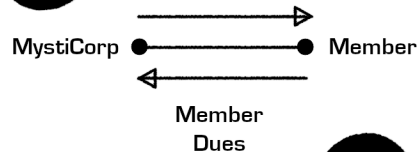
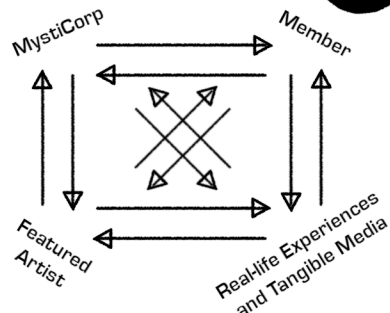


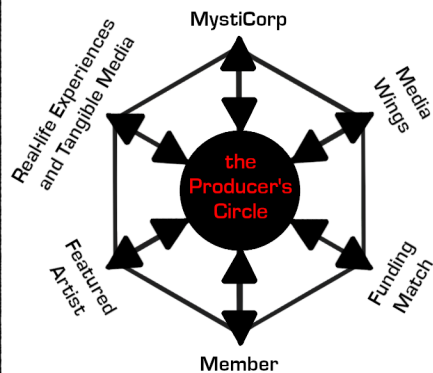
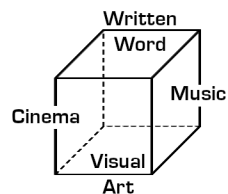
1D

Monthly
Dispatch

2D



3D



4D



Our Model...

MystiCorp's new economic model for funding and distribution of creative work does not rely on algorithmic governance, grants, or sheer luck. Above all, we favor so-called "antiquated" technology (the mail, telephone hotlines, html/web 1.0, and all manner of tangible media), theatrics, mystification and the building of alternate realities, real-life events, performances, and experiences... and the Querent's strength of character paired with the merit of their work.



MystiCorp Model (Chromatic Cube)

Electric abundance, open circuitry
 Powered by the club
 Iconoclastic, meritocracy, auteurism
 Infinite realities
 Upstream of the new wealth



Current Model (Black Box)

Stagnant, flows in one direction
 Algorithmic governance
 Regulation, administration
 A single "official" reality
 Downstream of monopolies

1D:

MystiCorp creates a monthly ink-on-paper Dispatch and mails it to members of the *MystiCorp Mail Club of America* in exchange for monthly membership dues.

Contents of the Dispatch include: an Interoffice Memo promoting work and events from members in the field, fictional work from MystiCorp representatives, essays, original artwork, and a variety of printed delights. Each Dispatch is designed on exclusively open source software, and is printed and assembled in-house.

2D:

This dynamic continues, and a "Featured Artist" segment is unveiled, wherein Mail Club members apply to be the featured artist in that month's dispatch to share in the month's profits. As the Mail Club grows, real-life experiences and other tangible media is incorporated and circulated with compensation dispersed to participating members using dues from the membership model.

3D:

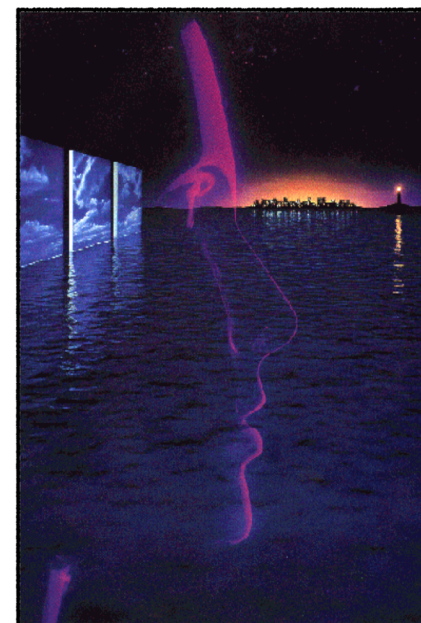
At this stage of dimensional reality, MystiCorp is funding more involved and expansive work through it's four media wings: the Cinematic wing, the Literary wing, the Music wing and the Visual Art wing. This includes production and distribution of films, albums, books, artwork and their complementary real-life shows and/or performances. Funding is generated through the Club, as well as funding matches provided by accomplished and renowned creators in the field. The profits for these completed works are then cycled back into the "Producer's Circle", which is composed of established members of the Club who have successfully created and released work within the universe.

4D:

The current economic model still exists, but is nestled inside of the abundant MystiCorp model. Erasure of the current model is not the goal. The goal is to utilize aspects of the current model that support a more abundant and enriching economic model for creative work.



THE
MYSTICORP
 GUIDE TO...



Concept and writing by Nadiya Helm
 Design by B. Garrison Ambrose
 version one - June 2026

How is Creative Work Funded?

Past Models...

Since time is a flat circle, versions of the past continue to permeate current models, but the purest distillation of these have become novel or otherwise defunct:



Royal Court or Church Patronage → The monarch or religious institutions would fund artists to produce work that reflected the ontology of their system. Watch the 1984 film *Amadeus* for a fictional demonstration of how this might have unfolded in the best of cases.



Guild Systems → Of course, there are still versions of this today (see: *SAG*). Creative work unfolds under a highly regulated, professional guild, one that requires a questionable degree of scrutiny over the activities of their members.



Apprenticeship Model → The Corporation recently phoned a martial arts store seeking a sword, and the owner told us that the children of established master sword-makers she knew no longer want to craft swords... they want to, instead, be in tech. Needless to say, apprenticing with a true master is no longer a universally viable option.

Mail-order Publishing → Subscription fees from direct mail readership networks supported publishing and serialized release of written work. This particular model is finding it's way back into the zeitgeist again, and it's one we're taking inspiration from for our model. Time is, indeed, a flat circle.



Current Models...



Traditional Financing [studios, publishers, labels...] → Most established filmmakers, writers and musicians find that interfacing with these institutions is a kind of "necessary evil" to see their work produced and distributed. It is rare to find one that stands entirely out of the way of an artist and their vision. If you do find one, cleave to it with all your might.

Equity Financing → Hedge funds tend to invest indiscriminately. To them, creative organizations may as well be just the same as military and surveillance technology. You may not care (or even think it's cool), but we think it muddies the waters and complicates the creative process.



Grants/Residencies → The applicant often needs to contort their work to fit frameworks that are politically expedient for the issuing institution while performing a fair degree of pandering. Also, much creative work necessarily exists on the "outside" and receiving an institutional grant is therefore ill-fitting.



Angel Investors → If you have a rich uncle who supports your work implicitly, requires no residuals or even asks for *zero* recompense - we say go for it! We would assume most people, even with this kind of help, would prefer to be on the receiving end of this dynamic only sparingly... if ever.

Branded Patronage → So you're a director who is contracted by Gucci and everything you do is just an advertisement for a vacant, legacy brand. If this is your speed, then more power to you! We're speaking predominantly to those who strive to create a powerful and enduring legacy, not necessarily a bespoke career.



Crowdfunding → Hot and cold, and tends to rely on a heavy dose of algorithmic chaos, siphoned platform fees, and sheer luck.

Self-funding → The friction between a fruitful monetary endeavor and creative work can often breed ingenuity and be of benefit to the process, but all to say making creative work can be *expensive*, particularly for filmmakers. Sometimes you just don't have the cash, and don't want to deal with the devil [creditors].



Bootstrapping → The older sister (twice divorced, smoker) of *self-funding*, this is *MystiCorp's* favorite of the current models on offer. As we well know, however, it can be incredibly taxing and gets a bit old if you've been at it for awhile. Risky, and no guarantees, but when it works... nothing comes close to the satisfaction.

Unfolding Models...

Web 3.0 → What we somewhat affectionately refer to as a "blockchain trojan horse"... we're being sold the idea of empowerment and self-sovereignty through a new "decentralized" technocratic model powered by AI and machine learning. Whether it's something as seemingly benign as newsletter ecosystems, or something as obviously sinister as smart contracts and digital currency... *all* of these employ invasive code downstream of the same handful of data analytics companies, that look at you solely as data to be mined. Well... are you?

