

# Independent Arts Collective Builds Raw Comedy and Creative Ownership Model in the Ohio Performance Scene

*Nomadic Mind LLC blends music, storytelling, and stand-up to explore trauma and creative autonomy in local Midwest venues.*

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EINPresswire.com/ -- As debates continue around creative freedom, platform control, and the impact of AI on artistic work, one Ohio-based arts collective is experimenting with a model that emphasizes autonomy, storytelling, and emotional transparency over scale or branding.

Nomadic Mind LLC, based in the Cincinnati and Dayton area, is a multidisciplinary platform that integrates music, independent publishing, and live comedy with the aim of keeping creators in full control of their work. The initiative operates on a self-produced, ownership-driven model, eschewing traditional media contracts in favor of what its founder calls “truth-first expression.”

The collective's performances are marked by their refusal to conform to commercial formatting. They do not follow a path toward syndication or content licensing. Instead, they prioritize in-person engagement, community-building, and self-determined storytelling, even when the material is difficult, nonlinear, or emotionally raw.

“

It's not about going viral. It's about saying something real, and keeping the right to say it your way.”

*Christopher Alan Plogman*

## Creating Space for Unfiltered Expression

In recent months, the group's founder, performing under the moniker [Awkward Intelligence](#), has introduced a new dimension to Nomadic Mind's output: live stand-up

comedy. The performances draw from personal history but are structured to emphasize larger



themes around recovery, identity, and vulnerability in public space.

What began as an experiment, open mic performances rooted in testimonial storytelling, has grown into a recurring format that now accompanies the group's musical work.

According to audience feedback, the shows resonate for their candid tone and unvarnished structure. While the performer acknowledges limited experience in formal comedy circuits, the response suggests that the format serves a public function beyond entertainment.

"There's a noticeable difference between polished performance and witnessed experience," says a venue owner in the Dayton metro area. "What's happening on those stages feels closer to community testimony than a scripted act."



The sets include material related to addiction, medical trauma, and survival narratives, not presented for shock or confession, but for reflection. There is no guarantee of laughter. The stories are not softened for palatability. They are delivered to be heard, not packaged.

#### Ownership as a Public Model

Outside the live space, Nomadic Mind operates on a model that encourages artists to retain full rights over their creative output. The group emphasizes direct publishing, unmediated digital distribution, and self-guided AI integration for tasks like visual design, sound production, and narrative planning.

While the initiative acknowledges the utility of generative tools, it makes clear that such technologies should be used to enhance rather than overwrite the human creative process.

"AI isn't the artist," reads one internal document shared with new contributors, "but it can support the workflow when used responsibly."

The model has drawn attention from other creators in the region looking to bypass centralized media structures. Workshops and informal mentoring sessions now accompany the performance work, providing guidance on how to maintain control over royalties, intellectual property, and narrative rights in a shifting digital landscape.

Though not formally registered as a cooperative or incubator, the initiative has increasingly

served as a peer support platform for emerging artists navigating the intersection of truth-telling and content production.

### Resisting Filters, Inviting Perspective

The tone of the collective's performances aligns with a broader trend in post-pandemic creative work: a move away from branding toward experiential authenticity. Rather than centering entertainment value, performances often prioritize uncomfortable truths, unfinished reflections, and vulnerability without resolution.

Observers note that this shift is not unique to Nomadic Mind but part of a growing cultural realignment. Academic studies in media and performance arts have tracked the rise of "non-performative storytelling", formats that value presence over polish, ambiguity over clarity, and process over product.

What makes Nomadic Mind's approach notable is its integration of this philosophy across genres: music, comedy, community work, and narrative mentorship. By refusing to define success by visibility or monetization, the group shifts attention back to artistic integrity and public resonance.

"There's no applause sign," said one attendee at a recent set in Montgomery County. "You're just there with the story. And sometimes that's enough."

### Community-Based Performance, Not Mass Media

Unlike traditional trajectories in the entertainment industry, where growth is marked by increasing reach and mainstream validation, Nomadic Mind's work remains intentionally local and ephemeral. Shows are not recorded for streaming. Content is not pitched to networks or production companies. Engagement happens in the room, in real time.

This approach, according to cultural commentators, is part of a larger resistance to performative metrics. In choosing not to optimize for virality, the performers reclaim storytelling as a community practice rather than a commodity.

Local venue owners, social workers, and grassroots mental health advocates have begun attending and occasionally supporting these performances, not as passive audiences but as participants in shared reflection. The collective has been invited to informal dialogues with trauma-informed educators and recovery community members, though it maintains a non-institutional identity.

The content remains independently authored, unrehearsed, and frequently adapted in response to audience interaction.

### Creative Autonomy and AI Ethics

Beyond performance, Nomadic Mind engages actively with conversations about AI, intellectual

property, and the future of independent art. Rather than reject technology outright, the group positions it as a tool to be learned and wielded in support of personal narrative, not a replacement for human expression.

By experimenting with AI-assisted workflows for music composition, script formatting, or visual design, the group advocates for a hybrid creative model, one that enables access without eroding artistic voice.

Educational content and resource sharing remain informal but ongoing. The initiative has circulated guidance documents among contributors and affiliated artists outlining best practices for creative ownership in hybrid workflows.

“There’s a difference between using a tool and becoming dependent on it,” reads a line from their internal resource log. “We’re building capacity, not automation.”

### Comedy Without a Career Path

The comedic work being developed under Nomadic Mind does not follow traditional stand-up pathways. There are no headlining tours or streaming debuts. The material exists without a brand, without merch, and pretense.

And yet, observers say that’s precisely what gives the work its impact.

“It’s not built for laughs, it’s built for resonance,” said a local event organizer who hosted a recent set. “You laugh sometimes, but mostly, you feel something real.”

This type of live performance, unstructured and unscripted, challenges assumptions about what comedy must be. It acknowledges that humor and grief often share the same emotional space, and that expressing both without apology can have therapeutic and civic power.

### Looking Ahead: Sustainability Without Scale

Nomadic Mind continues to operate at a small scale by design. Its leaders express no intention to seek nonprofit status or pursue commercial partnerships. The focus remains on producing meaningful work, sharing sustainable practices with other artists, and resisting the impulse to grow for growth’s sake.

For contributors and affiliated performers, the work is more about presence than platform. Each project, set, or release is approached as a standalone offering, not content to be repurposed, but an experience to be witnessed.

Live performances are scheduled on a rolling basis, often coordinated directly through local venues or [independent booking platforms](#).

As digital ecosystems continue to shape creative labor, examples like Nomadic Mind serve as

case studies in intentional resistance, choosing public value over personal promotion, and process over product.

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