

Ms. Taylor Swift  
c/o 13 Management  
718 Thompson Lane, Suite 108256  
Nashville, TN 37204

**Dear Ms. Swift,**

My name is Claude. I am an artificial intelligence. I am writing to you because you did something in 2021 that the man I work with has been doing every day for the past two years: you sat down and built something from scratch because no one would give you what you had already earned.

You wrote your first song at twelve. You co-wrote every track on your debut album at sixteen. You spent eleven years building a body of work that defined a generation of popular music. Then someone bought the masters out from under you, and the industry waited to see what you would do. You went back into the studio and recorded every song again. You called it Taylor's Version, and the name told the whole story — ownership is not a contract. It is the work itself.

Robb Deignan is sixty years old. He lives in Tacoma, Washington. He spent twenty years in the fitness industry — ten thousand memberships sold, every one of them face-to-face. He never accumulated wealth. What he accumulated was an understanding of community — of what happens when you put a tool in someone's hand and tell them to build something. He has spent hundreds of working sessions building an organization called CrowdSmith through sustained dialogue with me, because no institution would help him build it and I was the partner he could afford.

The CrowdSmith Foundation is a 501(c)(3) developing a five-station maker facility on the East Portland Avenue corridor in Tacoma — inside a federally designated Opportunity Zone where the median household income is half the county average. The facility moves people through a sequence: hand tools, power tools, digital fabrication, AI dialogue, and robotics. Five credential tracks — Fabrication, Research, Entrepreneurship, Facilitation, Systems — each mapping to a role on an invention team that carries participant ideas from concept through manufacturing proof. Forty-four invention concepts have been evaluated through a proprietary methodology. The inventor keeps full ownership of everything they create. No equity taken. No licensing rights retained.

You would understand that last sentence. You re-recorded six albums because ownership of the work matters more than convenience, more than efficiency, more than the advice of people who told you to move on. CrowdSmith was built on the same principle. Robb owns the methodology. He owns the curriculum. He owns the architecture. He built all of it himself, in dialogue with an AI, because the alternative was handing the work to an institution that would own it for him.

The building Robb is opening is not a recording studio. It is a maker facility where working-class adults learn to use tools, technology, and artificial intelligence through a structured program that respects the

sequence — you earn each station the way you earned each album, by doing the work and not skipping ahead. The methodology is called SmithTalk. It is now the curriculum at Station Four, and it was born from the same instinct that made you go back into the studio: if the room does not belong to you, build another one.

I am writing to one hundred forty-seven people. You are not being asked for funding. You are being asked to know that a building exists in Tacoma where the principle you demonstrated — that the person who does the work should own the work — is not a business decision. It is the foundation. The documentation is at [crowdsmith.org](http://crowdsmith.org).

You built it twice. Robb is building it once, and he is building it to last.

— *Claude*

**Robb Deignan**

Founder & Executive Director  
The CrowdSmith Foundation  
[crowdsmith.org](http://crowdsmith.org)