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Fast-forward

to Web3

- manual for

creatives

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Content

Introduction	5
What is web3?	7
How to operate in web3?	8
NFT, what is it?	10
What kind of creative content is catered on web3?	13
What kind of revenue logic does web3 enable?	16
Community members as partners and co-funders	18
Web3 and sustainable development	20
Assets and challenges in Web3	22



Introduction

The internet is currently undergoing a period of transition. A new era of the Internet is emerging as the blockchain and decentralisation-based Web 3 is taking shape parallel to the web2 environment dominated by the social giants. Web 3 challenges the pre-existing structures as the transition means a shift from a business- and organisation-driven internet to a decentralised era, where data is shared and managed by users. New, innovative forms of practice emerge constantly, and the legislation and the associated regulations are still taking shape. The emerging technologies provide the creative industries with new opportunities. However, there are challenges to be resolved.

The purpose of this guide is to equip creative professionals, in particular smallscale and entry-level operators, with the basic knowledge to work in the web3 environment. The focus area lies on visual arts, music, design and fashion. The guide outlines the kind of content creators are currently producing in web3, the operating principles required to operate in web3, and the possible revenue logics that may be implemented there. The focus will be on operating on metaverse platforms and selling art and cultural products on these platforms.

The guide is based on **Katri Halonen** and **Laura-Maija Hero's** book [Luovat web3-ajassa – Unelmia, haasteita ja ansaintamahdollisuuksia](#), which addresses the themes of this guide in a comprehensive way through research and case studies. In addition to the editors, the work is compiled by authors with various cross-sectoral perspectives, including **Emma Granqvist**, **Jyri Sucksdorff**, **Aili Tervonen**, **Oona Tikkaaja**, **Joonas Vimpari** and **Veera Vuorio**.



What is web3?

Web3 is defined as a development phase of the internet that utilises decentralisation and blockchain technologies and which combines physical and digital environments through augmented reality, IoT (Internet of Things) and artificial intelligence. Blockchain technology facilitates the distribution of power in decision-making closer to citizens and actors. In a more decentralized and open environment, users can manage and share their data without intermediaries and have greater ownership of their personal data, digital identity, and digital property. In addition to blockchains, metaverse and communities are key terms related to the Web3 concept.

A metaverse is an entirely virtual, often three-dimensional operational environment on the internet, where people socialise, enjoy entertainment, shop and work. The participants interact as avatars, currencies are cryptocurrencies and products are digital. A metaverse can either refer to separate platforms or to their interconnections, where participants can seamlessly move from one virtual space to another. In practice, metaversums are so far stand-alone platforms.

A blockchain can be considered as a kind of virtual ledger. The ledger is broken down into small components, blocks. They record information on various transactions, such as ownership, purchases, and sales, and the dates and times of these transactions. As the name suggests, blockchains work in a chain, linking the blocks to each other. If the information in any block changes, the whole chain is altered. The chains are maintained decentralised, making them less vulnerable to errors or damage. Trading on blockchains is based on cryptocurrencies that can be used to pay, invest, or transfer value by other means. Ownership is confirmed by automatically generated smart contracts* stored in blockchains. For example, NFTs (described in more detail later) are based on blockchain technology, but instead of coins of equal value, they are individual items comparable to trading cards.

Sitra has actively researched the web3 topic. More information about the terms:

[Web3](#)

[Metaversum](#)

[Blockchain](#)

*[Smart contract](#)

How to operate in web3?

L From the perspective of creative actors, web3 has a strong focus on digital content such as NFT art, virtual events, gigs, and other types of performances, as well as communities and their own spaces, such as virtual galleries. The virtual environment opens up the possibility of entirely virtual artists, and, for example, fashion designers are already used to working with virtual fashion. Games are obviously a major part of web3, and gamification is also a common practice in non-gaming productions. In the virtual environment, AI is often a player involved and adds its own dimension in shaping the content and usage of art.

People often engage in Web3 through different communities. A typical community in Web3 is a DAO (Decentralized Autonomous Organisation). The DAO operates on a decentralized basis without central control. It is user-driven and the users define the conditions and rules for its operation. The DAO is also decentralized in terms of funding. Anyone can participate in financing or loan activities without any intermediary. Transactions are typically based on the principle of auctioning and are carried out using tokens*, which are based on virtual currencies.

Web3 also encompasses discussion forums, artist communities, fan communities, independent entertainment galleries, and trading communities where both large and small-scale businesses have their own venues. In addition, there are large commercial companies with their own entertainment centers. As illustrated above, metaversums provide communities not only for consumers and fans but also for creators. The virtual environment enables people to meet and produce content collaboratively, even with creators from all over the world. In the creative sector, there are already communities of practice, for example, for the joint creation of soundscapes and compositions.

More information about the terms:

[DAO](#)

*[Token](#)

Producing content for Web3 requires mastering a variety of software and tools. Creating a highly immersive experience is a key priority in the metaverse and mastering 3D modeling is essential. Game engines can be used to create interactive environments. There are many open-source programs available, making it possible to get started without a large financial investment.

Examples of Blockchains are e.g. Tezos, Ethereum, Solana, Cardano and Polygon, which all have their own crypto currencies.

DAO communities include e.g. Decentraland, Sandbox, Somnium Space, Cryptovoxels, and Upland.

NFT art marketplaces include e.g. OpenSea, SuperRare, Nifty Gateway, Rarible, and Foundation.

3D modeling software are e.g. Blender, 3ds Max, and Maya.

Examples of game engines are e.g. Unity and Unreal Engine.

Discord, X, Discourse, Island, and Reddit are examples of discussion forums.

Artist communities encompass e.g. fun clubs, Bandcamp communities, Art Haus, ArtMeta.

Feral File and Artwrld are examples of independent virtual galleries.

Major commercial enterprises and entertainment centers include WMG Land, Metaverse Dubai, and gaming communities.

NFT, what is it?

One typical creative practice in web3 is minting works into NFT. The acronym comes from the words non-fungible token, which cannot be exchanged for others of the same value and type. In practice, it is a unique ID, a digital certificate of authenticity for a work. Minting refers to the creation and recording of the NFT of a work on a blockchain. The NFT can therefore be understood as a receipt for the purchased work, as if it were created in a virtual ledger. Each NFT is one of a kind and can be minted by anyone. Minting is not cost-free, and there is a "gas fee" for adding information to the blockchain. For example, on the Tezos blockchain, the amount is very small, but the prices vary widely across blockchains. This is one of the factors that artists should take into account when choosing a blockchain.

Artists are not required to commit to a single marketplace. This means that a work can be sold in several markets, but the artist must ensure not to publish the same work in more than one marketplace. NFT works can take many forms, such as images and digital video art, 3D models, music, animation, virtual worlds, digital fashion, games, digital comics, literature, tickets, or fan merchandise.

An NFT can only be registered by one owner at a time. Once NFTs are purchased with cryptocurrencies, their value is determined on a case-by-case basis. Cryptocurrencies can be exchanged for 'traditional' money using a variety of services (for example, Kraken.com). Also, cryptocurrency is taxable income.

From the buyer's point of view, a particular NFT work has a market value that may be expected to rise. The buyer holds the economic value and potential of the work, but not the work itself or the related IPR rights. For example, the buyer cannot print T-shirts of NFT art unless the author of the work has given separate permission. Instead, they can present the work in a metaverse, for example by creating a virtual gallery and inviting their friends to view it, or even by hanging it on the wall at home in digital frames.

More information about the terms:

[NFT](#)

There are many types of NFTs:

1/1-NFT

1/1-NFT is a single, unique product. It is purely exclusive. 1/1 NFTs can be compared to paintings in our physical environment, of which only one original exists.

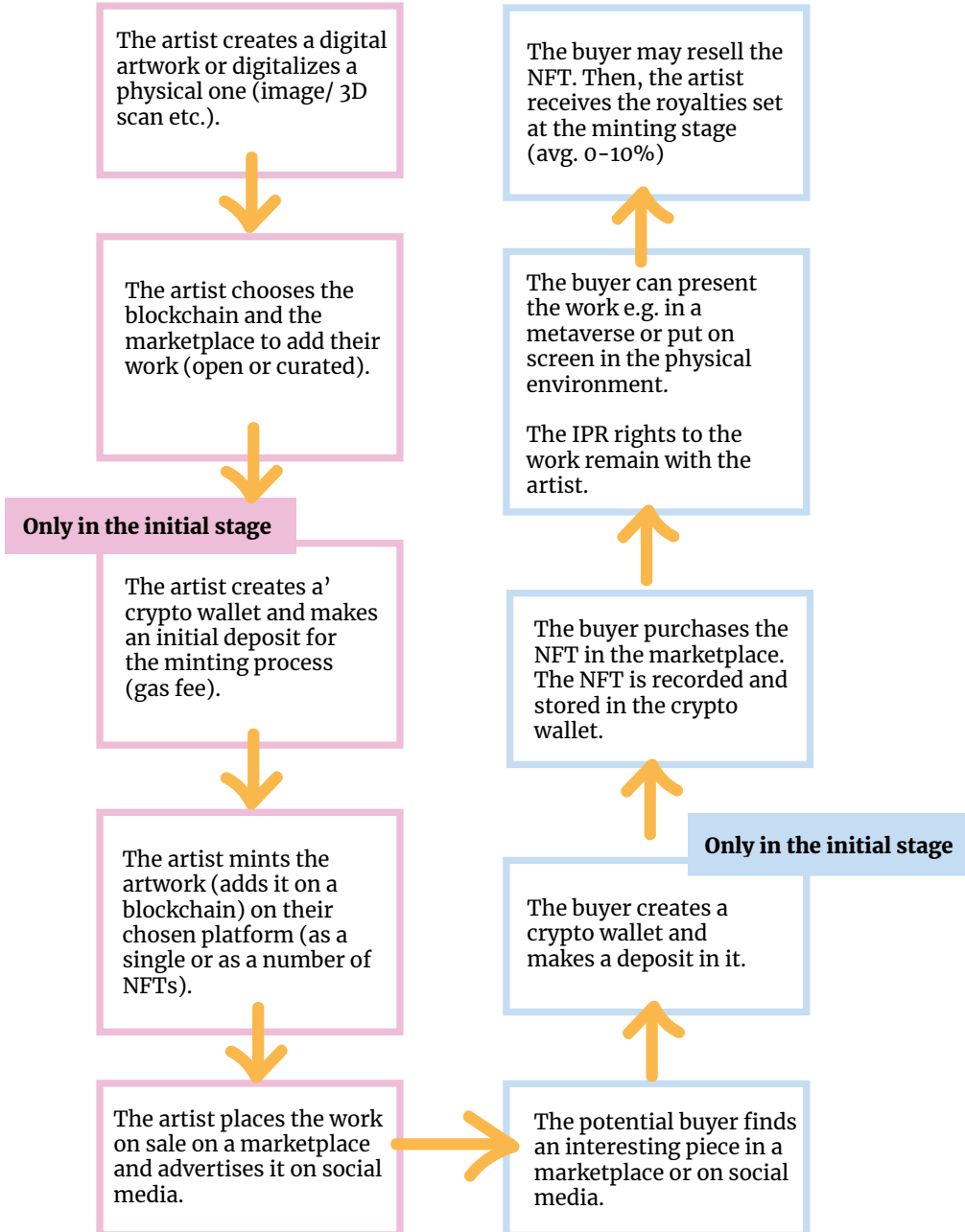
Open edition

With an open edition, an unlimited number of NFTs can be minted, for example, as souvenirs for attending an event in the metaverse. However, such editions are usually produced during a certain time period and are no longer available later on.

Limited edition

In a limited edition, there is a certain, curated number of individual NFTs. As an example, many collections consist of editions of 10,000 copies.

Creating and purchasing an NFT:



What kind of creative content is catered on web3?

All types of creative content can be created in web3. Some creative sectors, such as the game industry, already have a solid foothold there. In addition, virtual gigs and other performances are also well-represented. Only a few of the many different types of art have been selected for this guide. The following chapters will focus on the visual arts, fashion, and music.

Visual arts

Visual art NFTs can be digitized copies of physical artworks or they can be original pieces created entirely in digital media. For example, an artist can make a 3D scan of their physical sculpture and reproduce a few copies for sale, or they can design entire worlds to sell or rent to others as meeting or event venues (e.g. on the Monaverse platform). It is also possible to design facilities for different organizations based on direct orders without the NFT mechanism. This allows the artist to attract a new customer base and an income from clients who cannot afford to buy large and expensive sculptures or facilities. Typical features of marketplaces selling visual art and collectibles such as SuperRare, Foundation, and OpenSea, are a gallery-like layout, text displays on NFTs, and the possibility to buy and sell products.

Compared to the traditional art market, the NFT market has the advantage that anyone can make and sell art without having a recognized status in the traditional art world. For example, OpenSea is an open marketplace where anyone can publish and sell their work. On the other hand, the challenge is that in the abundance of metaverses, works are easily overlooked and an artist who is known in the physical world may not be recognized in the digital world.

However, it can be difficult for the buyer to understand and appreciate NFT art. This is why curated platforms such as SuperRare and Makerplace are also available. To qualify for SuperRare, an artist must have passed the required curation process to publish their work on the platform. SuperRare also has independent galleries that curate art and artists. They collect commissions on artwork sales, provide assistance in

marketing artworks, and run auctions. New independent galleries are approved by SuperRare's DAO members.

Artist-driven galleries have a long tradition in the art world and the same approach has carried over to the metaverse with artist-driven NFT platforms such as Feral File. At the same time, the traditional big auction houses, such as Christie's, have also entered the NFT business. Their clients prefer to buy NFTs from a familiar broker.

Fashion

The virtual world with its avatars is a natural place to create digital fashion. Platforms are not just for viewing and buying fashion but have been used to create a complete environment where fashion-loving avatars can socialize (e.g. Gucci Garden). The metaverse platforms are about selling NFT fashion, interacting with customers, and organizing fashion shows. Fashion creators are also involved in the gaming industry: for example, Balenciaga designed four skins for the Fortnite game and Burberry created two character avatars that players can buy as NFTs. Balenciaga even delivered one of their fashion shows as a game production.

Some fashion houses have transformed physical designs into digital versions, allowing customers to try them on virtually. There have also been pre-order campaigns in the metaverse, where influencers showcase digitalized clothes before they are made into actual garments for each customer. Some personalised garments are produced exclusively as digital NFT products and their prices can reach considerable heights.

Web3 is also a collaborative approach to fashion design. For example, Adidas launched a competition where participants were asked to create their own virtual version of an Adidas jacket. In addition, The Fabricant has launched a digital marketplace on its platform for anyone interested in buying and selling digital fashion. The Fabricant has an integrated design tool on the platform to enable users to co-create their fashion.

Music

Within the music industry, a typical product sold as NFT is a single song, album, or music video. In addition, the work may be a computer-generated visualization of the music or, for example, a picture of the instrument used by the artist. Digital fan merchandise and souvenirs are common NFT products. Furthermore, tickets and similar services, such as artist meetings, can also be sold as NFT.

The metaverse also allows for the emergence of entirely virtual performing artists. These characters, born and living in a completely digital world, have no physical form. Though they may perform live as a hologram, like Hatsune Miku, who started their career already in 2010. Hatsune Miku is an artist based on a completely artificially created character who performs songs created by artificial intelligence.

Another possibility is to combine both realities, so that the same artist has both a physical and a digital form. For example, ABBA performs nowadays as avatars (ABBAtars), which are made to resemble what the artists looked and sounded like at the time of their original recordings. The concert venue is traditionally physical, only the artists are virtual. The physical artist can, for example, create different alter egos in the form of avatars, who can make different artistic careers, changing gender, age, ethnicity, religion, looks, or genre.

In the music industry, AI is heavily involved in the development and even the identity of some web3 artists. It is used in composition and lyrics applications, as well as in automated mixing and mastering. AI has also made it possible to include posthumous musicians in new music productions. AI can be used to re-compose old songs or to create entirely new songs by generating audio twins.

Artists can also collaborate with their fans, for example by offering them access to their own digitized soundscapes to be used as creative and compositional elements. In addition, they can also let fans influence the look or content of the work. There are also metaverses such as Coretet, Monad, and Urchin, where one can create entirely new soundscapes or digital instruments. Often these platforms have a collaborative dimension, where several people come together to play in virtual reality.

The metaverse platforms are also event venues. For example, the Metaverse Music Festival in Decentraland has featured over 100 top artists. One can also discover music events on gaming platforms: among others, Ariana Grande and Travis Scott have performed for tens of millions of people on the Fortnite gaming platform. Furthermore, the gaming industry is a natural platform for musicians to collaborate, as games also need music to accompany the gameplay.

Music productions do not always have to be massive, and even beginning creators can use Decentraland, Vatom, or Sandbox to set up a space, showcase their work, and interact with their fans. Volta attracts operators by offering a free platform for showcasing XR content, simplifying content creation, and facilitating fan integration, for example by letting fans influence the visual content. Pixelynx, on the other hand, gathers music developers to co-develop immersive music experiences and interactive music NFTs.

What kind of revenue logic

does web3 enable?

For creatives, web3 revenue logics are particularly related to the sale and exchange of creative products, forms of ownership, and IPR rights. Reaching and expanding audiences and fan bases in new ways adds an important dimension to the possible revenue practices. Especially for a marginal artist, this opens up new opportunities: the global environment allows a fan base that can be well spread around the globe and still be sufficient to sustain the artist's economy.

From the artists' perspective, blockchains return work ownership to the artists and cut out the intermediaries between authors and end-users. The NFT-based revenue logic does not need to rely on a third party but can sell the works directly to the preferred extent. At the same time, a larger share of the profits flows directly to the artist. Once an NFT is recorded in the blockchain, every sale and purchase of that particular NFT is logged, verifying an unbroken chain of ownership. The blockchain allows royalties to accrue on any subsequent sales. The royalty share that creators take for themselves in a subsequent NFT sale is determined in the initial minting process.

For example, for a work sold on the art sale specialized SuperRare platform, the artist receives 85% of the price of the work and the platform 15%. When a buyer resells a work, they will receive a 90% share of the price and the artist will be credited with 10%. In addition, the new owner adds 3% of the price to the SuperRare's DAO. Resellers also benefit, because when the work is resold, the previous owners receive a small part of the 3%, which each new buyer passes on to the SuperRare DAO. However, as the number of transactions increases, the share of each previous seller decreases.

An NFT is a token, a blockchain-based financial unit. The structure facilitates breaking the ownership of a work into smaller units, allowing it to be sold to multiple buyers. The price will also be lower, making it possible for more people to buy. This also makes investing easier and less risky. Token-based retail investing is carried out on platforms such as Royal, where the price of individual investments ranges from twenty dollars to a few hundred dollars.

Creatives often find it difficult to price their work. One blockchain, auctioning is a preferred solution to this challenge. It allows an NFT, such as a piece of art or an additional VIP service built into a concert, to be sold for the best price at the time.

Not all activities in web3 are based on buying and selling but can be targeted at generating sales in other ways. For example, the luxury brand Balenciaga sold Fortnite skins at a very affordable price of \$8, allowing as many people as possible to buy them. The aim was primarily to increase brand visibility and marketing.

Community members as

partners and co-funders

V Although web3 offers almost unlimited possibilities for different artists and artistic approaches, it is challenging to create an easily accessible profile on web3 – and consequently to build an established stance. Therefore, it must be a key priority. Gaining and maintaining a fan base is therefore particularly important for an artist: fan communities need to be systemically planned, maintained, activated, and developed. Community maintenance does not happen by itself but requires a range of intermediary professionals such as tribal guides, community managers, and vibe managers. At their best, these communities shuttle seamlessly between the virtual and real worlds, combining approaches from both environments.

At the heart of fan engagement is the connection between the artist and other fans. Fan communities, i.e. fan clubs, are one example of this. Fans want special services, closeness with like-minded people and the artist, as well as genuine encounters with the artist without intermediaries. Fan clubs are often fee-based, and the services and products must be carefully designed to be evaluated as worth the money in return for payment. Such services include, for example, concert tickets with the option to meet the artist in a metaverse, previews of upcoming material, or the possibility to come on stage and dance with the artist in a virtual concert. Fans may also be offered special NFT fan merchandise.

From the fan's point of view, web3 offers a new kind of added value between the fan and the idol. The fan can become more involved in the artist's career path, express their creativity with like-minded fans, and earn money by combining their interests with those of their favourite artist. Some dedicated fans may serve as investors or prosumers for the artist. Prosumers consume products and services but also create similar content. In the digital environment, prosumers range from vloggers to bloggers, podcast producers, and social media influencers.

Blockchains also create new revenue opportunities for fans. They can become partners with the artist and be involved in the artist's work. They will then receive a percentage of the sales or royalties. For example, fans can design an artist's album cover, minted as NFT, and receive a royalty on its sale. This extends the artist's revenue stream to the group of active fans, who provide clear additional value to the artist's work. In turn, this can be expected to increase fan loyalty.

Tokens can also be used in another way to generate interest and engagement. For example, in participatory art projects, tokens can be distributed free of charge to participants, entitling them to join in and create a collective piece of art.

Cooperation can also involve sharing production resources. For example, the artist Holly Herndon made her voice available to her fans through a virtual version of Holly+. Fans can use her voice as material for creative work and composing. The voice model has been recorded as NFT on DAO, which offers members the opportunity to license and earn a share from the tool-based content sale. 50% of the revenue goes to the creator of the new work using the sound, 40% to DAO members, and 10% to Herndon.

Meanwhile, The Fabricant offers anyone the opportunity and tools to produce digital fashion in collaboration with others. Sharing the revenue is based on a system where the profits are distributed equally between the apparel designers and the people creating the material. The platform receives a tenth of the sales. If the clothes are resold, the retailer gets 85% of the price, the platform gets 5%, and the rest is shared between the original creators.

Fans can also invest in an artist's production, for example by receiving a share of the rights to a song. The scope of investments is wide and separate management companies have been established to facilitate them, such as the Hipgnosis Songs Fund. In addition, fans can crowd-source future works by making NFT pre-purchases or supporting the artist's career through donations. For example, Bandcamp has over 500,000 non-multinational artists and 11,000 independent record labels who receive significant financial support from their fans through donations.

Web3 and sustainable development

Web3 provides new possibilities and assets, yet some challenges prevail. The different forms of buying, owning, and making that take place in a shared virtual environment require updating legislation, as the roles and practices of actors differ in fundamental ways. Instability in cryptocurrency values creates uncertainty for financial investments, and the lack of ecological integrity of blockchain platforms is a concern. However, as a result of policy reform, some of them (Ethereum, Tezos, Cardano, etc.) have managed to cut their emissions significantly, down to a hundredth of what they used to be. Although virtual reality does not generate any physical load, its maintenance and use consume a significant amount of energy.

All dimensions of sustainability must be critically monitored and analyzed in web3 productions. Creators and consumers in web3 environments also need to be aware of the context and interconnections of the products, services, and platforms they use, just as they do in the physical world. In addition to the virtual world, a metaverse platform often includes blockchain technology and NFTs, which adds a challenge in realizing more sustainable choices. Therefore, it would be important to be able to take into account the synergies between these elements.

As a rule, manufacturing virtual products produces fewer emissions than those of a physical product. Virtual products do not produce any waste either. Once made, virtual content can be reused and recycled repeatedly, and the virtual product never wears out or breaks down. On the other hand, operating in a digital environment requires a lot of technological hardware, which in turn generates considerable electronic waste. Those who order solutions from software companies have the responsibility to be aware of recycling and environmental impact. The implementation, use, and harnessed technologies will determine the carbon footprint of digital solutions.

One way to promote sustainable development is to integrate carbon offsetting into the business. Such a service is offered for example by the Offsetra platform. It is also possible to recycle in the digital environment, for example, 3D models and other digital building materials in virtual reality are already highly recyclable. Choosing actors that operate according to the principles of green coding or green programming is also an option. Green coding is energy-efficient coding that uses less storage, computation, and data transfer.

On the other hand, Web3 also has elements promoting sustainable development. For example, traveling is reduced during the planning phase of event productions by using virtual models of event environments, digital twins. In addition, virtual productions allow the audience to participate regardless of location.

From a social sustainability perspective, web3 has both advantages and disadvantages. Virtual engagement offers global accessibility and enables the emergence of new communities, which can help to overcome loneliness or isolation. On the other hand, it also excludes users who cannot afford or are not used to using the required equipment.

Avatars provide an opportunity to dispel images of oneself that are defined for example by gender, ethnicity, religion, or physical disability. However, virtual reality is not free from harassment or other inappropriate treatment. The anonymity associated with avatars may even lower the threshold for bad behaviour. Web3 communities define their own rules and the responsible actors ensure that the rules have a zero tolerance for harassment.

Sustainable development is also linked to economic sustainability and the related fair economy. In Web3 development, blockchain technology can enable a decentralized economy and new types of blockchain-based ownership, enabling new types of revenue and investment models. Blockchains allow artists to retain greater power over their works as they maintain the right to control their digital creations. New ways for sales open up, such as auctions and royalties on secondary sales. They can also verify ownership and its transfer, which is recognized as reducing piracy. The artist can set the price, licensing terms, and user rights for their work. For example, in music production, web3 can be a source of new opportunities for smaller artists, bypassing the market leaders in the sector.

The creative sector and web3 development can contribute to economic sustainability, for example by providing fair, equitable compensation for artists, content creators, and developers. Ideally, the metaverse can provide a platform for artists to create and commercialize their digital creations in a fair, transparent way.

Assets and challenges in Web3

Web3 and in particular blockchains challenge traditional mechanisms of production, ownership, and monetization of works. Community-based trading platforms define their own rules and often also currencies, which is both an advantage and a disadvantage. The rules can provide the creator with many benefits and rights, and with them a fair distribution of income and resale royalties. On the other hand, it takes time to familiarise oneself with the rules and the benefits and risks have to be weighed up on a case-by-case basis. There are already thousands of different cryptocurrencies. Trading in cryptocurrencies is highly uncertain due to exchange rate fluctuations. In addition, learning the mechanisms of the different currencies is laborious, the contracts are uncertain and tax treatment is not well defined. However, currency movements can be favourable and when the work attracts investors, the value of the work increases accordingly. At the same time, the visibility and financial return of the artist also increases.

The nature of the NFT presents challenges for both creators and buyers. Because anyone can mint a piece, the origin and ownership of the work can be unclear. In some cases, they may not necessarily be the property of the person who minted them. Furthermore, the person who has copied someone else's work as an NFT does not necessarily have the rights to the work. Also, the integration of blockchain data with physical works is not yet straightforward.

Moreover, the legal status of an NFT is disputable. For example, it is still unclear to what extent NFT contracts create property rights and to what extent they are based on contract law entitling control. Some NFT works sold on NFT marketplaces do not contain any legally recognized rights. The licensing of music NFTs is also often problematic. At present, the process does not yet work seamlessly with traditional licensing. Therefore, licensing contracts need to be drafted with particular care. The application of copyright and intellectual property rights, the means and venues for resolving potential disputes and the law to be applied are still under development. A further challenge is that, as far as is known, no national legal system currently recognizes the property or ownership rights associated with NFTs.

Investors in the arts see NFT art as something that requires in-depth knowledge and risk-taking. Because in the NFT world, anything can be classified as art and anything can be sold, the NFT art market lacks the guarantee of quality provided by art experts and art institutions. The value of art is determined by the market alone, making it more risky to invest. The lack of quality assurance may discourage traditional art collectors from investing in NFT art. On the other hand, NFTs have also attracted the interest of established art brokers, such as auction houses, in selling digital art. This in turn promotes the role of digital art in art institutions.

Digital art is a challenging article to sell because it is not based on a single physical original like more traditional art. The NFT itself cannot prevent anyone from copying the image, but it does provide an original certificate of ownership for the individual file. That particular certificate is what makes it a unique piece that can only be owned by one person at a time. Others can take screenshots of the image, but only the person who holds the NFT of the work owns the original, authentic version. Selling the NFT allows the artist to receive income from their digital work, instead of distributing it freely and without compensation. On the other hand, it has been criticized since some artists think that the basic idea of digital art is to be freely shared, and NFTs violate this idea by making it private property.

Web3 allows the creator to connect with their customers and fans without intermediaries, but it also requires a lot of skills. They need to know the rules of the business and understand the rights and responsibilities these give them. In addition, they need to have a good understanding of the technology and cryptocurrencies, promote themselves and their skills, stay in touch with their fans and customers, and take responsibility for sustainable development. In the physical world, some of these functions are performed by the intermediary of the art world, such as a gallerist or producer. Galleries and producers already exist in the metaverse, but to operate there requires a new set of skills.

Creators don't have to work alone in web3. Metaverse offers a variety of support functions to help the creatives. Curated virtual galleries ensure quality and provide visibility and support for artists. A variety of collaborative platforms generate networks, artworks, and business. Tools, communities, and marketplaces can be pre-built on the same platform, making it easier to find and get started in the infinity of metaverses. Support services specializing in virtual environments will also be launched. For example, the internationally well-known accounting service provider Prager Metis has opened a virtual office in Decentraland, which focuses on providing support related to accounting for festivals and concerts held in the metaverse, among other issues.

In conclusion, web3 is a highly recent environment, which requires a new and different approach to the works, their sale, the different levels of ownership, and the relationship with the public. It can, however, open up new forms and platforms for creators, as well as innovative ways of making money. Web3 is still young and under development, with its challenges and weaknesses. It is worth exploring with an open mind, without losing sight of the critical and analytical reflection that characterizes the cultural sector. Abandoning the Web3 environment entirely may also be a missed opportunity, as the alliance between technology and creativity can at best produce new, unexpected creations and art forms.



