nothing. The **Ekho Vault** is where that work turns into a **sustainable living income**.

By dropping quality content to their deepest fans on a steady cadence, artists **cultivate, curate, and grow** the relationship — and get paid every time. The Vault turns a one-off release into an ongoing economy, and a passive listener into a paying participant. (Fans who go all-in on a track can even **keep it for good** — ownership as a badge of devotion, not a transaction.)

## 8. Credits and the 1,000-Fan Economy

Spending on Ekho runs on **credits — simply cash**, denominated in stable, dollar-pegged value and shown to each user in their own **local currency**. These are dollars you spend, **not a token to trade or speculate on** — no confusing crypto, no per-listen friction. **Discovery and listening are free**. An artist's Ekho catalog and exclusive content stream at no cost, while their mainstream catalog keeps living wherever it already does — **Spotify, Apple Music, Amazon Music, YouTube, TikTok, anywhere**.

Ekho doesn't compete on streaming; it delivers **premium content and connection that exist nowhere else**. Paid value concentrates where it belongs — Chamber tickets, the Vault, merch, live tickets, and direct support.

Take an independent artist with **1,000 engaged Ekho fans** spending an average of \$5/month across credits, the Vault, merch, and experiences. That's **\$60,000 a year** in gross platform revenue — **\$45,000 to the artist** after Ekho's 25% share. And \$5/month is conservative: Patreon reports average patron spend of **\$5-\$9**,<sup>27</sup> and Bandcamp fans have paid artists **\$1.7 billion+** directly, routinely tipping 18% above asking price.<sup>28</sup>

Against the same 1,000 fans on Spotify (~\$960/year), the difference isn't incremental — it's **transformational**. And notice what Ekho is *not* asking the world to do: it isn't betting that fans will suddenly start paying, or that the masses will change how they listen. **That spending already happens** — \$1.7B on Bandcamp, billions on Patreon, \$113 a month on live — it just leaks to everyone but the artist. Ekho gets there without millions of users; **it needs thousands of deeply engaged ones**. Artists keep **75% across every channel**, paid **instantly**.

### How Ekho compares

<sup>27</sup>Key-G Patreon Statistics 2025; Backlinko, February 2026; Influencer Marketing Hub. Average monthly patron spend \$5-\$9 across 8M+ patrons and 250,000+ creators. [backlinko.com](https://backlinko.com)

<sup>28</sup>Bandcamp About page, March 2026; Chartlex, April 2026; Music Business Worldwide, December 2025. \$1.7B+ paid directly to artists/labels; \$217M in the trailing year; fans pay ~18% above default prices; artists receive ~82% of each sale. [bandcamp.com](https://bandcamp.com)

	EKHO	Spotify	Apple	SoundCloud	Patreon	Tidal	Bandcamp
Artist revenue / listen	~\$0.015	~\$0.005	~\$0.01	~\$0.004	X	~\$0.01	X
% of every sale to artist	75%	X	X	X	~90%	~90%	~82%
Superfan rewards, referrals & tickets	✓	Partial	X	Partial	Partial	X	Partial
Instant revenue settlement	✓	X	X	X	X	X	Partial
AI + blockchain data, discovery, fans	✓	X	X	X	X	X	X
Fan music ownership	✓	X	✓	X	✓	✓	✓

Indicative figures; per-listen rates vary by region and distributor.

## 9. The Market Just Proved Us Right

In May 2026, at its Investor Day, Spotify announced **“Reserved”** — and switched it on in June. Reserved spots an artist’s most engaged listeners and **holds two concert tickets for them** ahead of the general sale, based on streams, saves, and shares.<sup>29</sup> In other words, the biggest company in music just bet a flagship feature on Ekho’s core premise: **that fandom — not wealth, not bots — should earn access, and that listening data can find the real fans.** When the incumbent validates your thesis, you’re onto something.

**But Reserved stops at the threshold. It never walks through the door:**

- **It’s wired to the monopoly.** Reserved is delivered *exclusively* through Live Nation and Ticketmaster — the very entity a federal jury found liable for illegal monopolization weeks earlier.<sup>30</sup>
- **Indie artists are shut out.** Live Nation-promoted tours only. Ekho is indie-first by design.
- **Spotify keeps the data.** The artist still doesn’t own the relationship — Spotify does, and uses it to lower its *own* subscriber churn. Reserved is a retention play wearing a fan-love costume.
- **It’s just early access to buy a seat.** No relationship, no content, no two-way connection, no resale protection. The fan buys a ticket and the bond ends at the turnstile.

**Spotify rents fans a head start. Ekho gives artists the relationship.** Same premise, taken all the way: artist-owned data, indie-first, and not a better place in line but the **room itself** (the Chamber) and an **economy** around it (the Vault).

<sup>29</sup>Spotify Newsroom, May 21, 2026 (Investor Day); TechCrunch, June 18, 2026; Live Nation Newsroom, June 2026. “Reserved by Spotify” holds two tour tickets for an artist’s most engaged Premium listeners ahead of general sale; first artist Role Model, window opening June 23, 2026; U.S.-only, ages 18+. [newsroom.spotify.com](https://newsroom.spotify.com)

<sup>30</sup>The Next Web, June 18, 2026; TechCrunch, June 18, 2026. Reserved runs on a multi-year exclusive deal with Live Nation, processed through Ticketmaster; Spotify reportedly paid tens of millions for exclusivity, outbidding Apple and Amazon (Bloomberg). [thenextweb.com](https://thenextweb.com)

## 10. Trust by Design

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Music is one of the most personal things humans share. The infrastructure that records who listens, who shows up, and who gets paid should match the seriousness of that bond. Ekho is built so that **no single company — including Ekho — can quietly rewrite the rules.** Two partners power the engine.

**OG** is the trust-and-settlement layer. Fan-identity records, access, and royalty splits are written to decentralized infrastructure, so artists get **paid the instant a fan buys** — not 60 or 90 days later — and the record of fan support **outlives the platform itself.** OG is a decentralized AI infrastructure company backed by \$40M+ with partners including Chainlink, Google Cloud, and Alibaba Cloud.<sup>31</sup> The technology stays invisible to the user; the trust guarantee does not.

**Chartmetric** is the intelligence layer — the industry-standard music-data platform tracking 9M+ artists across 25+ external sources. It gives independent artists on Ekho the same caliber of fan and market intelligence the majors pay for, fused with Ekho's first-party devotion data into a **complete picture of the real fan** that neither side could build alone.

### The Ekho Promise

This is about artists and the communities who love them — not about us. Ekho is the **enabler, never the owner** of that relationship. Artists keep **75%, paid instantly.** Artists and fans **own their data forever** — we never sell it, never rent it, never surveil it. And because the rules live on open infrastructure, **they can't be quietly changed — not by an incumbent, not by an acquirer, not even by Ekho.** We exist to build an **ecosystem that belongs to the people who make and love the music** — and that outlasts any single platform, this one included.

## 11. Go-to-Market: Independent Artists First

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Independent artists are both the audience that needs Ekho most and the **fastest, cleanest path** to build it. They usually control their own masters and publishing — so they can onboard without multi-party label negotiations and authorize free discovery on their own terms. **Independent-first isn't a limitation. It's how a new layer of the music economy gets built.**

And Ekho asks artists to leave nothing behind. Their catalog keeps living everywhere it already does — **Spotify, Apple Music, Amazon Music, YouTube, TikTok, all of it.** Ekho isn't fighting for those streams. The most coveted content and experiences — **the Chamber and the Vault — live only on Ekho.** As the platform scales toward label-signed artists, the roadmap adds backwards-compatible integration with the industry's legacy standards (ISRC, ISWC, DDEX) so royalties reconcile cleanly with the wider industry.

And this isn't only for artists who are struggling. **The bigger the artist, the more superfans they have** — and the more value sitting unclaimed today. Independent-first

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<sup>31</sup>OG Foundation / OG Labs, 2025–2026. Decentralized AI infrastructure (Aristotle Mainnet, 2025); backed by \$40M+ with 100+ launch partners including Chainlink, Google Cloud, and Alibaba Cloud. [Og.ai](https://og.ai)

is Ekho's **starting line, not its ceiling**. To solve the oldest problem any new platform faces — the empty room — Ekho rolls out **hyper-locally**, concentrating fans city by city so that even a new artist's first Chamber opens to a **real, full room** rather than an empty one. Density first, then scale.

## 12. What It Looks Like

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### A fan's journey.

She finds an artist through a track a friend sent. One song becomes her morning; another becomes her courage. She shares it, buys the merch, drives to a local show. **In the old system, all of that vanishes**. On Ekho, none of it does: her devotion is visible, it earns her a seat in the **Chamber**, and when an intimate set is announced she's offered access **at face value** — because she earned it, not because she out-bid a scalper.

### An artist's journey.

An independent artist with 5,000 Spotify listeners and a day job joins Ekho. Her catalog stays everywhere it already lives; she loads unreleased work into the **Vault** and hosts a monthly **Chamber** for her most aligned fans. She asks Ekho's AI, in plain English, who they are and where they live. Two hundred of them follow her over — and **out-earn her entire streaming audience**. She cuts her day-job hours. Then she quits. **No label. No manager. No ticketing monopoly — just a system that made her community visible, and let her build on it.**

## 13. Join the Movement

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Ekho is led by founder & CEO **Michael Jelen**, alongside a core team and advisors who have built companies together for years across **media, entertainment, music, and finance**. President **Jon Niermann** brings 35+ years in media and entertainment — President of Walt Disney Asia and EA Asia, and co-founder of NYSE-listed Loop Media — and the team's music leadership includes **Michael Morrison**, founder of Groundwork Artist Management, whose roster has included Tate McRae and Marc Cohn. They're joined by senior finance veterans from **Lehman Brothers, Evercore, and Houlihan Lokey**, and by deep **data, AI, and blockchain** engineers — with Jelen a **Forbes 40 Under 40** honoree and a musician himself. Ekho is assembling its **founding cohort of artists now** — and more on the full team is available on request.

This whitepaper is a beginning, not an end. **If you're an artist** who believes your fans deserve to be seen and your music valued beyond fractions of a penny — we want to hear from you. **If you're a fan** who ever lost a ticket to a scalper or wished your devotion could count — we're building this for you. **If you build, invest, or work in music** and believe it's too important to leave to systems that don't honor it — there's a role for you here.

This is the start, not the end. **Come build it with us.**

Join the movement at [ekho.music](https://ekho.music) · [hello@ekho.music](mailto:hello@ekho.music)

**Music is how we remember we are not alone.**

*It's time the economy around it said the same.*