Back to Earth White Paper

Executive Summary

The worldwide entertainment industry is valued at over $1.6 trillion and growing every year. Despite a healthy market, consumer expectations have changed so dramatically that old revenue models have become outdated, forcing production companies to scramble to find value in new markets. In a world where consumers expect someone else to pay for their content, production companies are struggling to find avenues that allow them to monetize the digital age.

In the past, cryptocurrencies have proven to be effective for the purposes of gaming and micro transactions. They are a secure way to give value to a digital asset that can be used to incentivize competition, discussion, and game play. Because blockchain technology can create valuable tokens through the economics of scarcity, and tokens can be transacted to and from other players quickly and verifiably, a cryptographic token is perfect for online value transfers— especially within a story. The nature of the blockchain prevents bad actors from creating unofficial assets to take advantage of players and the story.

Using a cryptographic token allows us to create online content that can engage our audience on multiple levels, while providing value to our production and the network that supports it. Transferring value online *can* be easy, and Back to Earth is packaging the simplicity of blockchain technology with a mainstream vehicle for its success: entertainment.

Back to Earth is the first production company focused on using storytelling to provide value to a digital asset. No one has ever used the blockchain to immerse users in an alternate reality experience.

Back to Earth will produce media on multiple platforms, including film, mobile apps, social media, books, physical memorabilia, and more. This media will all be connected in telling the Back to Earth story. Underpinning the whole production will be an engaging mystery that can only be solved by interacting with our cryptographic token StarCredits.

Back to Earth will generate revenue through:

1) Token interaction. All tokens used to purchase special content from our online store will be sent to us (Note that all tokens used to interact directly with our story will be destroyed).

2) The sale of special content in USD or SRC on our website, including rare assets, special event sales, extra content, third party advertising, physical memorabilia, etc.

3) The sale of any Back to Earth content to distributors and/or studios.

Quick Notes

All StarCredits used to directly interact with our story content will be destroyed, creating a natural decrease in supply.

The entertainment will stretch across multiple platforms to engage a variety of new audience members and add value to the overall network and experience.

Along with being used to interact with the story, StarCredits will be a vital aspect in the telling of the story.

The Shifting Tides of Entertainment

The United States accounts for $600 billion of the $1.6 trillion in the worldwide entertainment industry—this includes entertainment sectors like film, digital advertisement, video games, online media, and more. The extraordinary number of ways to consume content today has completely upended how the entertainment industry operates; destroying traditional revenue models and changing the way audiences interact with their favorite stories. For a story to reach its full potential today it must be told across multiple platforms—it can no longer exist on just one medium. The problem is that most production companies and storytellers are still producing their stories with only one medium in mind.

ARGs, Transmedia, and the Blockchain

In the early 2000s, as the Internet became a corner stone for communication and human interaction, a new form of storytelling was finding its legs. This type of story, called an alternate reality game (ARG), aimed to fully immerse its audience in a story world that blurred the distinction between fiction and reality.

The creative minds behind *Halo* and *The Dark Night* turned to this new form of storytelling to develop immersive campaigns that made audience members a part of the story world. The ARG model was even used to recruit new members to secret organizations like the mysterious *Cicada 3301*. As the 2000s progressed ARGs were expected to instigate a paradigm shift in storytelling that could turn the world on its head.

However the ARG model ran into two problems. One, it was not an effective marketing tool for audience growth. The longer the ARG lasted, the harder it became for audiences to participate, and the less the audience grew. And two, no one discovered a payment model that could make an ARG profitable. Asking players to submit their credit card information in order to gain access

to certain content was a risky venture for both parties. The Internet was still not equipped in the 2000's to be super friendly to online payments, let alone DIY distribution models. And when a story is so immersive that an audience member doesn't know if they are interacting with the story or with a "troll" trying to exploit the system, requiring payment can quickly push your audience away.

While ARGs never disappeared, they morphed into the industry we now call transmedia. Transmedia production is used to create a story *experience* that flows smoothly between mediums, and is not necessarily dependent on any one medium in particular. Transmedia is not taking a book and turning it into a movie, transmedia is taking a book and making a movie based off an element of that book's world—be that a character, setting, or idea—in order to create an entirely new story.

An excellent example of the power of transmedia can be seen in the Marvel Universe (a $4 billion plus market). The Marvel Universe spans dozens of movie franchises (Iron Man, Guardians of the Galaxy, Avengers, X-Men, etc), comic books, video games, episodic series, conventions, and action figures. Marvel stories can be enjoyed without knowing anything about the rest of the Marvel Universe, and so each Marvel story acts as an advertisement for the Marvel brand.

Even with transmedia marketing efforts, shifting cultural trends are proving to be a burden on studios' wallets. As many production studios face budget battles due to dwindling DVD and theatrical sales (plus the arrival of new competitors like Netflix and Hulu) they are struggling to find a payment model that works for a 21st century audience. This can be attributed to two main factors:

(1) Most of the stories they make are not created with transmedia in mind. They are created for one medium and then *advertised* through transmedia. The typical advertisement model of the 20th century ("here is our product and here's how to buy it!") is quickly losing its effectiveness with audiences who see thousands of these ads daily.

(2) Their current models don't provide a reward network that is native to the Internet and that can provide value to the company *as well* as the audience. Paying for content is a one way street for the audience. They spend money and in return they receive a product. In many cases, that is the end of the audience's experience. But as the Internet becomes more invasive, spending money for entertainment has become *avoidable*. When audiences spend money today they don't just want to be a consumer, they want to be part of the brand experience.

Back to Earth addresses these current flaws by giving our audience a better way to engage with the story. First, we've created a story from the ground up that is focused on transmedia storytelling. Back to Earth will have the versatility to attract audiences on multiple platforms, with stories on each platform acting as both an experience for our audience and as an advertisement for our brand. Furthermore, by mixing blockchain technology with the immersive elements of an ARG, we will provide an experience that encourages participation and brings value to Back to Earth and to our audience.

How a Cryptographic Token can Help Solve the ARG Monetization Problem

A large reason for the disappearance of the ARG is because creators could not find an effective means by which to monetize their production. Credit card payments are slow when interacting with a story in real-time, and they don't allow for micro-transactions. On top of this, audience members could have little way of being certain that they were interacting with a game developer and not some phisher on the Internet.

A cryptographic token solves all these problems.

1) The tokens are designed to settle in real-time, allowing transactions to be verified instantaneously (and not in 2-3 days like credit cards).

2) The tokens are extremely divisible, allowing for fractions of a penny of value to be sent to another user.

3) The blockchain is public and verifiable. Audiences can verify if they are interacting with a Back to Earth wallet.

Crypto and the Mainstream

A major hurdle for the project is creating a token that can find traction with a mainstream audience. Many projects that claim to target mainstream audiences or industries often have created technology that is way too complicated for the mainstream to understand.

For one, much of our media will be accessible to the mainstream. The story will exist on mediums that are globally recognized in entertainment. This will allow for the project to gain a foothold with audiences that are unfamiliar with blockchain technology (which is okay!).

Our starting audience is the cryptographic community, and will most likely remain our main audience for the first few months following our crowdfund. After the release of some initial content we will begin targeting online gaming communities, science fiction communities, and Internet natives who engage often on social media (specifically through Facebook and Twitter) in an attempt to widen our audience base.

Following the crowdfund, crowdfund participants will have the option of sending their tokens to Back to Earth media as a means of interacting with the story, to other players in the Back to Earth narrative, or to third-party exchanges where they can sell their SRC into bitcoin or other digital tokens.

The token's function will be as simple as possible. The main use for StarCredits (SRC) will be to send them from one wallet to another, much like you would send cash. Advanced technology is only indistinguishable from magic when you don't have to worry about all the confusing technical jargon that is currently used by many developers in the crypto community.

StarCredits will be promoted similar to game credits you might receive in a video game—except that these have real world value, while video game credits normally do not.

Story Structure

Transmedia is a unique form of storytelling because you tell the story over many different mediums. Part of the story may be told as an episodic film, part as an interactive app, part as an ebook, and part as an immersive social media experience. The goal is to use the unique advantages of each medium to tell a complete story that can exist within the universe we have created.

To use the example of Marvel again:

You can understand the Iron Man movies if you have never read the comics and you can enjoy the comics if you have never watched the movies. By doing this, each movie, comic book, tv show, or action figure that Marvel releases acts as a possible entry point for the audience to join their world. The more engaged the audience becomes in the Marvel Universe, the more they will notice easter eggs and storylines that only true fans could pick up on. In this way, any entertainment they release effectively works as an advertisement for the Marvel brand. The more you engage with the brand, the more exclusive the stories feel. And, since they've established different voices and stories among their various franchises, a poor showing by one franchise does not affect the Marvel Universe as a whole (as in, it doesn't lose them any diehard fans).

We will focus on creating quality content that tells a complete story. Each medium will be able to stand on its own so audience members who are not interested in pursuing the story over other mediums can still enjoy the story at their own pace.

Audience

There are roughly three types of audience members: skimmers, dippers, and divers. The majority of audience members are skimmers. They engage with the story over one medium and do not go out of their way to explore the story and learn more about the world. The second tier of audience members are the dippers. They will engage with the story over a few mediums, but are unlikely to make extreme changes to their schedule in order to engage with the story. Divers are the smallest group, but they are the ones who engage the most with the content. They will make time in their lives to engage with the content and take in as much of it as they can.

Our media aims to hit all of these markets. Storytelling marketing can be used to generate initial buzz over the project for the skimmers, while we engage audience members with our "tent pole" mainstream productions. During this time we will be promoting our content cross platform to engage the dippers, and certain aspects of the ARG will work to really engage the divers.

Most of our marketing will not be focused on just promoting our project, but instead to promote our *movement*. Making the audience feel like they are a part of something bigger than themselves is the best way to encourage deeper interaction. Even our marketing content aims to tell a complete story. We will avoid, at all costs, the "here's our product and here's how to buy it!" advertising of yesterday.

Token Specs

StarCredits will be built on the Ethereum platform. The token supply will be capped at 20,000,000.

Crowdfund Parameters and SRC Value

The crowdfund campaign for Back to Earth will take place online, and will be raised through Bitcoin and Ethereum transactions.

Our crowdfund will be run differently than most crowdfunds that have taken place in the past, so it is important to highlight these differences and how they will best suit our project:

1) Our goal is to raise a maximum of 750 BTC. One SRC will be valued at .0001875 BTC. If the maximum is raised, no further donations will be accepted.

2) We will initially distribute 4.5 million of the 20,000,000 SRC created. The other 15.5 million SRC will be locked away in smart contracts for a determined time outlined below, and will have a specific release schedule that best benefits the individual value of the SRC token.

3) All crowdfund participants who donate .75 or more BTC will receive a Golden Ticket. Golden Tickets are non-divisible blockchain based assets that can be used to receive specific Back to Earth related content or to receive free SRC at a later date (details below). Every .75 BTC donated will earn the donor 1 Golden Ticket, so a 1.5 BTC donation will grant the user 2 Golden Tickets.

4) Participation in the crowdfund requires a referral link. These links will be given to specific communities in the space, as well as to early followers of the Back to Earth project. Once a donation is made to the crowdfund, the donor will receive their own referral link to post to social media or send to other interested parties.

5) Whenever a referral link is used to donate a minimum of .05 BTC, the owner of the referral link will receive an extra 50 SRC.

Our crowdfund will begin on April 26th, 2017. On or before April 26th,, a link to participate in the crowdfund will be sent to subscribers of the Back to Earth newsletter, members of the Telegram community, and others. It will be up to crowdfund participants to share the links beyond the initial recipients.

4,000,000 SRC will be available to supporters on day one of the Crowdfund Campaign. Up to 500,000 SRC will be available for referral rewards.

The crowdfund will run for 4 weeks, or until we reach our donation cap of 750 BTC.

> *For any SRC that remains at the end of the crowdfund:*
>
> *25% of remaining tokens will be destroyed*
>
> *25% of remaining tokens will be added to the golden ticket pool for the next crowdfund*
>
> *50% of remaining tokens will be held by Back to Earth.*

Participants of the crowdfund will gain access to their SRC no more than two weeks after the end of the crowdfund. Back to Earth will set a maximum SRC supply cap at 20,000,000. No more SRC will ever be created by Back to Earth Productions.

Golden Tickets

We believe that releasing the full supply of StarCredits to the community at the start is not a good way of protecting initial crowdfund participants. In an extremely bullish altcoin and bitcoin market, overzealous sentiment can lead to a crowdfund raise that vastly over-values the token. The result is a significant drop in price when the token hits the market.

Releasing the token supply over a longer period of time will help to both create value for Back to Earth Productions and reduce donor risk in our initial start-up phase.

Since releasing large amounts of supply at a later date can have an adverse effect on the value of SRC tokens–and to protect and incentivize participation in our crowdfund–we have created blockchain based Golden Tickets that can be redeemed at a later time for added value.

This redemption process can happen in one of two ways:

1. The Golden Ticket can be turned in to receive special content relating directly to the Back to Earth story. This content may range from collector's items to a special event, and will be determined during the production process.
2. The Golden Ticket can be turned in during a future crowdfunding campaign. During this future crowdfund we will have *at least* 500,000 SRC set aside for Golden Ticket holders. These 500,000 SRC will be distributed evenly among the number of participants who turn in their Golden Tickets.

Future Crowdfunding

A second crowdfund will be organized in a way that both incentivizes participation and preserves the individual value of pre-existing SRC. The second crowdfund is not yet scheduled, but will be organized as follows:

Release 4,000,000 of the reserved tokens to the community. Token value will be determined by total number of donations, and distributed evenly among crowdfund participants based on the size of their donation.

Under certain circumstances, participants will receive a Golden Ticket for use in future Back to Earth developments. We reserve the right to require a minimum required donation amount.

If you have a Golden Ticket from the previous crowdfund you will have access to a private pool of an additional 500,000 tokens, which will be distributed evenly among those who turn in their golden ticket at this time. This will require *no further donation beyond the Golden Ticket*.

Token Supply Summary

First Crowdfund: Release up to 4.5 million SRC

Second Crowdfund: Release 4.5 million SRC

11 million SRC remain off market for up to a year following the first crowdfund.

SRC Supply

20,000,000 SRC is all that will ever be created. 4,500,000 will be distributed to crowdfund participants during the first crowdfund.

~~An additional 4,500,000 will be locked in a smart contract and inaccessible by Back to Earth Productions for the first 120 days (4 months) following the end of the first crowdfund.~~

~~The remaining 11,000,000 SRC will be locked in a smart contract and inaccessible by Back to Earth Productions for 365 days (1 year) following the end of the first crowdfund.~~

 (Update on 7/27/2017)

An additional 4,500,000 will be locked in a smart contract and inaccessible by Back to Earth Productions until November 1st, 2017.

The remaining 11,000,000 SRC will be locked in a smart contract and inaccessible by Back to Earth Productions for 365 days (1 year) following the end of the first crowdfund–April 28, 2018.

Budget (The 3 Scenarios)

1) Based on a 250 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	100 BTC	The creation of an imm[...] interactive experience t[...] connects all aspects of [...] Earth story
Media Content	55 BTC	The content that brings [...] mainstream attention a[...] the project. Could be fil[...] books, social media, et[...]
Legal Fees	20 BTC	Lawyer fees, startup co[...]
Daily Operations	20 BTC	Employee's salaries tha[...] included in the ARG Creation/Media Conten[...]
Marketing	55 BTC	Outreach efforts not inc[...] the ARG Creation/Medi[...] categories. Note that s[...] will act as marketing th[...] storytelling

2) Based on a 500 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	150 BTC	The creation of an imm[...] interactive experience t[...] connects all aspects of [...] Earth story
Media Content	180 BTC	The content that brings [...] mainstream attention a[...] the project. Could be fil[...] books, social media, et[...]

Operation		Description
Legal Fees	20 BTC	Lawyer fees, startup co
Daily Operations	50 BTC	Employee's salaries tha included in the ARG Creation/Media Conten
Marketing	100 BTC	Outreach efforts not inc the ARG Creation/Medi categories. Note that so will act as marketing th storytelling

3) Based on a 750 BTC raise and not including any future investments

Operation	Percent of Budget	Description
ARG Creation	175 BTC	The creation of an imm interactive experience t connects all aspects of Earth story
Media Content	290 BTC	The content that brings mainstream attention a the project. Could be fil books, social media, et
Legal Fees	20 BTC	Lawyer fees, startup co
Daily Operations	75 BTC	Employee's salaries tha included in the ARG Creation/Media Conten
Marketing	190 BTC	Outreach efforts not inc the ARG Creation/Medi categories. Note that so will act as marketing th storytelling

Development Roadmap

Phase 1

Within the first 2-3 months following the crowdfund it will be important to create ways by which audience members can begin using their SRC. In this initial phase, content will be released to introduce audience members to the story and create an immediate use for SRC. It will also be used as a means of showing the potential value of our project

Phase 2

Also within the first 2-3 months, but stretching past that for an additional 3-4 months will be the preproduction process. This process will include choosing which mediums we can create content on that will most benefit the production, how those stories will best be told, and the hiring of the individuals who can make it happen. In the case of a film, this is the time that will be spent finding locations, receiving proper permits, and landing all the appropriate equipment and props.

Phase 3

We will leverage our contacts to pitch to larger studios, production companies, and distributors. We will also be using the initial content to court outside investors and advertisers. During this phase we may also open a second crowdfund campaign.

Phase 4

The production of the Back to Earth content, including post production. This may take anywhere between 3-6 months.

Phase 5

Release of Back to Earth Season One. Included in this is the required maintenance of keeping the project running and marketing it to a broader audience. Content will not be released all at once, and may see a staggered release.

Phase 6

Depending on Back to Earth's success, a season two (storyboarded and planned during phase 2) may be used as a roadmap for further development.

TIMELINE

April 2017:

Crowdfund begins

May 2017:

Crowdfund ends

StarCredits are released

July 2017:

Interactive content released to

(1) Give SRC value

(2) Gauge user interest

May – September 2017:

Pre-production

Small amount of interactive content/updates released.

Possible second crowdfund takes place.

October 2017 – January 2018:

Production and Post-Production

Small amounts of interactive content/updates/marketing released

February 2018:

Back to Earth Season One Release

April 2018:

Back to Earth Season Two development begins

The Team

Clay Space (Creator, Creative Director)

Clay Space has been cast in shows on AMC, NBC, and WGN. His credits include Better Call Saul, The Night Shift, and Manhattan, as well as multiple web series and a feature length film. He's a student, short fiction writer, and playwright. His national award winning short story, City Man, was just republished in Great Jones Street.

Clay has been an active trader and investor in the bitcoin space since 2014, and his success has allowed him a unique perspective on the factors that lead the cryptocurrency market.

Recently, Clay produced the short horror film Die Together. The marketing campaign behind the film perpetuated the myth that a part of the University of New Mexico campus was haunted. Actors took video footage of a mysterious ghost girl on the school campus and released the footage to Facebook. The myth went viral, attracting attention from the media and sending hundreds of students to UNM in order to catch a glimpse of this apparition.

Shad Adair (Producer)

Shad is an actor, writer and producer based out of Albuquerque, New Mexico. He is a founder of ShadMeister productions and is currently producing a series titled Thank You, 5 and a film titled Good Guys with Guns. Detailed credits can be found at **http://www.imdb.me/shadadair (http://www.imdb.me/shadadair)** or **http://www.shadadair.com (http://www.shadadair.com/)**

Shad currently serves as the Chairman for Albuquerque SCORE Chapter 0067 where he champions economic development issues and personally mentors a variety of small businesses. He also serves as a board member to the Albuquerque based non-profit Giving It Forward and the Duke City Repertory Theatre.

As an entrepreneur and investor he serves on the advisory board of enterprise software and services firms providing perspective on sales enablement and growth strategies. He currently serves as an advisor to the following organizations: RenewHR; Talentura; Village Capital; ABQid Accelerator; Univ. of New Mexico School of Business Venture Program; CNM STEMulus Ignite Accelerator Program; & CMU Information Management Institute as Corporate Fellow.

Shad is a former managing Partner with Hula Partners LLC where he served as the head of sales, marketing, client relations, and strategic alliances. Shad specializes in transforming small to mid-size companies into profitable enterprises. Over the past 10 years Shad created over $200m in value to these organizations.

Marshall Stokes (Advisor)

Marshall is a business owner, technical consultant, and crypto miner. For the past 15 years, he's provided linux and network systems support and services to companies of all sizes.

As an IT business Liaison, he collaborates with senior management to identify and implement the technological tools, services, and structure that best suit their business' current state and projected growth.

Michele Stokes (Advisor)

Michele is a writer, situation analyst and strategist, performer, mathematician, event coordinator, IT consultant, and often the only woman in the room.

Her hobbies include creative thinking, cognitive psychology, and reading—fiction in particular and especially sci-fi/fantasy. She loves to travel, and enjoys logical analysis, optimization, and Futurama.

She delights in challenging senior management to devise innovative strategies to connect Back to Earth with a diverse, ever-expanding, and increasingly vocal audience.

Kevin Schulmeister (Producer)

Kevin is a director and producer based in Albuquerque, NM. During his 8 years in the film industry, he has worked on projects of many calibers, including live production and big budget features. His credits include Fort Bliss, The Counselor, and The Bridge.

Recently, Kevin was a Project Greenlight finalist for his project on human trafficking. He is currently an executive producer on the web series comedy Thank You, 5, and has helped produce several award winning shorts, including Good Cop, Good Cop, Slow Wallet, and Buffalo.

Outside of film production, Kevin is additionally a studio manager, and spends his time working to build local film production in New Mexico.

Josh Lane (Cinematographer)

Josh Lane is an award-winning photographer, writer, and filmmaker. He has traveled internationally in Asia and the Americas, training his lens on the stories that need telling. To see his work, visit photographybyjoshlane.com

No Mimes Media (Transmedia Production Specialists)

No Mimes Media is a passionate team of designers, writers, producers, strategists and technologists who create & produce groundbreaking stories and experiences.

Their award-winning work uses multiple platforms and channels, all tailored to serve our project's creative and business goals.

They create immersive campaigns, live events, mobile adventures, branded entertainment, compelling content, interactive stories, social and second screen strategies for studios, networks, agencies and brands.

🕐 2017-04-05   👤 Clay Space (https://backto.earth/news/author/claybackto-earth/)

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