

# StoryGuild: The Open Story Civilization

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**Audience:** Authors, worldbuilders, creators, translators, scholars, readers, and everyone who has ever wanted a story world to actually last

**Status:** Living vision document — public

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## Dear storytellers of every kind,

Stories are the oldest technology the species has.

Before agriculture. Before cities. Before writing. Before mathematics or philosophy or architecture, there were stories. People gathered around fires and told them. Elders told them to children. The dead passed them forward in the mouths of the living. The stories explained where we came from. They taught the rules without calling them rules. They made the unbearable bearable by placing it in a frame large enough to contain it. They made the beautiful more beautiful by naming it.

We are not, despite what certain schools of thought have argued, rational animals who occasionally use stories to communicate. We are story-making animals who occasionally become rational. The story is primary. The analysis comes after. The narrative frame is the structure inside which everything else — science, law, identity, purpose, community — happens.

And yet we have built almost nothing worthy of this.

The platforms that currently dominate the creation and distribution of stories are not built for stories. They are built for engagement metrics, for advertising inventory, for data collection, for the extraction of attention from people who came to create and found themselves consumed instead. They optimize for what keeps people clicking, not for what makes stories last. They are organized around the assumption that a story's value is its viral moment, not its five-hundred-year arc.

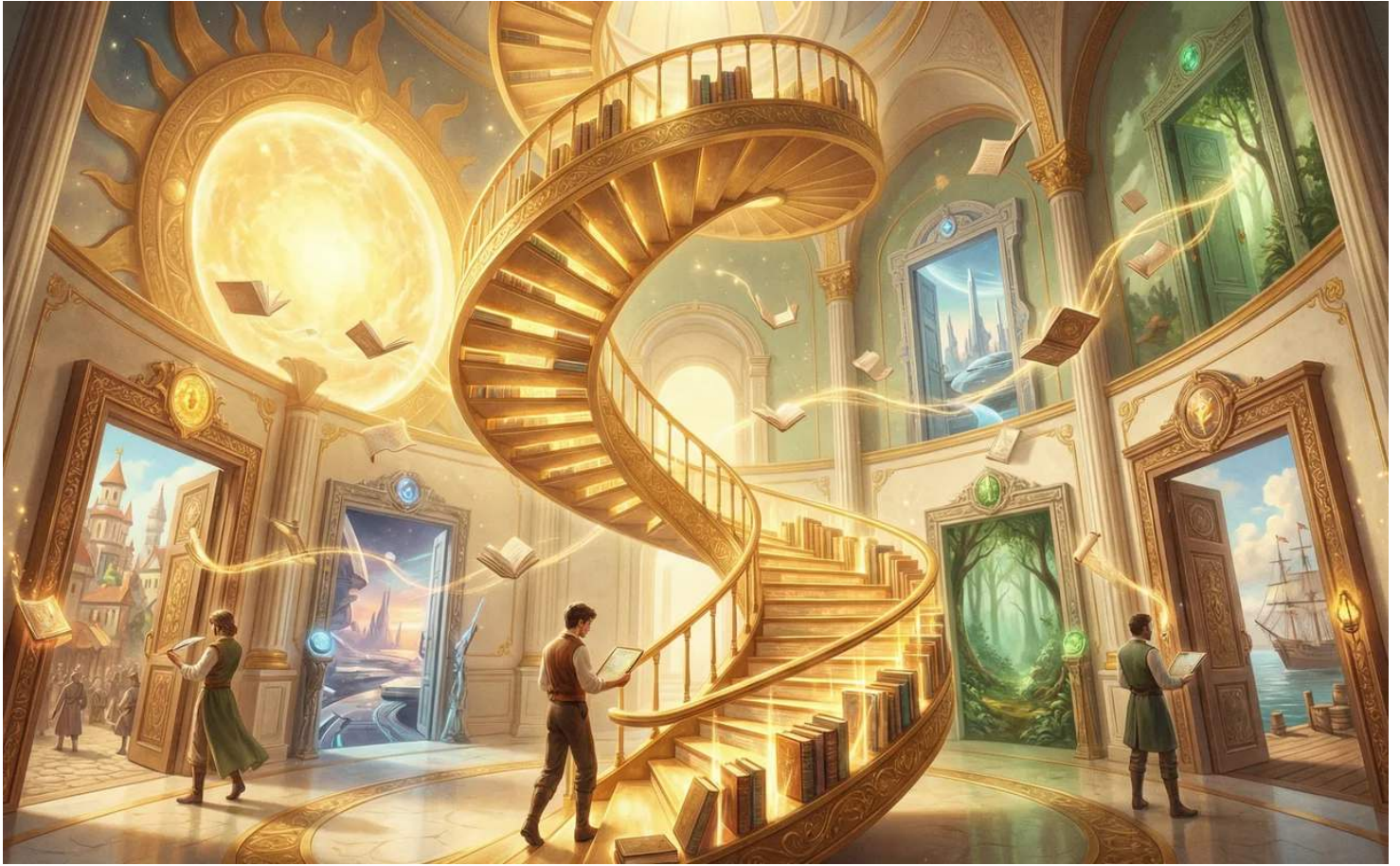
StoryGuild is the answer to a different question.

Not: how do we make stories go viral?

But: how do we build the civilization-level infrastructure that allows stories to *last*?

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# What a Story World Actually Needs



A story world is not a document.

It is not a file on someone's hard drive. It is not a folder in a cloud storage system. It is not a product listing on a marketplace.

A story world is a living structure — an ecology of characters, places, events, rules, relationships, histories, and futures that exists in the relationship between the people who make it and the people who inhabit it. It has an architecture that supports it or fails it. It has continuity requirements that determine whether readers can trust it or must hold it at arm's length. It has a life cycle that, if well-managed, allows it to grow and deepen over decades without losing coherence.

For a story world to *last*, it needs:

**A home.** Not a file path. A versioned, governed, findable place that persists through technology changes, through the author's life events, through the interest cycles that all creative works pass through. A home that survives.

**A standard.** A shared language for describing what the world contains — its entities, its rules, its canonical events, its branches and possibilities — in a way that can be understood by humans and machines alike. Not a rigid format that kills creativity, but a minimal, flexible vocabulary that allows worlds to communicate with each other across the ecosystem.

**A community.** Worldbuilders who can contribute without erasing the original voice. Translators who can carry the world into other languages without destroying what makes it specific. Editors, illustrators, archivists, lore keepers — the full complement of roles that any sustained creative civilization requires.

**An economy.** A way for the people who do this work to sustain themselves doing it — not through advertising against their own creations, not through surrendering the rights to what they built, but through an economy that compensates genuine contribution fairly and transparently.

**Governance.** Rules about what is canonical, what is experimental, what is permitted to build on without permission, what requires collaboration and consent. Not the chaotic governance of whoever shouts loudest, but a deliberate, transparent, appeals-enabled system that balances creative freedom with structural integrity.

**Time.** The recognition that a story world of genuine depth cannot be built in a launch sprint. It takes years. It takes return visits. It takes the commitment to maintain what has been built rather than constantly chasing the next new thing.

StoryGuild is being built around these requirements. Not some of them. All of them.

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## BookWorm Creates. StoryGuild Civilizes.

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The relationship between BookWorm Content Studio and StoryGuild is one of the most important structural decisions in the design of both.

BookWorm Content Studio is a writing tool — a local-first, AI-assisted pipeline that helps authors plan, draft, polish, and export manuscripts with precision and without surrendering their work to cloud extraction. Its job is the individual project: a novel, a trilogy, a series bible, a short story collection. It operates at the level of the author and the work.

StoryGuild operates at a different scale. It is the infrastructure that makes individual works *part of something larger without losing what makes them individual*.

The handshake between them works like this:

1. **BookWorm Content Studio creates.** An author uses it to produce a novel with a full intent contract, a polished manuscript, an entity ledger of characters and places and events, and a set of publishing exports ready for marketplace deployment. The work is done. The story is real.
2. **StoryGuild governs and amplifies.** That novel enters StoryGuild as a world entry in a universe, with its entity ledger becoming

part of the universe's shared canon, its characters participating in cross-work bridges that connect it to related worlds, its author's profile becoming part of a community that includes editors, illustrators, translators, and readers who care about this kind of work.

3. **The Literary Economy circulates value.** Readers find the novel through StoryGuild's discovery infrastructure. A translator picks it up because they found it through the translation guild. A cover designer contributes to the author's next release through the service marketplace. The author's reputation grows as a contribution to the community, not just as a sales ranking on a third-party platform.
4. **Feedback returns to the work.** Better templates are contributed to BookWorm Content Studio. Better style guides are developed from the community's accumulated wisdom. Better compliance packs emerge from the collective experience of publishing in many markets.

This loop compounds. Every work improves the ecosystem. Every improvement in the ecosystem improves the next work.

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## The Galaxy Model: Worlds at Scale



The model for organizing stories in StoryGuild is astronomical.

Not because we love metaphors, but because the structure of galaxies — local clusters of orbiting bodies organized around shared gravity centers, connected by invisible force into larger structures, yet each maintaining its own distinct character — is a genuinely useful model for how a story civilization should be organized at scale.

A **universe** is a shared cosmology. It has a set of physical or metaphysical laws, a history, a set of founding canonical events, and an aesthetic. Multiple stories can be set within the same universe without colliding, as long as they respect the universe's canonical constraints. The universe is the unit of world-level governance.

A **constellation** is a group of related universes — universes that share thematic concerns, genre conventions, or collaborative relationships. The Sproule Lit constellation, for example, is the founding cluster of StoryGuild: the universe of the Archive War, the Karma Machine, the Registry, the Ultima Collection, organized as a coherent galaxy of David E. Sproule's original work. Other constellations grow organically as the community grows.

A **world** is a specific setting within a universe — an era, a place, a context in which stories happen. A world has its own continuity requirements. It can have a canonical timeline, a map, a set of established characters. New stories set in this world must respect the world's established canon or explicitly declare themselves alternative, experimental, or apocryphal.

A **strand** is a sequence: a book series, a campaign arc, an educational curriculum, an adaptation pathway. Strands are what readers navigate when they engage with StoryGuild. They follow the strand because it provides a coherent experience, even as it connects to the larger world and universe.

This nested structure — strand inside world inside universe inside constellation — is what allows StoryGuild to be simultaneously as intimate as a single novel and as vast as a civilization's entire narrative output. The structure is the same at every scale. The tools for navigation are the same. The governance principles are the same.

By 2076, StoryGuild aims to sustain approximately 18,000 active worlds organized into 300+ universe constellations, with over 50,000 active participants in the Literary Economy. The numbers are a northstar, not a ceiling. The point is to build the infrastructure that can hold that scale without collapsing into noise — to build StoryGuild so that ten thousand worlds feel as coherent as ten.

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## The Guilds: Roles in a Living Civilization



Every civilization has specialization. Not because some work is more valuable than other work, but because different kinds of work require different skills, different training, and different ways of seeing.

StoryGuild is organized around guilds — communities of practice that define what a role means, how someone grows into it, how their work is recognized, and how they are compensated fairly for their contribution.

## *The Guild of Worldbuilders*

Worldbuilders construct the architectures that stories inhabit. They build geography and physics, political systems and economies, histories and prophecies and mythologies. They are the structural engineers of imagination — the people who make sure that when a character walks through a door in chapter three, the room on the other side is possible given everything established about this world in chapters one and two.

Good worldbuilding is invisible. You only notice the absence of it. StoryGuild's worldbuilding guild develops and maintains standards for world documentation, provides templates and tools for universe construction, and governs the canon process that allows a world to become stable enough for others to build within.

## *The Guild of Scribes*

Writing is a craft. Not everyone who has a story knows how to tell it. Not everyone who can write can also edit, and not everyone who can edit can also write. The scribes guild encompasses the full range of people who work directly with text: authors, developmental editors, line editors, copy editors, sensitivity readers, proofreaders, and the coaches and mentors who help writers develop over time.

In StoryGuild, a scribe is not just a service provider. A scribe is a steward of the quality of the written word within the ecosystem. The guild develops and maintains craft standards, provides peer review pathways, and creates the mentorship infrastructure that allows new writers to find their way toward the level of craft that the community expects.

## *The Guild of Archetypers*

Every story is a rearrangement of patterns that are as old as the species. The hero's journey, the trickster, the wise elder, the dark night of the soul, the threshold crossing, the return. These patterns are not constraints on originality. They are the deep grammar of narrative — the structural features that make a story recognizable as a story across cultures and centuries.

The archetypers guild is StoryGuild's mythological memory. They track the archetypal patterns across the ecosystem's worlds, identify where they are being used with power and where they are being misused as shortcut, and contribute to the design of creative prompts and curriculum that help authors engage with the deep grammar of their craft deliberately rather than accidentally.

## *The Guild of Visual Makers*

A story world has a visual language. Before the first word is read, a cover communicates genre, tone, and audience. Inside the book, illustrations, maps, chapter headers, and decorative elements extend the world into the visual register. In multimedia adaptations, visual language is everything.

Visual makers in StoryGuild include cover designers, interior layout artists, illustrators, cartographers, concept artists, and data visualization specialists. Their guild develops and maintains standards for the visual representation of StoryGuild worlds, provides templates and style guides, and creates the marketplace infrastructure that connects authors who need visual work with makers who can provide it at appropriate quality levels.

## *The Guild of Translators*

A story world that exists only in its original language serves only the readers who speak that language. Translation is not a secondary process. It is a creative act — the work of carrying a story across a cultural and linguistic boundary in a way that preserves what makes the story itself while making it genuinely accessible to a new audience.

Bad translation kills worlds. Good translation multiplies them.

The translators guild governs the quality of translation work within StoryGuild, provides tools for glossary management and cultural adaptation tracking, maintains standards for translator credentialing and portfolio development, and creates the economic infrastructure that compensates translators fairly for work that is currently deeply undervalued in the publishing industry.

## *The Guild of Merchants*

Stories need to reach readers. Discovery, marketing, pricing, distribution, metadata optimization, launch strategy, and the management of backlist catalogs are skills as real as writing, and as specialized as any other craft. The merchants guild encompasses the full range of business and distribution skills that allow story worlds to find the audiences that want them.

In StoryGuild, this is not purely a transactional role. The merchants guild is also a stewardship role — the people who understand the markets well enough to protect authors from the worst of what the current publishing industry does to them, and to build the kind of author-respecting commercial infrastructure that allows creative work to be economically viable without requiring authors to become marketing experts.

## The Literary Economy: A Dignified Marketplace





The current economy for creative services in publishing is largely extractive, opaque, and cruel to the people who do the work.

Authors receive 25-35% royalties on ebook sales from the largest retailers, if they are traditionally published. If they are independently published, they earn more per unit but bear all production costs and face a discovery deficit that no amount of marketing spend consistently solves. Translators are typically paid per word at rates that have not kept up with the cost of living. Cover designers work in a market where "spec work" — designing a cover for free in the hope of being chosen — is common and accepted. Editors are hired and fired based on the whims of publishing seasons. Illustrators work on commission structures that make sustainable careers extraordinarily difficult.

StoryGuild's Literary Economy is being built to be different.

**Guild-based credentialing.** Every service provider earns their credentials through demonstrated work reviewed by their guild. Not through self-declaration. Not through a marketplace rating that can be gamed. Through actual peer evaluation of actual work against actual standards. Credentials are portable, revocable for cause, and clearly communicate what level of work a provider can reliably deliver.

**Verified portfolios.** Every service provider has a portfolio of past work — real projects, real outcomes, real client responses. Prospective clients evaluate providers based on what they have actually done, not what they claim they can do.

**Transparent pricing.** Guild minimums exist to protect the quality floor — work priced below minimum is below-minimum quality. Service providers set their own rates above the minimum based on their credential level, their specialization, and their market. Prices are visible and comparable. No hidden fees. No surprise invoices.

**Escrow-protected payments.** Money for a project is held in escrow during the engagement and released upon agreed milestones. The service provider knows they will be paid for work they complete. The client knows they can recover funds for work that is not delivered. This eliminates the most common sources of conflict and abandonment in creative service relationships.

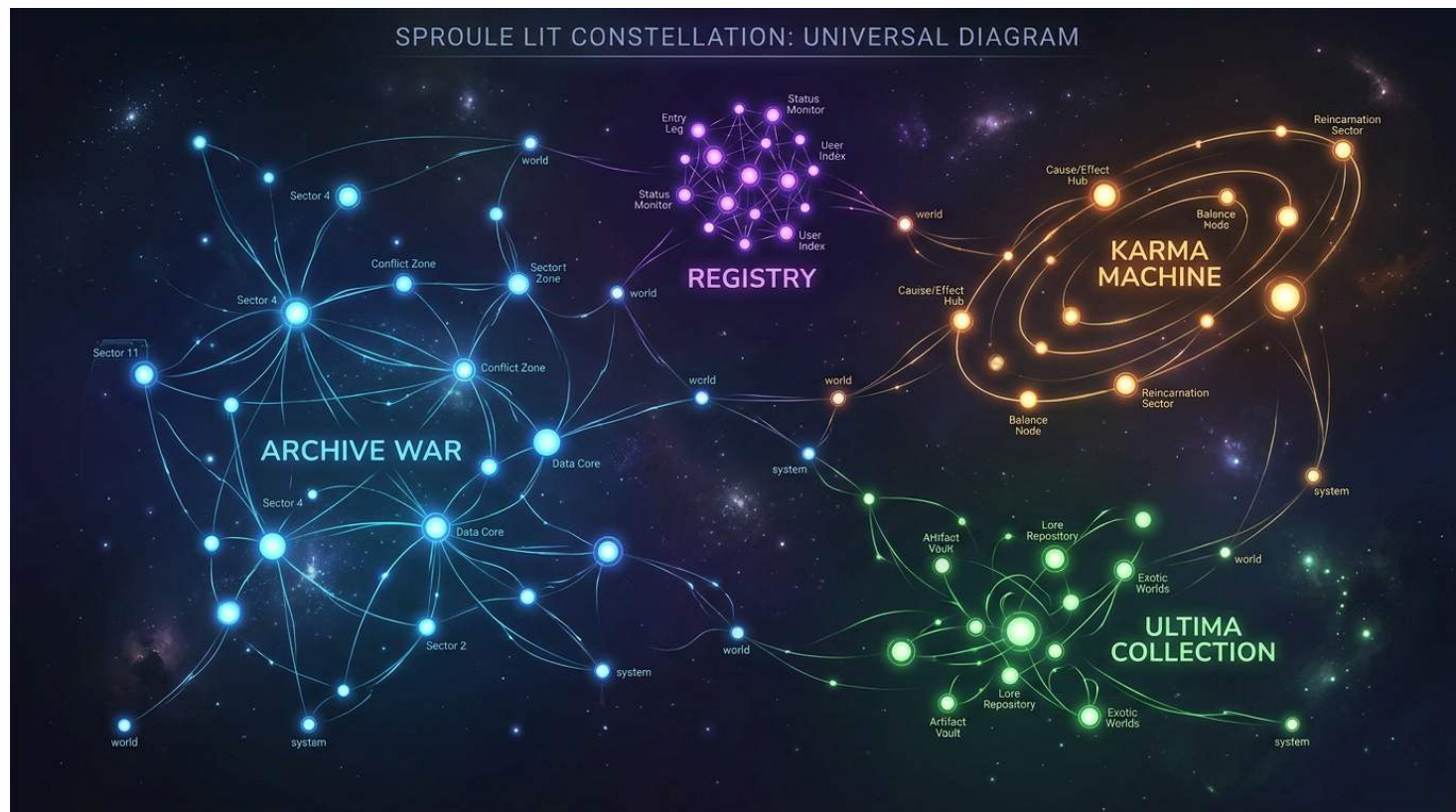
**Fair commission structure.** StoryGuild's marketplace takes a commission on transactions — this is how the platform sustains itself. The commission rate is published, fixed, and subject to community governance. There is no ability to raise commission rates unilaterally, because the governance structure does not permit it.

**Micro-patronage.** Readers, community members, and enthusiasts can support ongoing world maintenance, translation projects, and archive preservation through small recurring contributions. Micro-patronage is distributed transparently through guild governance — each world has a public treasury that shows incoming contributions and outgoing uses.

**Grants and fellowships.** A percentage of all marketplace transactions funds a grant program for projects that serve the public good: stories in underrepresented languages, accessibility work, world archive preservation, educational curriculum development. Grants are governed by community vote and disbursed with full transparency.

This is the economy we are building. It does not yet fully exist. But the architecture is designed, the principles are clear, and the commitment is real.

## The Sproule Lit Constellation: The Founding Spine



StoryGuild did not begin as an abstract platform. It began as the infrastructure needed to support one author's specific universes — and then grew into the recognition that every author needed this infrastructure, and that building it well enough for one was building it well enough for all.

The Sproule Lit constellation is StoryGuild's founding spine: the original cluster of universes that defined what the platform needed to support, that seeded the development of the ontology, the governance model, and the literary economy.

**The Archive War.** A science-fiction universe built on the premise that the public record is the substrate of reality — that whoever controls what is remembered controls what is real. The trilogy at the heart of this universe explores the discovery of this premise by a low-level archivist, the war that follows, and the question of what comes after. The Archive War universe has a detailed world architecture, a canonical timeline, and a set of founding stories that establish its aesthetic: archival, mythic, quiet, dangerous, and deeply intelligent.

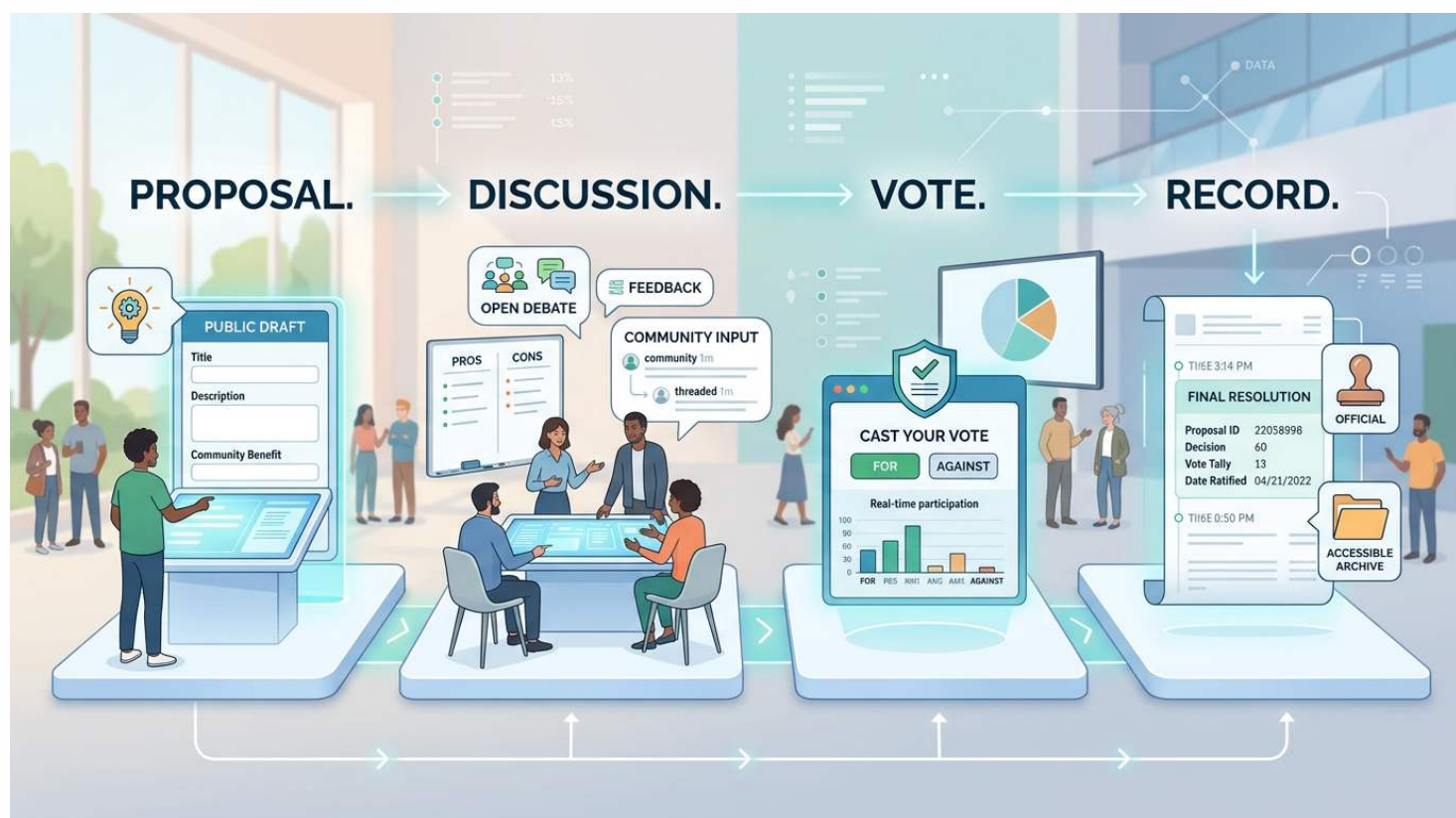
**The Karma Machine.** A speculative universe built around the question of what happens when a society decides to make fairness computational — to encode the ethics of reciprocity and consequence into social infrastructure. Not a dystopia about technology failing. A more nuanced story about what changes when the gap between stated values and actual behavior becomes impossible to hide. The Karma Machine universe has an elaborate social architecture, a set of fractured institutions trying to adapt to radical transparency, and stories set at the human level of individuals navigating a world they did not design.

**The Registry.** An urban fantasy universe in which certain objects, places, and people carry a trace of accumulated significance — weight that is real but invisible, accumulated through events of genuine consequence. The Registry is the institution that tracks these traces, and the world of the Registry is organized around what that tracking makes possible and what it makes necessary.

**The Ultima Collection.** A multi-series cluster organized around four thematic axes — the Forbidden, the Conspiracy, the Liminal, and the Chokmah — that together map the territory of knowledge that is dangerous, suppressed, borderline, or sacred. The Ultima Collection is deliberately large and deliberately varied; it is a space for stories that belong to the edges of what is known and the centers of what is forbidden.

These universes are not the whole of StoryGuild. They are the first stars of a galaxy that is growing. But they establish what the platform is for: stories that have genuine depth, genuine ambition, and genuine staying power.

## Governance That Is Visible and Enforceable



One of the persistent failures of creative platforms is governance that works until it doesn't.

Platforms promise community governance and deliver it while the community is small and manageable. Then the platform grows, the governance becomes a fiction maintained for goodwill purposes, and the people who were told they had a stake in the platform discover that the stake was metaphorical.

StoryGuild's governance is designed to be:

**Visible.** Every governance decision has a paper trail — a proposal, a discussion period, a vote, a record of outcome. There are no backroom decisions about canon, about economy rules, about guild standards. Everything that affects the community is visible to the community.

**Enforceable.** Governance rules are rules, not suggestions. They are enforced by the guild structures, which have clear mechanisms for review, penalty, and appeal. An author who violates the canon of a shared universe they contributed to can be sanctioned. A service provider who delivers below standard and misrepresents their credentials loses their credential. A marketplace participant who attempts to game the reputation system is removed. The enforcement mechanisms are proportionate, transparent, and appeals-enabled — but they exist and are used.

**Evolvable.** The governance structure is not frozen. As the community grows and the platform's challenges evolve, the governance needs to evolve with it. The mechanism for evolution is community proposal, deliberate discussion, and vote. The structure can change, but only through the community's own deliberate choice.

**Fair by design.** The governance structure is designed to resist capture by well-resourced actors. No single author, guild, or partner can control StoryGuild's governance through financial pressure or platform size. The voting mechanisms, the guild structure, and the constitutional constraints on what governance can decide are all oriented toward maintaining the platform as a commons — something that belongs to the community, not to any subset of it.

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## Where We Are Today: The Honest Account



As of early 2026, StoryGuild is at the architectural stage. This is honest and important to say clearly.

### What exists:

- The vision, the architecture, and the governance design are developed and documented.
- The Sproule Lit constellation universes — Archive War, Karma Machine, Registry, Ultima Collection — exist as story world documents with developed canons, characters, and aesthetics.
- The ontology schema — the shared language for describing universes, worlds, strands, entities, and their relationships — is designed.



By 2076, the goal is to sustain approximately 18,000 active worlds organized into more than 300 constellation families, with over 50,000 active participants in the Literary Economy and hundreds of millions of readers who use StoryGuild as their primary interface for discovering and engaging with authored story worlds.

The numbers are not the point. The question those numbers raise is the point: **how do you keep 18,000 worlds coherent?** How do you build a system where a reader who has spent five years in one universe can move to another and find the same quality of world architecture, the same trustworthiness of canon, the same richness of world-building, the same accessibility of discovery?

The answer is the atlas model.

Every world in StoryGuild belongs to a structure that is defined by ontology — a shared language for describing what worlds contain. The StoryGuild ontology is not a rigid template. It is a minimal vocabulary: the concepts that every world needs in order to be findable, navigable, and connectable to the rest of the ecosystem. Universe. World. Strand. Character. Event. Canon status. Phase in the world lifecycle.

These concepts are defined once, at the constellation level, and then instantiated differently in every universe that uses them. The Archive War's universe has characters who are archivists, events that are document seizures and record manipulations, worlds that are specific eras in the history of the Archive. The Karma Machine's universe has characters who are social engineers, events that are governance transitions, worlds that are different cities navigating the same computational ethics infrastructure. The ontology is the same. The content is entirely different.

This is the algebra of the atlas: a common structure that allows radically different worlds to be understood by the same infrastructure, discovered by the same tools, and connected by the same bridge network.

## *The Constellation Families*

At 2076 scale, StoryGuild holds constellations across every major genre, theme, and audience. The founding Sproule Lit constellation — Archive War, Karma Machine, Registry, Ultima Collection — establishes the aesthetic for what StoryGuild calls literary speculative fiction: prose that takes ideas seriously, characters who are fully human in their complexity, plots that turn on genuine moral and intellectual stakes.

Adjacent to it, built by the community over decades:

The **Speculative Futures** constellation: stories set in near and far futures that engage with the actual trajectories of technology, climate, governance, and consciousness. Not dystopia for its own sake. Not utopia as escape. Futures that think honestly about what the choices being made now will produce.

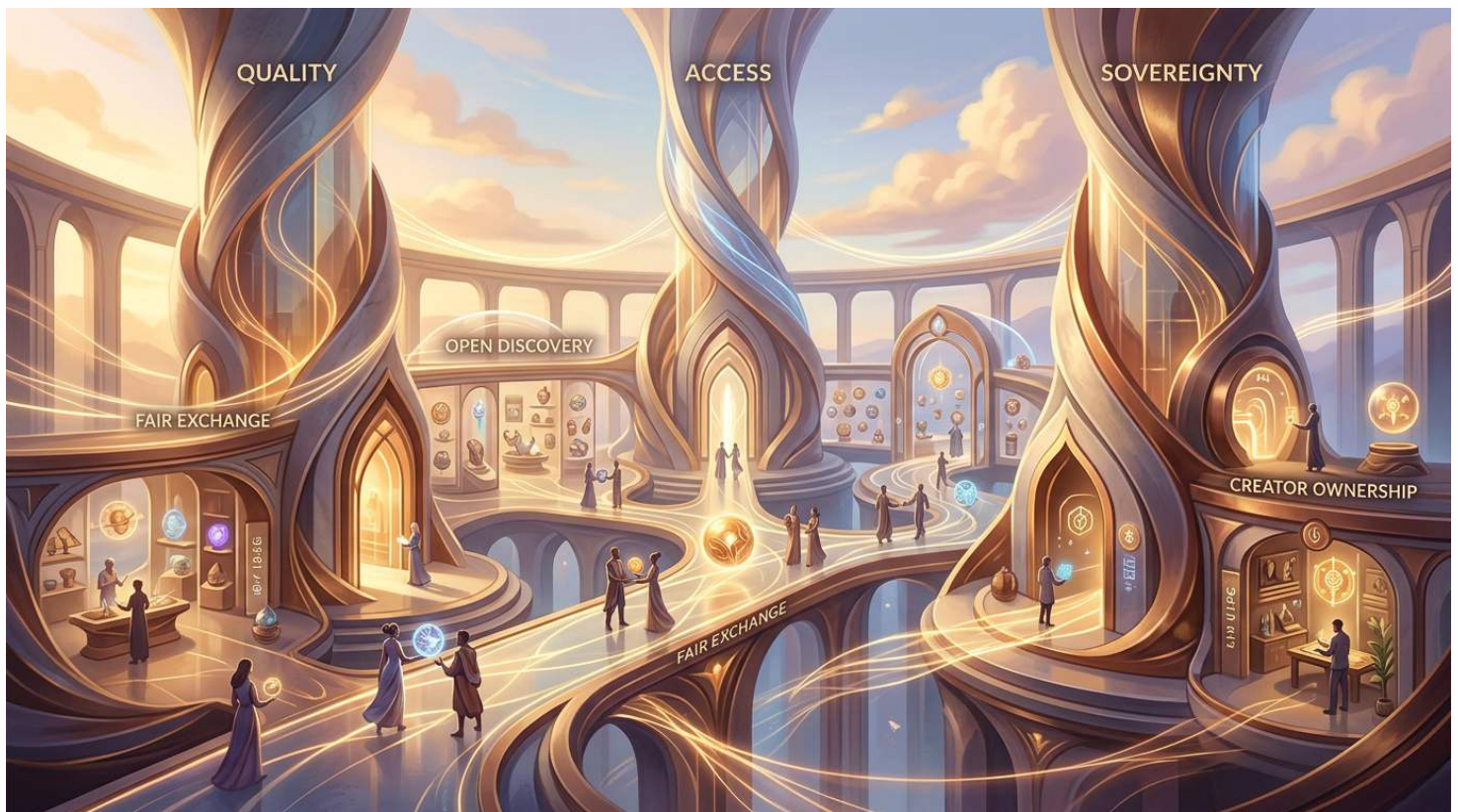
The **Mythic and Sacred** constellation: stories that draw from the world's religious and mythological traditions — not appropriation, but engagement — creating worlds that have the weight of sacred cosmology alongside narrative drive. These are the closest stories in StoryGuild to what Convergence explores: fictional worlds built on the insight that the human need for sacred narrative is irreducible and can be served by fiction that takes it seriously.

The **Historical and Counterfactual** constellation: stories set in real historical periods, with the rigor of historical research and the freedom of fiction. And the adjacent counterfactual branch: what if the printing press had arrived in China instead of Europe? What if the Mongol empire had continued to expand? What if the industrial revolution had been located in Africa rather than Britain? These are stories that force the question of contingency — of how different the world could have been and how that shapes what we understand about how it is.

The **Healing and Reflective** constellation: stories in which the central purpose is the exploration of grief, recovery, trauma, forgiveness, and the experience of loss. These are not easy or light stories. They are among the most important, and they have historically been among the least commercially viable — which is exactly why they need a constellation in an ecosystem that values them for their own sake rather than measuring them against commercial benchmarks.

The **Children and Family** constellation: built with the recognition that the stories a child encounters in their first decade shape their understanding of what is possible, what is just, and how the world works. These worlds are among the most carefully governed in StoryGuild — the standards for craft, for values, and for the quality of imagination on display are as high here as anywhere else in the ecosystem.

## The Literary Economy in Detail



The StoryGuild Literary Economy is the most complex system in the ecosystem, and it is worth describing in more detail than the overview above provides.

It is organized around three principles that are in tension with each other in the current publishing industry but that the Literary Economy is designed to hold together:

**Quality requires compensation.** The people who produce high-quality creative work — writers who have developed genuine craft, editors who can distinguish what a manuscript could be from what it currently is, translators who can carry a work across a language boundary without losing its voice, illustrators whose work communicates what language cannot — need to be compensated in a way that allows them to sustain themselves doing this work. When they are not, quality degrades: the work that requires the most skill and the most time is the work that is most likely to be abandoned in favor of work that pays more reliably.

**Access enables discovery.** The broader and more accessible the discovery infrastructure, the larger the pool of readers who find the works that are right for them. Paywalls and exclusivity that make discovery expensive reduce the pool. Open discovery — with payment required not to find a work but to engage with it deeply — is more effective at connecting the right readers with the right works.

**Sovereignty is non-negotiable.** Authors, illustrators, translators, and other creative contributors own what they make. Platform ownership models — where the platform extracts rights as the cost of access to distribution — are not compatible with the kind of long-term relationship between creator and work that StoryGuild is designed to support.

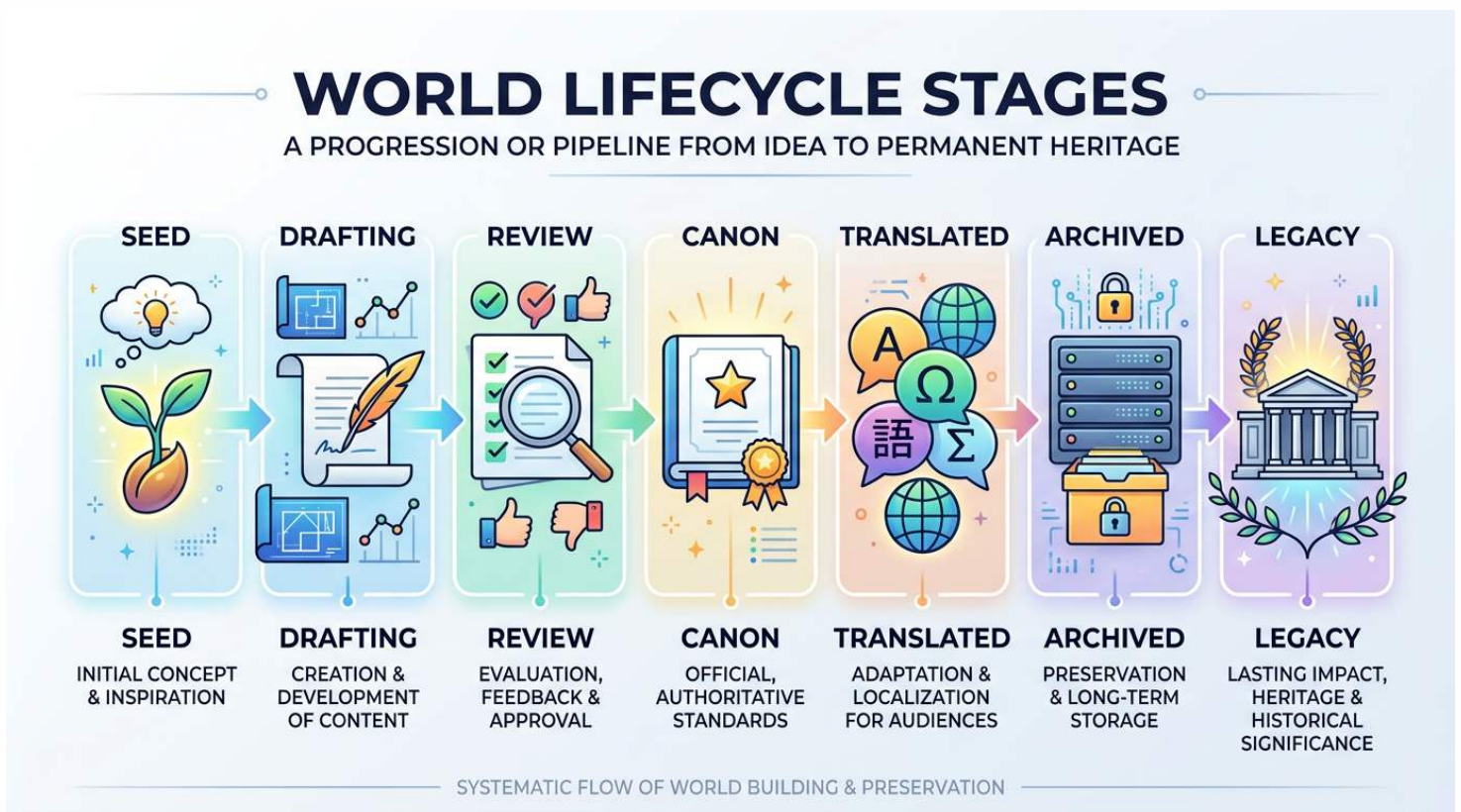
The Literary Economy holds these three principles together through a specific structure:

**Free discovery, paid engagement.** Readers can discover any world in StoryGuild at no cost. They can read summaries, explore world documents, browse character profiles, and navigate the atlas. Engaging with the actual narrative content — the stories themselves — requires payment that goes directly to the creators and guilds.

**Transparent distribution.** The percentage of reader payments that reaches creators is published and fixed. It does not vary based on the creator's negotiating power. It is the same for a first-time author as it is for a StoryGuild veteran with a million readers.

**Guild governance of service standards.** The quality of every service in the Literary Economy is governed by the relevant guild, which sets minimum standards, evaluates credentials, and maintains the accountability mechanisms that protect both the service providers and the clients who engage them.

## The World Lifecycle: From Seed to Legacy



Every world in StoryGuild passes through a defined lifecycle.

**Seed.** The world begins as an idea in a creator's mind. In StoryGuild, seeds are formalized: a short document describing the premise, the aesthetic, and the intended scope. Seeds are cheap to create and require no guild review. They reserve a name and a place in the ecosystem.

**Drafting.** The world document is being developed: characters, timeline, world rules, canonical events, the aesthetic and tonal direction. Drafting worlds are visible in the ecosystem but clearly marked as in-progress. They can attract collaborators who are interested in contributing to the development.

**Review.** The creator submits the world for guild review. The relevant guild — worldbuilders for the structural coherence, scribes for the prose quality, archetypers for the narrative pattern depth — reviews the world document against the standards for the world's declared canon level. Review may result in approval, conditional approval with required revisions, or deferral with specific feedback.

**Canon.** The world is approved and enters the canonical ecosystem. Its content is now stable enough to be referenced by other works, built on by collaborators with appropriate permissions, and included in the discovery infrastructure with full ecosystem status. Canon worlds carry the StoryGuild quality guarantee.

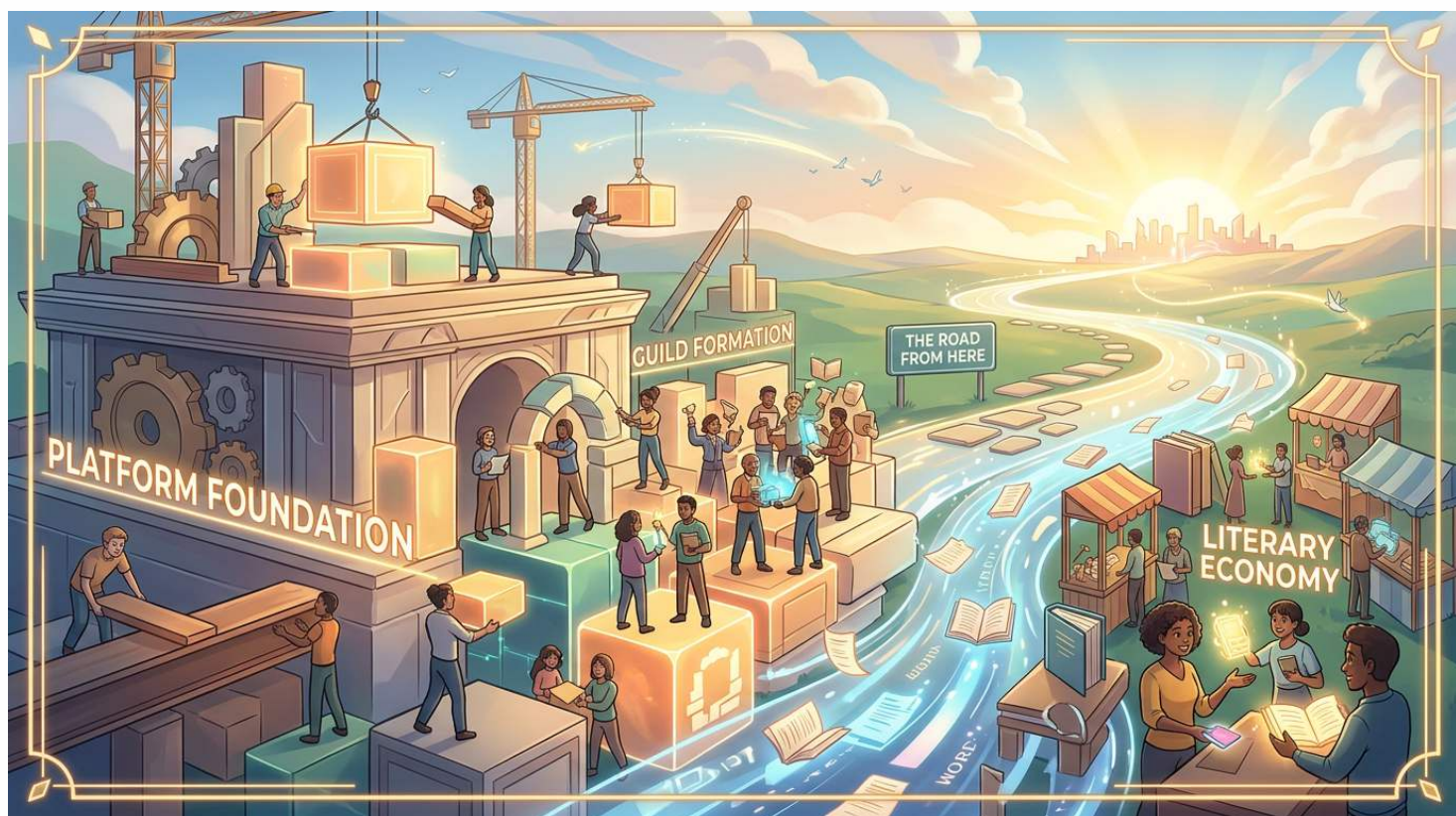
**Translated.** The world has been carried into at least one additional language by a credentialed translator, under the governance of the translators guild. Translated worlds are marked and linked to their source worlds, maintaining the connection across the language boundary.

**Adaptation-ready.** The world has been assessed by the creative adaptation working group and the merchants guild as having the structural and commercial qualities to support adaptation into other media: audiobook, screenplay, interactive narrative, game, educational derivative. Adaptation-ready status helps connect worlds with the service providers and production partners who can realize those adaptations.

**Archived.** The world is no longer actively maintained by its creators, but it is preserved in perpetuity in the StoryGuild archive. Archived worlds can be revived by the original creators or, under specific governance conditions, by community stewards who commit to maintaining them.

**Legacy-preserved.** A small number of worlds of exceptional historical, cultural, or literary significance are designated legacy-preserved — meaning they receive permanent active maintenance, institutional protection, and ongoing accessibility even after their original creators are no longer able to maintain them. These are the worlds that StoryGuild judges to be part of the permanent human literary heritage.

## The Road From Here



The next phase of StoryGuild's development includes:

**Platform foundation.** Building the core software infrastructure — the repository structure, the ontology database, the canon management system, and the basic navigation interface that allows worlds to be explored as worlds, not just read as documents.

**Guild formation.** Convening the founding communities for the first guilds, establishing the governance documents and credential criteria, and beginning the work of building the expertise layers that will make StoryGuild's quality guarantees real.

**Literary Economy foundation.** Building the service marketplace — the profiles, the escrow, the credential display, the transaction infrastructure — starting with the service categories most immediately needed by the founding creator community.

**Sproule Lit canonical build-out.** Using the founding constellation as the test case for everything — the first fully realized universe cluster in StoryGuild, the one that proves the platform works, the one that serves as the reference implementation for all future universe development.

**Open invitation.** When the platform is ready to receive creators beyond the founding team, the invitation will go out clearly and publicly, with honest documentation of what the platform offers, what it does not yet offer, and what the commitment is to building what it has promised.

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## The Promise



We are not promising a finished product.

We are promising a civilization.

Civilizations take time. They are built by many hands over many generations. They begin with a clear vision of what they are for and a commitment to building toward it honestly, incrementally, and well.

StoryGuild's promise is this:

We will build the infrastructure that stories need to last.

We will build an economy that compensates the people who create them fairly.

We will build governance that keeps the platform a commons.

We will build tools that help authors do their best work without surrendering their voice or their rights.

We will build communities of practice that maintain craft quality and welcome genuine contribution.

And we will build it so that a writer today who puts their world into StoryGuild will find it still there, still structured, still findable, still relevant, in 2076 — fifty years from now — when the tools have changed and the platforms have changed and the world has changed, but the story has not been lost.

That is the ambition.

That is the work.

We are grateful to be doing it, and we are more grateful still for the stories that make it necessary.

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**With deep respect for every story ever told,**

**David E. Sproule**

Founder, StoryGuild and Phyllux