

E K H O

THE MUSIC ECONOMY PLATFORM

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

THE MANIFESTO, IN BRIEF · A 5-MINUTE READ · JUNE 2026

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. Before language, before money, we sang together to remember who we were — and it's still why a fan will cross a country, wait in line for hours, and spend a month's rent just to be in the room. **Here's the heartbreak: the artists who create that feeling are the ones the system pays last, and least.** Ekho exists to change that.

The industry optimized the wrong number.

In 2024, recorded music made **\$36.2 billion**. Artists saw about **12%** of it. The median musician earned roughly **\$1,450** from their music *all year*. A million Spotify streams — a number most artists never reach — pays about **\$3,000**.

Here's the secret the whole industry missed: **scale was never the answer.** The thing that has always paid a musician a living isn't the stream — it's the **relationship**. Run the math and it stops being sentimental and starts being strategy:

THE OLD GAME

1,000,000

monthly Spotify streams \approx **\$3,000/mo**, from strangers.

THE NEW GAME

1,000

true fans at \$5/mo = **\$3,750/mo to the artist**, from people they can name.

Music is broken exactly where it matters most.

Streaming pays pennies. Live shows price out the real fans — the average 2026 NBA Finals seat cleared **\$7,000**; the World Cup final hit **\$10,990** before resale touched **\$2 million**. **Scalpers win, artists get nothing** — a \$600 Taylor Swift ticket resold up to \$1,700, and the artist saw **\$0** of the markup. In April 2026, a federal jury ruled Ticketmaster an **illegal monopoly**.

Billy Joel saw it coming decades ago. He **stopped selling his front rows** and sends his road crew to pull real fans up from the cheap seats — because a front row of bored ticket-flippers drains the energy out of the whole room. **The crowd is part of the instrument.**

The most valuable people in music are invisible.

The top **2% of an artist's fans drive more than half their revenue** — yet no platform can tell an artist who they are. As one songwriter put it:

"I might have 2,500 real fans — but I don't know who they are."
— Ken Martin, singer-songwriter

That gap is the whole problem. Ekho was built to close it.

What fans actually pay for.

Nobody spends \$600 to hear audio they can stream for free. They're buying **belonging** — and that devotion is the real economy of music. It's why a single fan will spend more on one artist in a year than on a hundred others combined. The industry has always known fans will pay for connection; it just makes sure the money lands **everywhere but with the artist who created it. Others have tried to fix this and fallen short.** We studied the wreckage, found the **root cause they missed**, and built Ekho to **finally get it right.**

Imagine an independent artist with a day job and 5,000 listeners. Hidden inside that number are maybe **200 people who know every lyric.** She can feel them out there. She just **can't name a single one.** Those 200 people are the difference between **quitting music and quitting her day job** — and today the entire industry renders them invisible. **Ekho makes them visible**, and lets her build a living around them.

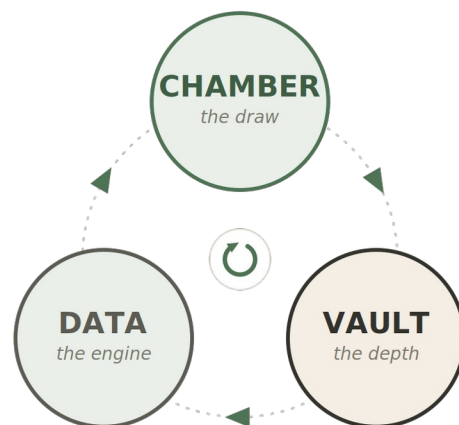
How Ekho works: Identity → Intimacy → Income.

First, what Ekho is *not*: a replacement for Spotify or streaming. Artists keep their catalog everywhere it already lives — Ekho is the **additive layer where their most devoted fans go deeper.**

Identity — know the real fans. Ekho shows an artist exactly **who their true fans are**, fusing their own data with **Chartmetric** and other sources — the fan picture only major labels have ever had.

Intimacy — the Ekho Chamber. Intimate, living-room sessions — in person and livestreamed — **earned by devotion**, where artists play the unreleased and talk *with* their fans. Tied to fan identity, so a seat **can't be scalped.**

Income — the Ekho Vault. The recordings, demos, and behind-the-scenes work artists currently give away for free become a **sustainable living income.**



And they **spin**. Fans become data, data fills the next Chamber, the Chamber fills the Vault — every turn makes the artist **richer and the picture sharper**. **Spotify's flywheel needs millions of strangers. Ekho's needs a thousand true fans.**

And the money makes sense.

1,000 engaged fans at \$5/month is **\$60,000 a year — \$45,000 to the artist**. And that's the floor, not the ceiling: **the bigger the artist, the more superfans they have**, and the more Ekho hands back. Ekho also isn't betting fans will *start* paying: **they already do** — \$1.7B on Bandcamp, billions on Patreon, \$113 a month on live. Artists keep **75% across every channel, paid instantly**.

The market just proved us right.

In 2026, Spotify launched "**Reserved**" — holding concert tickets for an artist's most engaged listeners. The biggest company in music just validated Ekho's core premise: **fandom should earn access**. But Reserved is wired to the Ticketmaster monopoly, **shuts out indie artists**, and **keeps the data for Spotify**. **Spotify rents fans a head start. Ekho gives artists the relationship.**

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 even by Ekho**. We exist to build an **ecosystem that belongs to the people who make and love the music**.

This was never really about a platform.

It's about giving music back its **dignity** — letting the people who move us make a life from moving us, and letting fans turn their love into something that finally **counts**. The technology is only the means. The mission is older than any of us: **protect the thing that makes us feel less alone**. The system that broke this didn't have to break it — and it doesn't get to be the last word.

Join the movement.

Ekho is led by a team spanning **media, entertainment, music, and finance** — Disney, EA, **Groundwork** (Tate McRae, Marc Cohn), Lehman Brothers, Houlihan Lokey — with deep **data, AI, and blockchain** engineering, and a CEO who is a **Forbes 40 Under 40** honoree and a musician himself. Ekho is assembling its **founding cohort of artists now**.

If you make music, love music, or believe music deserves better — come build it with us.

Join the movement at ekho.music · hello@ekho.music

Read the full manifesto — with all data and sources — at ekho.music/manifesto.

Music is how we remember we are not alone.

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