

Nobody has
played this before.

PROJECT
RHAPSODY

ORBITAL MEDIA STUDIO

A Symphony Space program. "Project Rhapsody" is a working codename pending trademark clearance; the emblem is the durable asset.

The live and unrepeatable is the last real luxury.

Every medium is defined by the physics of where it is made. Broadcast was invented in a studio. Social was invented in a feed. The next one gets invented in orbit.

Rhapsody is the first instrument for making media in orbit: a studio, not a satellite; a session, not a slot. Every work is made once, in a place with new physics, and can never be played twice.

April 2028

First works fly on a demonstrator with a secured launch slot.



Six reasons this is a studio, not a stunt.

A new scarcity.

Infinite generation made the live moment the only thing left that can't be faked. Rhapsody sells the unrepeatable.

Premium creative engagements.

Symphony models brand and advertising capacity at roughly \$30,000 per kg per month: 4.6× its weighted-average subscription rate or 7.5× its Long-Term Plan rate. Pricing scales with mass and volume; revenue books to Symphony.

Booked orbit.

The instrument flies on a platform with a secured April 2028 launch and a Q2 2029 commercial follow-on. We are not waiting on a rocket.

Curation is the moat.

Invitation-only access, governed by a counsel-approved gate. Being chosen is the status, and screening protects the program's brand and partners.

Reconfigurable, not frozen.

Legacy production plans for years and freezes at launch. Our instrument reconfigures on orbit in weeks. Improvisation is the machine's literal behavior.

From instrument to movement.

Launch as a studio; grow into a school, a catalogue, and a named medium once the work earns it.

Anything can be generated. Nothing can be re-lived.

Abundance changed the asset.

When a campaign can be prompted in seconds, a house pays for proof that a real thing happened, once, somewhere no one else could go.

You cannot prompt a session that already happened.

Luxury ran out of altitude.

The museum steps, the desert, the runway on ice: every terrestrial venue has been used. Cultural capital comes from founding moments, not attending them.

Orbit became reconfigurable.

A platform can host a creative work, swap it, and host the next on the timeline of a season, not a decade.

Media has had two movements. We are writing the third.

I

Broadcast

Composed.

One voice, scripted years out, Earth-bound. The masterpiece is finished before it airs.

II

Social

Algorithmic.

Many voices, still terrestrial, still ruled by the feed. Volume without permanence.

III

Space-native

Improvised.

A new instrument in a place with new physics. Live, reconfigurable, unrepeatable, un-fakeable.

Legacy space composes a mission over years and freezes it at launch. Our instrument reconfigures on orbit in weeks. The story and the hardware are the same story.

Space has been a stunt, **never a studio.**

Every brand moment in orbit to date has been a one-off. A single launch. A press cycle. No instrument. No repeatability. No rights. No medium.

Access is bespoke.

Getting anything to orbit takes 3–7 years and a dedicated mission. Creative timelines are measured in seasons.

Capacity is sold by weight.

The industry prices kilograms to engineers. Nobody prices moments to culture-makers.

Nothing comes back.

Built once, discarded. A campaign can't be swapped, iterated, or archived as a master.



The first instrument for orbit.

A house brings the work: a camera, a material, a digital canvas. It drops into a standard creative envelope in weeks, not years. The studio composes the window, captures the take, authenticates the master, and returns the media rights.

The Instrument.

Standard creative envelope, plug-and-play integration, swapped on orbit by robotics. Mastery without the wait.

The Session.

Sold as a moment: the eclipse crossing, the pass over a named city at first light, the synchronized downlink. Once, and only once.

The Master.

Every take is authenticated at source. The work becomes the master, the catalogue, and the provenance record. Campaigns become on-orbit seasons.



Invited. Composed. Flown. Captured. Mastered.

Your session is yours alone.

01

The Invitation.

Curatorial selection. Every player passes the studio's counsel-approved gate before an invitation is extended. Access is the first luxury.

02

The Composition.

The house and the studio design the work and choose the window: pass, light, city, moment.

03

The Integration.

The work is delivered in the standard creative envelope and integrated in weeks.

04

The Take.

The window opens. The take happens once. It cannot be re-run, re-shot, or generated after the fact.

05

The Master.

Authenticated, downlinked on a segregated plane, archived. Rights are returned. The next work is swapped in.

One work. One window. One authenticated master.

Moments over mass.

	The Session	The Residency	The Master
What it is	A single, time-locked work in one window	A seasonal anchor: recurring works across a defined run	Media rights, authenticated archive, provenance record
Who it's for	A house making a founding statement	A house building a series; a studio; a label	Every player, bundled or licensed
Pricing basis	Roughly one-month engagements; mass and volume dependent	Per season, capped at 40% of studio capacity	Rights & licensing
Indicative	Approx. \$30,000/kg/month capacity rate	Negotiated for scope and duration	Included / licensed

Studio Services Mission storytelling, launch media, brand and communications work for sovereign, commercial, and hyperscale clients already on contract with Symphony. A complementary offering that extends existing relationships and keeps production active between sessions. Revenue books to Symphony.

Capacity pricing is approximate and depends on mass and volume. Engagements are typically about one month and non-recurring. Larger or heavier works cost more; smaller or lighter works cost less.

Not the media budget. The founding moment.

\$60B

Luxury brand & media opportunity in orbit, opening 2030-2035.

The nearer comparison is what luxury already spends on cultural capital: pavilions, patronage, motorsport, the gala, the monograph. That budget buys being there first.

Core

Luxury houses & maisons: fashion, fragrance, spirits, horology, beauty.

Adjacent

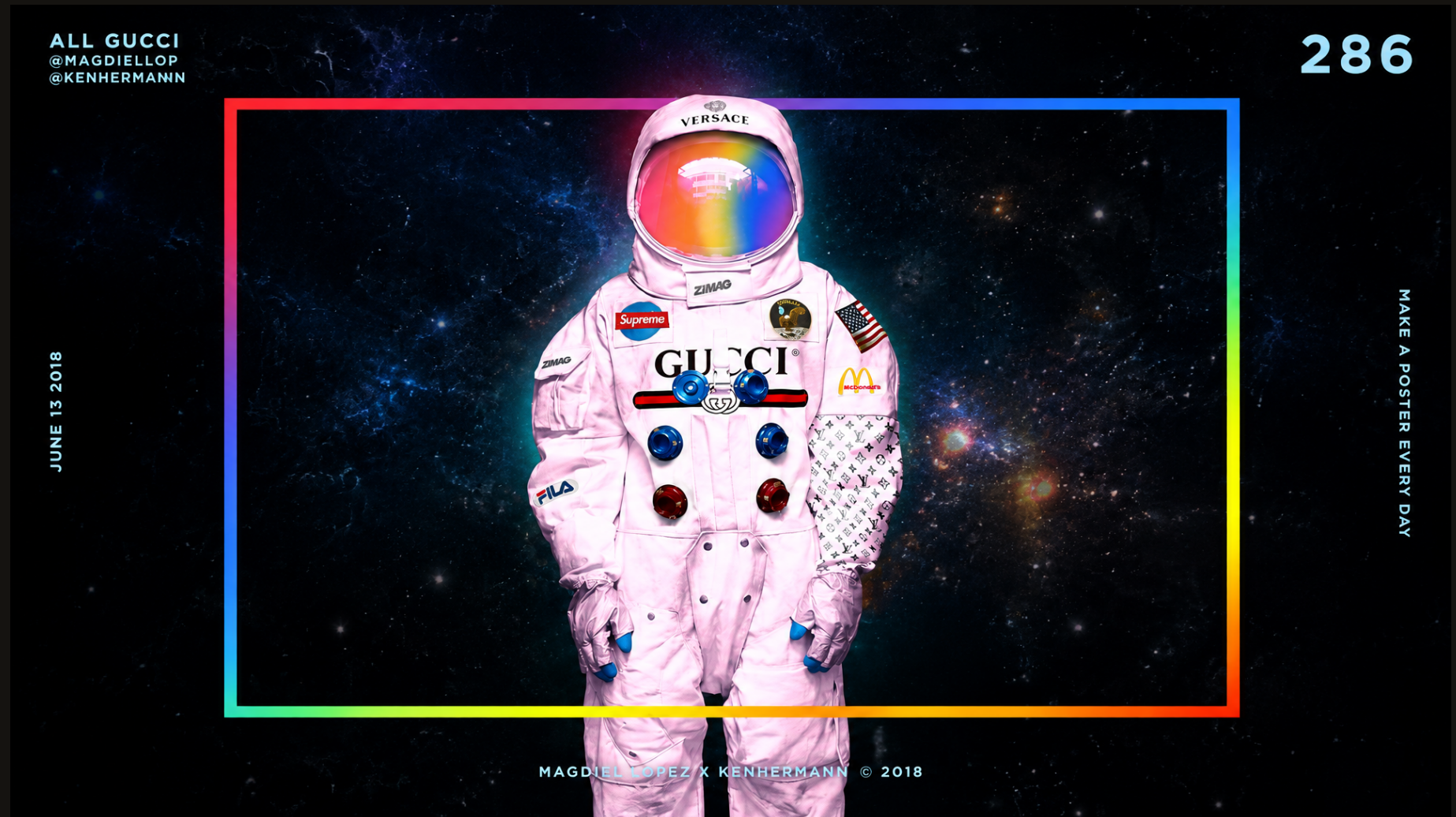
Film, music, and talent: the artists who found movements.

Frontier

Institutions & collectors: museums, biennales, foundations commissioning the first works of a medium.



We are not
looking for
customers.
We are looking
for the first
generation.



Creative engagements. Symphony revenue.

\$30K

Estimated capacity rate / kg / month

4.6-7.5x

4.6x Symphony's weighted-average subscription rate;
7.5x its Long-Term Plan

\$58.3M

Modeled 2029 brand and advertising revenue,
booked to Symphony

2028 / Commercial target

\$1M-\$4M in total contracted value sought for two founding demonstrator works. This is a target, not secured contracts or modeled revenue. Symphony models \$1.075M in licensing and consulting, with no brand and advertising revenue in 2028.

2029 / Modeled revenue

\$58.3M of brand and advertising revenue on 15% of subscription-platform capacity at 90% booked. All program revenue books to Symphony.

2034 / Capacity allocation

Brand and advertising allocation reaches 28% of subscription-platform capacity. This is separate from the 40% cap on long-term studio anchors.

Typically one-month, non-recurring engagements. \$360,000/kg/year is an annualized rate comparison, not recurring contracted revenue. Pricing varies with mass and volume. No standalone Rhapsody revenue model or intercompany capacity purchase. Source: Symphony model figures confirmed by Merry Walker, September 2026.

The venue. The instrument. The gate.

Terrestrial spectacle.

The gala, the pavilion, the desert runway. Proven, crowded, repeatable. Every rival has done it.

Space stunts.

One-off launches and product shots. Novelty without a medium: no rights, no series, no second act.

Hosted-payload operators.

Sell kilograms to engineers. No creative envelope, no curation, no media practice.

Booked orbit on a reconfigurable platform: the only one that swaps on orbit.

A creative standard that integrates in weeks.

Curatorial selection as the gate: scarcity by design.

Provenance: the authenticated master as the asset.

The orbit is booked.

The instrument is real.

The studio is a Symphony Space program operating on Symphony's reconfigurable, serviceable platforms. Symphony has a secured launch slot and signed demand from sovereign, commercial, and hyperscale customers before first flight.

Q3 2026	Platform demonstrator PDR
Feb 2027	Flat-sat integration begins
April 2028	Demonstrator launch, Cape Canaveral · first two Rhapsody works fly
Q2 2029	First full-scale commercial platform launch
Q3 2029	Revenue service entry · Residencies open

Rhapsody is not a separate entity and cannot issue equity or raise independently. Its budget is funded from Symphony's Seed; all program revenue books to Symphony.



Separate by design.

Clear boundaries protect the work.

Brand and data separation within Symphony Space. An operational framework, not a claim of legal separation.

Separate brand, segregated data plane.

A distinct creative identity within Symphony Space, with separation of program data from other platform operations. Brand and data separation, not a separate legal entity.

Segregated data plane.

Every work runs on physically and cryptographically separate networks. Client translation: your session is yours alone.

The curatorial gate.

Every player passes counsel-approved screening before invitation. Selection is the screen.

Language discipline.

The creative offer speaks in sessions, works, windows, and moments. Pricing and financial disclosures state the mass, volume, and model assumptions explicitly.

40%

Maximum studio capacity for long-term anchors.

Capped to preserve room for individual, unrepeatable works. This is distinct from the financial model's brand and advertising allocation of 15% in 2029, rising to 28% in 2034.

The studio opens in October.

First works: 2028.

The Launch.

Studio launch announcement planned for October 5, 2026, New York, Advertising Week. Art Basel Miami VIP days follow in December. Objective: two founding works for the 2028 demonstrator.

The Pipeline.

Conversations open across fragrance, apparel, spirits, and talent. Named houses under NDA to follow as available. These conversations are not signed contracts.

The Foundation.

Brand operating system complete. Identity system production-ready. Name in trademark knockout across classes 35/38/41. Governance framework adopted.



From an instrument to a movement.

NOW

The Instrument (2026–2028).

Open the studio. Clear the name. Invite the first generation. Fly the first two works on the demonstrator.

NEXT

First Light (2028–2029).

Deliver the first masters. Open Residencies on the commercial platform. Track program performance within Symphony's financials, with modeled brand and advertising revenue starting in 2029.

THEN

The Movement (2029+).

The studio becomes a school; the catalogue becomes a canon; the brand becomes a named medium. Origin, never nationalism.

Grounded and hardware-true. Grow into something larger only once the work earns it.

Symphony's team. Specialist partners. One creative program.

Merry Walker

Co-Founder & CEO, Symphony Space

Former White House International S&T Lead; national security and IC background; 2× patent-holding engineer; built a 70-person incubator across four continents; relationships across 60+ governments.

Anna Shaposhnik

Founder & CEO, ORBES (Techstars '25) · Symphony's Orbital Capture & Video Partner

ORBES is Symphony's orbital capture and video partner. Anna is a space robotics founder building ORB, an autonomous free-flying camera. USC creative technologist; has filmed in zero gravity and for the IMAX giant screen.

Nicole Marzan & Kate Nelson

The Concrete Group · Public Relations for Symphony Space

Nicole and Kate handle public relations for Symphony, including launch communications and press for the Rhapsody program. Nicole is Founder & CEO of The Concrete Group.

Marcus Glover

Managing Partner, Obsidian Capital Partners · Capital & International

International markets and deep tech; advisor to Symphony Space.

Paul Estevez

President & Co-Founder, Intellectual Asset Management; Partner, Obsidian Capital Partners; Co-Founder, IPX; Advisor, Symphony Space

Cross-sector operator across fintech, IP, media ad tech, music, fashion, and film. Authored the Rhapsody branding and brand operating system.

Advisory bench: national security, commercial space, civil space, and international markets, via Symphony's advisory board.

What \$1M builds.

Program budget funded from Symphony Space's Seed. Not a separate Rhapsody raise.

Use of funds

Founding team · 18 months	\$400K	40%: Founding Director, producer, curatorial lead
Studio launch & first-generation acquisition	\$250K	25%: October 5 New York, Art Basel Miami, founding-voice commissions
Creative envelope & integration	\$150K	15%: the standard instrument kit for the first two works
Program governance, trademark & rights	\$120K	12%: clearance in classes 35/38/41, media-rights architecture, counsel gate
Reserve	\$80K	8%

Planned milestones

Oct 2026
Studio launched, New York
Q1 2027
Name cleared; program governance in place; Founding Director in seat
Q2 2027
Target: contract two founding works for the demonstrator
Apr 2028
First works fly

Target: \$1M-\$4M in total contracted value for two founding demonstrator works, not secured contracts or modeled 2028 revenue. Symphony models \$1.075M in licensing and consulting in 2028; brand and advertising revenue starts in 2029. Rhapsody does not issue equity or raise independently. All program revenue books to Symphony.

Improvised on Earth for a century.
Now it leaves the planet.

PROJECT
RHAPSODY

ORBITAL MEDIA STUDIO

A Symphony Space program.

Merry Walker / merry@symphony-space.com

New York / Orbit