

DADA

A decentralized social network where people speak to each other through drawings, DADA channels its unique collaborative digital art into a marketplace that redefines what it means to be an art collector.

ABSTRACT

DADA is the first visual conversation platform: a social network where regular people and artists speak to each other through drawings made on our platform. Users from different countries who may have never met each other engage in spontaneous “visual conversations’ and, by doing so, they create collaborative art.

Currently, DADA has over 160K registered users and a collection of close to 100K digital drawings.

DADA is, on one side, an engaged network where people create art together and on the other, a marketplace for the collaborative art created by the community.

In our global community, content creators have full control of their work and their intellectual property, and collectors have the opportunity to invest in the artists by purchasing and owning the art they love.

This document lays out the philosophical underpinnings, technical foundations, and economic mechanisms of DADA.

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VISION

At DADA, we envision a vibrant global community where artists speak visually, connect with each other creatively, and make collaborative art.

Thanks to blockchain technology, DADA will market its vast collection of digital artworks, with IP protection and proof of ownership. We will channel the collaborative art created on the platform into a marketplace that redefines what it means to be an art collector.

Because of its decentralized nature and the fact that it can safeguard attribution, provenance, and the whereabouts of digital assets, blockchain is a natural fit to market our digital content with safety, transparency and fairness for both content creators and collectors. This will allow artists on DADA to take full control of their IP, and the community to self-govern and achieve economic independence.

We believe blockchain can help us achieve our vision of a self-sustaining community where anyone is an artist, every artist has a guaranteed income and anyone who finds delight and value in art can actively help artists make an impact in the world.

A COMMUNITY WHERE PEOPLE SPEAK VISUALLY

DADA is an online platform in which people talk to each other through drawings. These drawings are made by artists spontaneously with our simple digital drawing tool. Make a drawing on our virtual canvas, post it, and anyone around the world can reply with another drawing. This is what makes DADA unique. People who have never met each other, from different countries, create spontaneous visual conversations —a unique form of collaborative art.

DADA encourages artistic expression, solidarity, creativity, and understanding among people. It is an actively creative platform that fosters meaningful engagement that is far more profound than just liking or sharing. Because drawing is an act of creation that takes time, concentration and imagination, DADA inspires strong friendships and a spirit of true sharing, learning, and collaboration.

People from all over the world create visual conversations that turn DADA into a living, evolving work of art. In essence, DADA is a new way of making art.

A NEW TYPE OF SOCIAL MEDIA PLATFORM

We've all seen the potential of online social networks in creating powerful social movements: think the Arab Spring, or Black Lives Matter. However, we can all agree

that certain aspects of social media also contribute to social problems, from bullying, to alienation and to the radicalization of ideological positions, among other issues.

In a social media world it's become de rigueur for people to blog, tweet, post a photo, comment, sell themselves to death and yell as loudly and as frequently as possible—otherwise, they fear they simply won't matter. We live in a culture where amounts of likes are more important than quality of content, where a high number of followers makes you into an influencer regardless of substance or proven expertise, where superficial connections are equivalent to social proof. Young people have to compete and perform in the virtual social arena, which oftentimes leads to depression and social anxiety. Trolls proliferate, and bigotry is amplified to dangerous proportions.

At DADA we have thought really hard about how to create a positive environment to foster true collaboration. DADA has been designed to reward contribution to the community above all. We define contribution as investing time, skills and effort to engage with and create value for the community.

Every design and voice decision has been made to discourage competition and self-promotion and to encourage collaboration, creative expression, diversity, inclusion and freedom. The result is pure delight, beauty and magic.

DADA is a safe space for the creative kid that later became an accountant. It's a creative playground for commercial artists who long to do their own thing. It's a spark of inspiration for regular people who think creativity eludes them. It's a validation for the uncompromising, non-conformist artists who live precariously as a result.

THE RISKS OF INTRODUCING MONETARY INCENTIVES ON SOCIAL NETWORKS

We live in a world where people create content and value for free on social media, and social media conglomerates profit from this content, while their users get no compensation whatsoever. We believe that it's only fair to pay people for their contributions.

However, we have already established that social media is a distorted model. If likes are more valued than quality of content, it's not surprising that people pester friends or strangers for likes. If your amount of followers makes you into an influencer, buying followers will turn you into an instant expert without having to prove any expertise. Being popular is not equivalent to being good or reputable.

What happens when we introduce a currency and a reward system in such an environment? We run the risk of rewarding mediocrity and validating the very dynamics that make social media so toxic. Quid pro quos -- upvote me and I will upvote you -- detract from interesting content. It all becomes a race for points. Platforms start

resembling conventions of used car salesmen, which is ultimately harmful to the sustained engagement, growth and cohesiveness of the community.

HOW TO INTRODUCE MONETARY INCENTIVES ON DADA

DADA is a creative playground where expression, imagination and dialogue are more valued than technical skill. People don't come to promote their own work but connect and create art with others in a community that is supportive and encouraging. Our users claim this has a magical effect: it delights them, improves their drawing skills, they meet new friends, they want to come back, be surprised by the responses, and participate in creating beauty with others. So how can we introduce transactions without altering the delightful experience and the cohesiveness of the community?

We strongly believe that our users' motivation to contribute to DADA shouldn't shift to commercializing their work. Instead, making money should be an experience as delightful and magical as everything else on DADA.

We have always envisioned DADA as a place where people are remunerated behind the scenes by the value they create. By speaking to each other through drawings they create value, and we, as a platform, can take care of the sales and distribution of their content without them having to do anything at all.

In this sense, we don't want our users to think about a drawing as a commodity: "if I make X number of drawings, I'll make X amount of money". We want them to keep doing what they are already doing, freely, for fun, for love, and then be surprised by "a check on the mail".

To achieve this, we think that transactions and the act of creation should not be directly connected. Rather, all the transaction information should be displayed after the fact, with the full transparency allowed by smart contracts.

CREATING AN ECONOMY

DADA's mission has always been to help artists achieve economic independence. We have never intended to make money off artists: we don't offer a subscription model, a \$0.99 mobile app, a freemium model where artists pay for extra features, and we don't sell our users' data and attention to advertisers.

Our business model needs to be one in which our artists make money as well.

DADA is a collection of original collaborative art. We have a substantial repository of digital art, with thousands of high-quality drawings, both individual and collaborative. DADA is also an incubator of ideas and a talent database. All of which has great value.

For an inherently collaborative community like DADA, a decentralized peer to peer marketplace where creators and consumers alike are incentivized to add value to the community makes sense.

The art created on DADA will be available for purchase as individual drawings or visual conversations, perhaps even as customized collections by consumers. If we offer the right incentives for buyers and consumers of digital art we can build a self-sustaining ecosystem.

THE DADA TOKEN

DADA is introducing an open source cryptographic token, named dada, which is envisioned as a general purpose token. dada token will be the unit of account for all economic transactions within the DADA Ecosystem and will be implemented on the public Ethereum blockchain as an ERC20 token.³

DADA has two unique properties as a social media platform:

1- All content created on DADA is made directly on the platform; no art is ever uploaded.

2- All content is collaborative. Every drawing can be continued and replied to by someone in the community.

Since content on DADA is unique and inherently collaborative, the DADA token could represent the entire collection of the art created on DADA:

Value

The DADA collection of digital art will grow over time as artists continue to create and more artists join the community.

Limited availability of certain artworks will encourage demand and higher prices.

The value of the collection will increase as demand increases for the individual drawings, as well for completing collections or visual conversations.

The dada token will capture value from the top performance artworks, thus benefiting the entire community.

Intellectual Property

Artists retain the intellectual property of their own individual drawings.

DADA retains the intellectual property of all visual conversations or series of drawings.

dada Token represents a percentage of the intellectual property of all the art created on DADA.

Ways to earn dada token

Content creators can earn tokens by drawing, inviting friends, sharing, commenting, selling art, tagging their drawings, testing, curating.
Developers: Design, coding, launching apps.

Ways to spend dada token

Buying art, buying merchandise, buying creative tools such as Wacom tablets and iPad Pro and Pencil, crowdsourcing art, funding art projects, funding events.

PROSPECTIVE USE CASES

Example use case: Content creator

Artists will earn dada tokens for every new drawing they make on DADA. Number of tokens per drawing are allocated according to a gamified system.

Example use case: Curator

DADA is a self-curated community. Curators play an important role in maintaining the quality of the content, diversity of styles and discovering talent. Curators earn dada tokens for their contribution. Curators are selected based on their contribution to the community, their skill level and their criteria.

Example use case: Collector

Each digital artwork created on DADA will have a certificate of authenticity and a permanent record of ownership. Users will be able to buy dada token to collect limited editions of digital drawings that can be traded and sold, and can appreciate over time.

Example use case: Client

Clients will be able to buy dada tokens to crowdsource content directly from the community. They will get a range of interpretations from a variety of artists and every artist who participates will get a percentage of the fee.

Example use case: Live Streaming Consumer

Users can pay artists a small amount of dada token to watch them create their drawings in real time.

Example use case: Consumer

Users will be able to buy T-shirts, mugs, prints and other merchandising based on DADA drawings with their dada tokens.

RECOGNIZING CONTRIBUTION

At DADA, we recognize that our content creators add as much value to the platform as we do as developers. As our CTO says, “we created the body and our users gave it a soul”.

Artists and art enthusiasts have contributed to a collection of unique and original content that has value. And we want our artists to be monetarily rewarded for their contribution. We'll implement an incentive system to reward our users for the content they create.

UNIVERSAL BASIC INCOME FOR VISUAL ARTISTS

We believe that every artist should have a base level of income security and that their universal basic income will result in an explosion of creativity, entrepreneurship and research.

In 1956, struggling writer Harper Lee received an envelope from family and friends with a year's salary in it. It read, “You have one year off to write whatever you please”. She used her time to write *To kill a Mockingbird* which went to win the Pulitzer prize and sold over 30 million copies worldwide.¹

DADA's ultimate goal is to guarantee a basic income, a fixed amount sufficient for subsistence, to artists in our community.

QUANTITY VS QUALITY

We don't believe that art creation is exclusive to artists. DADA's purpose as a platform is to democratize the creative process by encouraging anyone to freely participate in these visual conversations, whether they are professional artists or regular people.

We have implemented a gamification system that allows anyone to participate while filtering trolls and maintaining a level of quality to the content created by the community.

GAME MECHANICS

We designed a gamification system that assigns points to contributors through skill, community participation and community validation, and which ensures, in a non-competitive way, that high-quality conversations will retain their consistency.

We use our gamification system to identify those users who create value for our community. New users need to accumulate a certain amount of points in order to start responding to conversations at the same level.

However, any artist with more skill or experience can draw with anyone of their level and below. This nurtures a spirit of collaboration and even learning, while at the same time it ensures that people with less skills will not ruin a more advanced conversation. Although drawing is the activity that garners the most points, these are also accrued by participating in the community: following and liking other artists and their work.

Users who reply to other users earn more points than those who don't engage with others. We have a leaderboard to discover artists. We noticed that rankings based on followers made people competitive and we took them out. Because we didn't want the number of followers to be a sign of influence, people can follow artists they like but we don't show who the followers are or how many followers artists have.

CURATION

Basing our gamification system on most amount of likes for drawings can recognize quality content up to a point, but it's limited when it comes to artistic expression. For instance, some drawings or responses may not be optimal in terms of skill, but they are valuable in terms of expressiveness and ingenuity, traits that make DADA delightful. Hyper-realistic drawings will tend to get high numbers of likes because of their technical complexity, but simpler yet more expressive drawings may also contribute enormously to our collection and not generate many likes. That is why we have a curation system that ensures quality of content.

Any user can become a curator of content on DADA. Curators have a tool that allows them to give a substantial amount of points to a limited amount of drawings per week. To become curators, users need to accumulate points and meet a set of criteria based on their contribution and artistic sensibility.

Curators earn dada tokens for their contribution.

CENSORSHIP

We are an art platform: we encourage individual and communal freedom of expression as long as it meets our established criteria: controversial art made on DADA needs to have expressive or artistic value. Like any content platform, we have [clear guidelines](#) against abusive and inappropriate content. Erotic art is allowed. To paraphrase Judge Potter: we know obscenity when we see it.

At the beginning, we were faced with a good amount of obscene drawings or really bad drawings from visual trolls. We were able to neutralize them through our gamification system. We also banned anyone making penis doodles that we did not deem artistic.

Since we don't want to be the centralized authority deciding what's considered offensive, instead of censoring content, we designed the point system so that offensive content becomes marginalized and remains unseen.

We have strived to create a community so cohesive and healthy that it discourages trolling. This goes beyond establishing clear community guidelines; it entails constant communication with our users. When users sense that there is a ghost in the machine, this makes it harder for people to troll.

DIGITAL RIGHTS MANAGEMENT (DRM)

The blockchain allows to record the provenance and authorship of digital assets, thus solving one of the biggest problems for content creators on the web, which is the pilfering of digital content used without permission or attribution.

Content creators on DADA will be guaranteed IP protection and proof of ownership on the blockchain. We'll work with Coala/IPDB's API to generate certificates of ownership for each drawing.

Collectors will also have a record of their ownership and, when drawings are licensed, they will be able to profit from such opportunities.

All transactions related to a drawing will be forever verified and tracked through smart contracts, without any intermediaries, and artists will always get their fair share of the profits.

A DIGITAL ART MARKETPLACE

Many people don't see the value in digital art yet. But we do.

As the world is increasingly digital, and people spend their lives on the web, it's time for the value of digital content to be recognized. People consume content, including art, in many digital ways, from their computer screens, to their TVs, their phones, tablets, and even their watches. The quality of digital art and its presentation now rival any of the traditional visual arts.

By assigning DRM to digital assets, it is possible for content creators to issue limited-edition artworks, which may create demand and help raise the value both of the content and of the dada token.

By creating scarcity of selected high-quality digital artworks, we can create a marketplace/economy where people can finally afford to own a cherished work of art that, as in the analog art world, may appreciate in value. The rank injustice of collectors selling artworks for exponentially higher prices without ever remunerating the original creators is a model that needs to disappear.

Thanks to blockchain technology DADA can offer its vast collection of digital art in limited editions with IP protection and proof of ownership. DADA will channel the collaborative digital art created on the platform into a marketplace that redefines what it means to be an art collector. We see this marketplace as a hybrid of art collecting and trading cards. We'll leverage our gamified system to make it as fun for collectors as we've done for artists.

COLLECTING DIGITAL ART

Most of our users come to DADA to enjoy art. Many say that whenever they have a bad day, they browse DADA to make them feel better. We want to connect artists with the people who find value and delight in art.

Now art lovers can have a more active role in DADA and own the art they love, while investing in the artists they admire.

With the help of the blockchain, we can make sure that the art collector will have an authenticated piece of art, whose provenance and whereabouts will be transparent. Collectors will display their digital art in their profiles. Because DADA is a collaborative platform, we can incentivize collecting by creating engaging scarcity strategies for consumers to create and complete their collections via purchasing, trading, selling, and even licensing art.

CREATING DIGITAL SCARCITY

Each copy of a limited-edition drawing is a unique digital asset that is represented by a token in the Ethereum blockchain. Smart contracts will verify and execute the terms of every transaction related to the drawings.

There are 5 levels of scarcity:

Common	1000 copies
Uncommon	500 copies
Rare	100 copies
Very Rare	50 copies
Extremely Rare	10 copies

Criteria used to define the level of scarcity of a drawing:

Common

Drawings made by DADA.
Popular drawings without replies.

Uncommon

Drawings that are not popular but are a branch of a popular conversation.
Drawing challenges created by DADA.
Drawings made by popular artists.

Rare

Drawings that have been licensed (t-shirts, etc) by the time of the sale.
Drawings that are part of a popular visual conversation.

Very Rare

Drawings that connect an important point in a popular conversation.
First drawing of a popular visual conversation.

Extremely Rare

Popular drawings that are part of a popular visual conversation.

PROFIT DISTRIBUTION

Primary Market

The original owner of a drawing is its author. The first time we sell a drawing the percentage structure is:

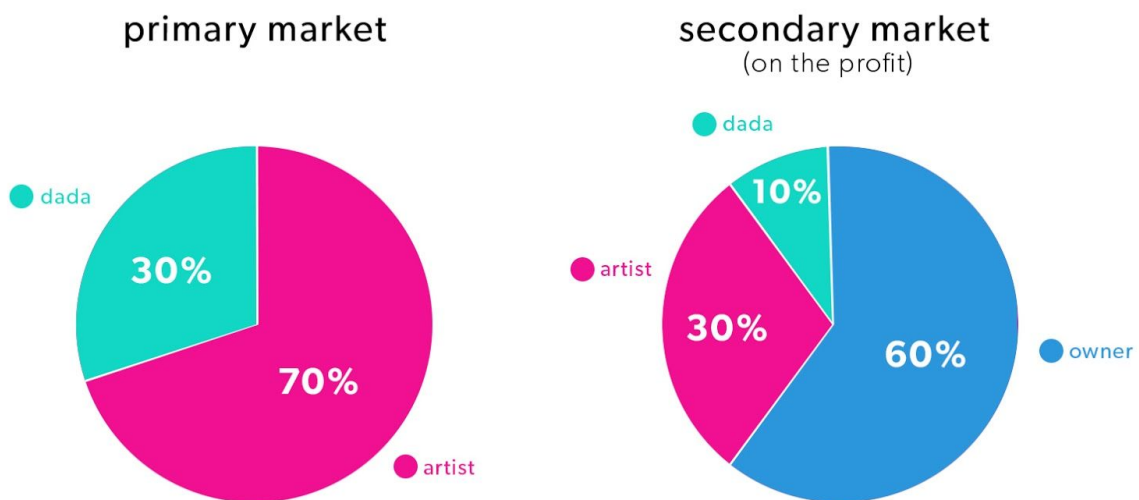
70% to the artist
30% to DADA

Secondary Market

After a collector acquires a digital drawing, if they sell it at a higher price, they will receive 60% on the profits. They get the biggest part of the profit because once they sell it, it no longer belongs to them. The artists, on the other hand, will always receive 30% on every subsequent transaction in the secondary market.

In this case, the profit structure is as follows:

60% of the profit to the current owner
30% of the profit to the artist
10% of the profit to DADA



TECHNICAL OVERVIEW

Architecture

DADA will use an Ethereum Solidity Smart Contract to make buying and selling transactions of the content generated in our platform. Each limited edition drawing will

be a unique digital asset represented by a token on Ethereum. Using COALA IP as a basis, DADA will generate certificates of authenticity to each piece of content made on our platform, which, together with the smart contract, will allow us to have a permanent record of authorship and provenance of a drawing, as well as ensuring that the content's creator will receive profits from the sale of their work on the secondary market.

To ensure the perpetuity of the content created on DADA, we are planning to migrate the hosting of this content to IPFS (Interplanetary File System). IPFS is a distributed and decentralized file storage system that will ensure independent access to our content in case of a service shortage on the DADA platform.

Platform

DADA has a gamification system that assigns points to its users for their participation. This point system will be the basis for our reward generation. The users will be able to exchange their assigned and generated points for dada tokens. In this way we can reduce the cost associated with Blockchain transactions, specifically Ethereum.

The existing registered users on DADA (160K as of this writing) will be issued a wallet which will store the dada tokens users gain by interacting on DADA either as content creators or content consumers. Instead of assigning a certain amount of tokens per transaction, we will make a single exchange transaction on behalf of the user, so that the user can convert their accrued gamification points into dada tokens.

DADA TOKEN DISTRIBUTION

30% Crowd sale

20% Development team

50% Foundation (art projects funding and reward allocation)

THE DADA FOUNDATION

DADA will work to structure and form the DADA Foundation, a non-profit organization, to oversee the fair and productive growth of the DADA Ecosystem. The DADA Foundation will administer the dada token supply and the DADA Rewards Engine.

OPEN GOVERNANCE

We envision a fully decentralized, autonomous and self-sustaining global community. Appreciating that open governance is challenging to implement, the DADA Foundation will facilitate the entire ecosystem's transition to a fully decentralized and autonomous network. We see liquid democracy as DADA's system of governance.

Liquid democracy is a powerful voting model for collective decision-making in large communities. Liquid democracy "combines the advantages of direct democracy and representative democracy and creates a truly democratic voting system that empowers voters to either vote on issues directly, or to delegate one's voting power to a trusted party"¹.

DADA FOUNDING TEAM

Beatriz Helena Ramos, CEO and founder.

<https://www.linkedin.com/in/beatrizramos/>

Beatriz is an artist and entrepreneur. She studied illustration in her native Caracas, Venezuela, where she opened the first comic book store in the country. In 1996, she moved to New York City and worked on animated shows for Cartoon Network and Nickelodeon, freelanced illustrations for publications like The New York Times and Penthouse, among others, and then was hired as a background artist for Disney and MTV Animation. In 2001 she decided to open her own animation and live production studio, [Dancing Diablo Studios](#), which she launched three months after 9/11.

Beatriz has directed over 100 TV commercials, promos and videos for the web, for clients such as Coca Cola, Jet Blue, Chip's Ahoy, Bayer, General Mills, Kraft Foods, PNC Bank, Tums, Oreo, Bronx Zoo, Bayer, Ralph Lauren, Macy's, Toyota, Wendy's, Sesame Workshop, PBS, Nickelodeon, MTV, Disney, ESPN, and Saturday Night Live, among others. Dancing Diablo has won many awards, including an Emmy for its collaboration on the PBS show *Between The Lions*.

In 2005, Beatriz was chosen as one of the three women that started the the Make Mine A Million business program founded by American Express OPEN and Count Me In for Women's Economic Independence. Beatriz officially started the program in a press conference along with then Senator Hillary Clinton. That same year, the Business Women's Network honored Beatriz with the "Rising Star Award". In 2009, Count Me in and the State Department invited Beatriz to the White House to participate in a one-year program for women business owners throughout the Americas.

Beatriz is the founder and creator of DADA, a social network that aims to bring people together through drawing.

Abraham Milano, CTO and cofounder.

<https://www.linkedin.com/in/abrahammilano/>

Abraham is a graduate in computer science from the Instituto Universitario de Tecnología Dr. Federico Rivero Palacios in Caracas, Venezuela.

He has been developing web applications for the past 16 years. He worked for the insurance sector as consultant for 5 years. He has been CTO of Uriji Jami, a social network where users monetize the content they create. Before joining DADA, he worked as webmaster at Seguros Pirámide, Consultant and Web Developer at Urbina Casa de Software, and Web Developer at WebCode Solutions.

Specialties: Html, Html5, Javascript, Java, Ruby On Rails, Oracle, Postgres, Mongodb, Ethereum Platform, Solidity Smart Contracts, Web3, Blockchain.

Recently he has started to explore Blockchain technology as an alternative to protect DADA users' IP and he is coding our first smart contract.

Yehudit Mam, CMO and cofounder.

<https://www.linkedin.com/in/yehuditmam/>

Born and raised in Mexico City, and a resident of New York City since 1992, Yehudit started out as an advertising copywriter in 1992, and by 2005 she had become VP Creative Director at The Bravo Group, a multicultural advertising agency.

She left Bravo in 2005 to pursue a successful consulting career. Her work has won a Clio Award, two Addy Awards Citations of Excellence, a New York Festival Citation of Excellence and a Silver Telly award.

In collaboration with Dancing Diablo Studios, she has written children's television content for Sesame Street and PBS, and directed TV commercials for Coca-Cola and General Mills Venezuela.

Yehudit has written articles and film reviews for newspapers and magazines such as *Saveur*, *Fusion*, *Out*, *UrbanDaddy*, and, in Mexico, *Reforma*, *La Jornada*, and *El Financiero*.

Two of her short narratives have been published in literary anthologies in Mexico City. She teaches Editorial Writing at The Miami Ad School New York.

She has appeared frequently as a commentator on NY1 News' "Pura Política".

She currently writes two blogs: [I've Had It With Hollywood](#), and [The Grande Enchilada](#).

She has a B.A. in English and American Literature from the Hebrew University of Jerusalem.

Footnotes

1. <https://futurism.com/images/universal-basic-income-answer-automation/>
2. <https://medium.com/organizer-sandbox/liquid-democracy-true-democracy-for-the-21st-century-7c66f5e53b6f>