TRIPLEMIKE

Community Storytelling Whitepaper

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CURRENT CREATIVE PILOT PROPOSAL

Three legacies. One unfinished character. A world its audience can write.

TripleMike is a fictional character inspired by the public legacies of Michael Jackson, Michael Jordan and Mike Tyson. The proposed project connects historically anchored adventure fiction, community authorship and selective video adaptation. Contributors help determine what Mike experiences next; a credited archive preserves who wrote each story and which real events inspired it.

This whitepaper describes a creative project and its operating proposal. A separate TMIKE coin already exists; this document does not redefine its contract, economics or holder rights. Reading, writing and editorial selection do not require buying or holding it. It does not announce a token launch, guaranteed video production, celebrity endorsement, investment opportunity or existing commercial partnership. Funding, rights clearance and audience demand remain open.

The central promise is deliberately achievable: **write a story, receive a fair review, and earn visible authorship if it is published.** Video adaptation is a separate, funded opportunity.

01 / The verdict: promising, not yet proven

The concept deserves a pilot because participation changes a recognizable character's world. A contributor has a personal reason to share an episode: “I wrote the adventure he is living.” Historical anchors give readers another reason to return: discovering the event behind a fictional moment. Neither motivation has yet been demonstrated with independent TripleMike participants.

The concept is not wholly unprecedented. The SCP community already demonstrates an established framework for collaborative fiction and licensed reuse. Its licensing guide also illustrates that rights to a text and rights to an image can differ.[1] TripleMike should claim a distinctive creative combination, rather than inventing community storytelling itself.

Five weaknesses must be corrected before expansion. A long submission process discourages casual contributors. Popular voting can reward mobilization rather than quality. Editing can become a bottleneck. An unfunded video promise creates disappointment. A financial token can attract people whose main interest is trading rather than writing.

The revised design addresses these weaknesses through a short entry format, editor-reviewed shortlists, limited publishing capacity, budget-gated adaptations and a points-free creative pilot. Any new token-based story utility is deferred until actual behavior reveals a need; the existing coin is separate.

Decision: proceed with a small creative pilot; do not yet describe the project as a validated viral business. The test is whether people voluntarily write, return and share when there is no speculative reward.

02 / What exists, and what is proposed

The current project package includes an English first-book saga with 24 chapters, four supplemental Lost Leaves, a continuation guide, a research database, an EPUB, a PDF and book-cover artwork. The database contains 104 records and 66 source entries. Records include project context and fiction-related material; this is not a claim of 104 independently verified historical facts.

The character reference is an oil-painted composite supplied by the project owner. Jackson Reed is identified as the painter by the owner. Artist identity, permission scope and commercial usage rights have not been independently established for this whitepaper. The exact origin of the earlier TripleMike tattoo meme also remains unresolved. Uncertain provenance must remain visibly uncertain.

The following are proposals, not launched capabilities: a submission portal, community voting, an editorial team, a public canon register, recurring video production, contributor payments and any story-linked token system. No audience size, revenue, investment, partner relationship or production capacity is claimed here.

The product can begin with the existing book, a simple submission form and a manually maintained story index. A custom platform becomes justified only when the manual workflow repeatedly fails at a demonstrated volume.

An asset register should accompany the pilot. Each item records its creator, source, permitted uses, restrictions and evidence of permission. A painting, musical recording, photograph, script and voice performance each need their own entry. Ownership of a file is not treated as proof of permission for every use.

03 / The world: fiction with a historical backbone

The proposed narrative frame is an unfinished portrait. Within the fiction, the painting gathers three legacies into one traveler, but cannot complete his life. Every new story extends what the frame contains. This is a fictional device, not an account of how the real painting was made.

Mike carries three narrative forces: performance and transformation; competition and precision; confrontation and consequence. Authors may emphasize one force or combine them. He can win, fail, change his mind or pay a price. A permanently invincible protagonist would remove the tension that makes the world worth writing.

Each approved story contains a **Legacy Ledger** with four fields: the fictional moment; the real-life counterpart; the evidence; and the limits of the comparison. An extraordinary fictional leap does not authorize an invented measurement for Jordan. A supernatural victory does not become a historical claim about Tyson. A magical transformation does not become a quotation attributed to Jackson.

The ledger preserves exact dates, places, units and uncertainty when the evidence supports them. Prefer primary records where available; corroborate contested material. Distinguish allegations, established outcomes, later recollections and editorial interpretation. Corrections remain attached to the original story rather than silently erasing its history.

“The good, the bad and the ugly” requires proportionate context. Serious harm is not reduced to a comic monster or redeemed by a fictional victory. Historical complexity can inform a character's choices without inventing real-world admissions, victims' statements or endorsements.

04 / Participation that pays off immediately

The public invitation is simple: **“Give Mike his next impossible moment.”** A contributor submits a 100-200-word pitch, one suggested historical anchor, a source link and a preferred credit name. This is enough to judge the idea without demanding a finished chapter.

An invited author can expand an accepted pitch into a 300-800-word short story. Editors help connect the anchor to the action, identify continuity issues and sharpen the ending. Submission is free. A wallet, token balance or purchase is not required to write or read.

Public status has four states: Submitted, Published, Selected for Adaptation, and Released. Private editorial stages can be more detailed, but readers should not need to understand a production pipeline to participate. “Selected for Adaptation” is used only after a budget and production slot are assigned.

The immediate reward is a credited story page, a reusable author card, a stable link and a concrete editorial response. Video selection is additional recognition rather than the sole reason to contribute. Rejected pitches receive a short explanation when capacity permits; an intake limit is preferable to pretending every submission can receive extensive feedback.

At launch, founders should publish a small set of example contributions, clearly labeled as founder work. They demonstrate the expected length and quality without being counted as independent community traction. Readers may participate by checking an anchor or proposing an ending, allowing useful entry points for people who do not consider themselves writers.

05 / Canon, selection and accountability

Published fan stories and shared canon are different categories. A story can be enjoyable and credited without becoming binding continuity. The initial book is the proposed foundation; editors explicitly identify which additions enter the continuing saga. Alternative timelines remain available without rewriting every previous episode.

Editors evaluate five dimensions: narrative quality, historical accuracy, continuity, originality and production feasibility. Historical accuracy and rights suitability are eligibility conditions, not weaknesses that popularity can cancel. A good story may remain text-only if it is expensive to adapt.

Community voting takes place among an eligible shortlist. It informs selection but does not establish historical truth. One account receives one ballot; suspicious activity is reviewed, duplicate ballots are removed and aggregate counts are published with the result. These controls reduce manipulation without pretending to eliminate it.

For each selection, publish a brief reason, credited contributors, the production constraint and any conflict of interest. An editor's own entry requires a different reviewer. Contributors can request one reconsideration for a factual or procedural error; disagreement about taste does not force a new vote.

The pilot needs named responsibility for editorial decisions, factual review and production approval. One person may fill multiple roles when disclosed. If review capacity is exceeded, pause intake or reduce frequency. Canon changes have version numbers; factual corrections carry dates and preserve attribution.

06 / From written story to watchable episode

The first adaptation format should be a short motion comic: a small number of purposeful illustrated shots, original narration, sound design and readable captions. This is a production hypothesis, not a commitment to photorealistic cinema. Existing visual-generation attempts with the supplied character have encountered tool moderation blocks; the project must demonstrate a workable route before promising a recurring series.

A 300-800-word source story cannot simply be read into a short clip. Each adaptation receives a separate script. A 40-60-second pilot might begin with roughly 80-140 spoken words, but an actual read-through determines timing. The author reviews the adaptation's central meaning and historical anchor before release.

Use a clear opening problem, one reversal and a consequential ending. A final invitation gives viewers a specific next decision, such as which door Mike opens. TikTok's Creative Codes describes a hook, body and close structure for advertising creative.[2] This is a useful design reference, not evidence that TripleMike will go viral organically.

Every release links to its story, credits and ledger. A pinned or accompanying note explains that Mike is fictional and identifies the real inspiration. YouTube requires disclosure for relevant realistic synthetic or meaningfully altered content; clearly fantastical material is treated differently under its guidance.[3] Disclosure decisions must be checked against the actual episode and current platform rules.

Human editing matters. YouTube's monetization guidance addresses repetitive or mass-produced inauthentic content.[4] An automated stream of near-identical clips is therefore a weak creative and commercial foundation. Monetization is neither assumed nor guaranteed.

07 / Sharing mechanics and the demand test

The proposed loop is: encounter an episode; discover its author and historical anchor; propose the next moment; receive editorial feedback; share a published contribution; encounter a later adaptation. The loop only works if the published contribution is valuable even when the last step never happens.

Each author card should show the episode title, credit, one distinctive line and a direct link. The share message can be personal: “I wrote this part of TripleMike.” Author cards are optional, and no selection depends on buying engagement or pressuring contributors to promote the project.

Invite specific creative challenges rather than generic engagement. “Give him a problem strength cannot solve” produces a more meaningful entry than “like, follow and tag three friends.” The historical reveal can support a second post, but must not be presented as fabricated trivia.

Measure source-to-story visits, submission completion, accepted stories, repeat contributors and voluntary shares. Separate paid distribution from organic behavior. Record impressions and view duration where available, but do not equate a large view count with a healthy writing community.

The strongest signal is a second contribution made without a reward increase. The weakest signal is a burst of entries driven by an anticipated token allocation. Interview returning and departing contributors; identify whether research, credit, feedback or adaptation motivates them. Improve the experience that people actually use, rather than designing an economy around imagined behavior.

If running a contest that uses YouTube, its contest rules require free entry, prohibit certain engagement manipulation and restrict demands for ownership of entrants' work.[5] The pilot should be a collaborative publishing program; any later contest needs its own explicit rules.

08 / Rights, credit and contributor trust

The proposed submission arrangement leaves the contributor's original writing with its author. Publishing requires a clearly scoped permission to host and display it. Adaptation requires a separate agreed permission covering editing, narration, visuals, distribution, promotional excerpts, duration and any commercial use. These are design requirements for terms still to be drafted, not a completed legal agreement.

Credit should travel with the work: story page, video description, visible end credit where practical and the version register. Adaptation credits distinguish writer, editor, illustrator, narrator and factual researcher. A display name can protect a contributor's public identity; collect only operationally necessary personal information.

Creative recognition and archive acknowledgements create no financial, token or adaptation entitlement. Payments, if introduced, are agreed before production. No revenue share, royalty or cash reward is implied by publication or a points balance. Removal requests and the limits of withdrawal after an authorized release must be explained before acceptance, including third-party distribution already made.

The underlying character resembles identifiable public figures. Labeling it fictional does not itself resolve every right associated with likeness, art, music, trademarks or publicity. The project needs review of its actual planned uses and relevant jurisdictions before commercial exploitation. The US Copyright Office explains that fair use is assessed through multiple factors; there is no universal safe percentage or blanket permission.[6]

Do not imply endorsement by the three inspirations, their estates, the painter or sports organizations. Avoid borrowed recordings and unauthorized voice imitation as production shortcuts. Rights clearance is an operational gate, not a claim that every use is forbidden. The creator register records what is permitted and on what basis.

09 / Tokens: an optional later experiment

The story pilot requires no token purchase, holding or trading. This participation rule does not deny the separately existing TMIKE coin. Writing, reading, editorial selection and basic community voting do not inherently require a blockchain. A token should solve a demonstrated coordination problem rather than become the reason the project exists.

The first possible experiment is non-transferable reputation: recognition for published writing, accurate research and constructive editing. Reputation is not money, cannot buy factual authority and does not guarantee publication. Even this feature should be added only if contributors find it helpful.

A separate, free production-credit experiment could let participants express preferences among already eligible, funded adaptations. Its rules must state whether credits expire, how they are issued and how duplicate accounts are addressed. It must not imply cash value, ownership, guaranteed redemption or conversion into a future crypto asset.

Any later proposal connecting a tradable token to this story program requires a new decision document: actual utility, alternatives, economic modeling, security, operational ownership, user protections and jurisdiction-specific review. This whitepaper intentionally sets no supply, allocation, sale date, price, yield or listing plan. No new story-linked economic terms are specified here, and this document does not amend the existing coin. Any proposed connection requires a demonstrated need and a separate decision.

The key test is counterfactual: if the token vanished tomorrow, would people still read and write TripleMike? If the answer is no, the project has not demonstrated the creative foundation it claims. The current proposal treats the continuing world, contributor recognition and quality episodes as the product.

10 / Budget and capacity before promises

Production approval requires available funds, a scoped episode, an accountable producer, usable assets and written contributor permission. An unfunded shortlist is labeled as editorial interest rather than a production queue. No story receives an adaptation date until the team can meet it.

For planning only, consider one motion-comic episode using 12 labor hours at an assumed EUR 40 per hour: EUR 480. Add an assumed EUR 50 for tools and licensed production materials, yielding EUR 530. A 20% contingency adds EUR 106, for a total of EUR 636. Three equivalent episodes would require EUR 1,908.

These are illustrative internal assumptions, not researched vendor quotes or a market price. Volunteer hours retain an imputed cost to reveal the real workload. This example excludes legal review, platform development, taxes, broader marketing and additional contributor payments. Any approved budget lists those separately where applicable.

The first complete episode should replace assumptions with actual hours, invoices, revision counts and distribution preparation. Set a maximum authorized budget before work starts. If the actual cost exceeds the approved amount, revise the format or cadence before commissioning further episodes.

Possible funding routes include a defined founder budget, transparent patron support or a separately scoped sponsorship. None is secured by this document. Paid support should describe precisely what is supplied and what remains conditional. Sponsor influence must be disclosed and must not alter the historical evidence in a ledger.

11 / Pilot gates and a conditional roadmap

Weeks 1-2: make participation real. Publish clear examples, a short submission form, editorial criteria, provisional permissions and an accessible story index. Complete the asset register for pilot materials. Assign review responsibilities. Invite a limited group and record where the process confuses them.

Weeks 3-4: test contribution and production. Publish qualified stories, collect feedback and complete one motion-comic prototype if permissions and budget are available. Record labor and cost. If production is blocked, continue the text pilot and disclose the block; do not substitute a promise for a release.

Proposed four-week targets are 20 independent contributors, eight published stories and five contributors making a second qualifying submission. Founder entries are excluded. Report all denominators, dates and recruitment methods. These are self-imposed learning targets, not industry benchmarks or forecasts.

Also measure the percentage of reviews completed within seven days, factual corrections per published story and author satisfaction after editing. Aim for at least 80% of reviews within seven days at the declared intake limit. Ask a small reader sample to distinguish the fiction from its historical counterpart; repeated confusion requires clearer presentation before wider promotion.

Days 31-60: proceed only if repeat participation and review capacity are credible. Refine onboarding, permissions and continuity. Commission a limited batch only if the prototype fits the funded budget. **Days 61-90:** consider a lightweight portal if manual administration is now the bottleneck. Test reputation only if users request useful recognition beyond credits.

Below-target participation calls for interviews and a revised pilot, not automatic abandonment. Persistent lack of repeat contribution, unresolved asset permissions or unsustainable production costs is a reason to pause the affected expansion. A token launch is not a fallback for weak demand.

12 / The durable promise

TripleMike can become a living anthology with a recognizable protagonist, documented inspirations and authors who can point to something they helped create. Its most defensible innovation is the connection between fiction, evidence and visible participation. The design becomes stronger when each connection remains understandable without a technical explanation.

The project should publish a short monthly account of accepted stories, returning contributors, corrections, funded adaptations and production spending. Report setbacks in the same place as successes. Store the original story, edited version, ledger and adaptation links together so the audience can trace what changed.

Before a public commercial launch, the unresolved decisions are the accountable operator, asset permissions, contributor terms, available budget and first production format. Before any financial token proposal, demand and utility must be demonstrated separately. These are genuine decisions still ahead, not milestones already achieved.

Mike's next adventure should be written by people who want to see it happen. The project's first responsibility is to make that participation worth their time.

Sources and verification notes

Primary references checked for this assessment on 6 October 2026. They support specific design constraints, not a prediction of TripleMike's success. Platform rules can change. Project inventory refers to the local artifacts accompanying this proposal; no independent traction study has been performed.

[1] SCP Wiki: Licensing Guide. Reference for collaborative fiction, attribution, share-alike licensing and separate image rights. TripleMike has not adopted that license through this document.

[2] TikTok for Business: Creative Codes. Advertising creative guidance; used only as a structural reference for short-form storytelling.

[3] YouTube: Disclosing use of GenAI content. Requirements and distinctions for synthetic or altered media.

[4] YouTube: Channel monetization policies. Originality and inauthentic-content constraints; monetization eligibility is not assured.

[5] YouTube: Contest policies and guidelines. Rules applying to contests run on or using YouTube.

[6] US Copyright Office: Fair Use FAQ. General explanation of fair-use assessment, not rights clearance for this project.

The Saga, Lore Bible, Fact Database and Community Story Engine concept are the internal creative inputs. Historical claims in future contributions require their own cited evidence; this bibliography does not independently verify every biographical claim in those inputs.

Archive index / Reader's folio

A frame remembers more than its caption. These coordinates belong to Book One, The Man the Frame Could Not Finish, 6 October 2026 edition.

Read each coordinate as chapter / word / character. Start after the numbered chapter title and continue through its Legacy Ledger. Keep heading words and link labels; omit link targets. A word is a maximal run of ASCII letters or digits: punctuation, apostrophes and hyphens separate words. Count from one and lowercase the extracted characters. Read left to right, then downward. Separate the first twelve rows with spaces, add a colon and one space, then join the remaining rows without spaces.

01	1/48/1 · 8/132/3 · 15/71/2 · 22/35/5
02	6/211/4 · 13/255/2 · 20/38/7 · 3/31/1
03	11/70/1 · 18/168/3
04	16/465/1 · 23/245/1 · 6/75/3
05	21/462/3 · 4/222/3 · 11/171/6
06	2/36/2 · 9/342/3 · 16/243/6
07	7/302/6 · 14/261/2 · 21/390/4
08	12/180/1 · 19/403/3 · 2/468/3 · 9/262/8
09	17/34/3 · 24/478/5 · 7/64/2 · 14/12/5 · 21/397/4
10	22/354/2 · 5/105/7
11	3/300/4 · 10/14/2 · 17/16/6
12	8/9/5 · 15/117/1 · 22/251/4 · 5/324/2 · 12/297/1 · 19/41/4
13	13/342/6 · 20/314/6 · 5/230/2 · 10/376/1
14	18/122/6 · 1/418/1 · 8/324/10 · 15/297/7
15	23/203/1 · 6/393/2 · 13/104/6 · 20/315/4
16	4/53/2 · 13/386/2 · 18/74/1 · 1/58/1
17	9/178/3 · 16/10/6

The unfinished road is still open.