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Module Title : **Creative Business Project**
Module Number : **BMTY7006**
Assignment Title : **Report**
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Zulu Music Limited:

A music management business
founded by Thando Zulu

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Word Count: 11513

1. ABSTRACT

Music management is a form of talent management where a person partners with a music creator to aid the furthering of their commercial viability within the music industry. This person (the manager) is responsible for representing the client's business interests in the wider music industry. The manager acts as the business arm of a creator's team. In turn managers are remunerated for their time and efforts. As the music industry landscape continues to change, the role of Music Managers has also changed over time. In my opinion this change has led to a greater reliance on managers from creators such as producers, artists and songwriters. My business seeks to create a bespoke Music Management service that is commercially viable and creatively innovative in its approach. This paper outlines the vision, values and financial model for this music management company. In addition to traditional music management services I will outline the need to have certain products including within the management services provided to increase potential future revenue. For example Zulu Music Management is registered as a company that can create and publish sound recordings to allow for the scenario in which retaining rights in the company allows for royalties to be collected without association with an external party, thus keeping the supply low and the demand high should there be interest in the copyrights of my clients.

2. EXECUTIVE SUMMARY

Music Management Service

Zulu Music Limited is a music management company that offers management services to artists, producers and songwriters within the music industry.

Zulu Music Limited was incorporated under the Companies Act 2006 as a private company on the 22nd March 2021 by Companies House. Zulu Music Limited is limited by shares, and the location of its registered office is in England and Wales as authenticated by the Registrar of Companies under section 1115 of the Companies Act 2006. (Appendix A)

The company was founded and is owned by Thandolwenkosi Zulu, who is also the majority shareholder, director and secretary for Zulu Music Limited.

The unique selling point of Zulu Music is the relationship-first approach to working with current and prospective clients. This approach was born out of the serendipitous partnerships that were born out of existing friendships Thando Zulu had with the artists, songwriters and producers.

This strength of relationship matched with leadership experience and a fascination for coaching and human flourishing, led to this unique approach to the music management business.

The relationship-first approach draws on the 3 core requirements for healthy teams as laid out in John Maxwell's Book *The 21 Irrefutable Laws of Leadership* where Maxwell states "Trust is the foundation of leadership...build trust by consistently exemplifying competence, connection and character." Zulu Music seeks to be a company that is excellent in its execution (competence), integral in its dealings (character) and is built on authentic relationships (connection). In this way, Zulu Music's aim is not only commercial success but the holistic flourishing of its clients and staff. Zulu Music seeks to be a company that helps its clients reach their full creative potential whilst still maintaining a healthy lifestyle outside of work.

The artists on the roster include; BEKA, Joel Baker and JERUB.

The prospective artists include: Mauvey, Aaron Taylor, Tim Newman and Fez.
The production roster consists of Daniel Newcombe.
The songwriter roster prospectively includes; Matthew Burrows, Lydia Evangeline.

The value of having artists, producers and songwriters within the same management company is in the ability to collaborate and create a finished body of work of which the entire product can be monetised in the favour of the manager. In this scenario the artist would release a song that was written/co-written by a songwriter within the same management company, which would have been produced by a producer who shares the same manager. The manager would in turn be able to focus on the success of one product (the song) that would lead to the success of 3 clients. This model would increase the efficiency of the created works and reduce the reliance on external parties.

Since 2018 the global music industry has seen seismic shifts in the economics of the music industry - including the boom of streaming in response to the constraints due to the Covid 19 pandemic, the acquisition of musical catalogue becoming a sought after long-term investment asset and the government discourse surrounding intellectual property rights, procedures and payment structures in the US, EU and UK - has lead me to the conclusion that now is the time to become a stakeholder in this industry (*Stassen 2020*) (*Omnicores 2020*) & (*Chapkanovska, E 2020*).

My prediction is that the value of a song will increase on a macroeconomic level due to the pressure from western governments for rights holders to be paid more on both the sound recording and the songwriting side of music royalties. I believe the increased value will be matched with an increased amount of new technology that facilitates faster payments and more traceable financial footprints that will in turn increase the knowledge of music creators and rights holders. In recent times the barriers to entry for music creators have decreased due to the plethora of DIY distribution services including but not limited to; distrokid, cdbaby, tunecore and ditto music etc. This has led to a scenario in which creators no longer require a label to take their art to market and thus the role of a major label has changed drastically over the last decade. Though the role of a label historically included marketing, strategy, artist development in addition to distribution. Therefore the role of a label is only part fulfilled in cases where artists choose to deviate from the traditional methods of releasing music. In these cases it is usually the manager who assumes the “forgotten roles” of the major label. As the record label landscape shifts, that of the music manager also changes in equal measure. The role of the music manager is taking on many forms with new and innovative deal structures and agreements between artists and managers (*Jones 2021*). I foresee managers being able to expect higher commission rates from their clients in the years to come.

The Music Managers Forum outlines that the average music management company doesn't make profit in the first 5 years. The clients I represent are all out of contract and the potential for future investment from publishers and record labels alike is the most obvious source of future income. This will then be compounded with royalty payments for years to come, in addition to touring and live income. Considering the current industry interest in BEKA specifically I forecast

that Zulu Music will be in break-even in the first year (before March 2022) and move into profit in year two. Cash flow will be maintained by external funding sources including, Labels, funding bodies and income from Live shows and Brand partnerships over 2021.

Year 1 milestones will include, 1 x Major deal (either on publishing or records), the launch of the company website, the hiring of the first non-director, staff member (as a contractor) and the establishing of 1 x Key strategic business partnership. .

Year 2 milestones will include, 1 x live tour, 2 x Major deal (either on publishing or records).

The short to medium term plan is to become affiliated with another company that will facilitate the growth of my present clients such that the clients feel that they never truly “outgrow” Zulu Music. Finding the right partnership for this is a key consideration for the next few months. This partnership should also contribute to the financial stability of the company in its formative years.

3. COMPANY PROFILE

Music Management

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The production roster consists of Daniel Newcombe.

The songwriter roster prospectively includes; Matthew Burrows, Lydia Evangeline.

Label Services

Due to the nature of the music industry and the saturation of DIY distribution services including but not limited to; distrokid, cdbaby, tunecore and ditto music, Zulu Music Limited will have a distribution/label offering for early stage artists to tap into.

This label services offering will be given exclusively to management clients to increase the likelihood of opportunities rather than a commercial offering to non-management clients.

The management company would distribute music through a service like Awal, Ditto, Believe, Warner ADA, ingrooves, Virgin Music or Absolute Label Services. All of which are well known distribution companies.

Publishing Admin

Zulu Music will offer publishing admin for all it's management clients to ensure that even prior to partnering with a publishing company, all the royalties due to the artists, songwriters and producers are being properly collected across the world.

Mission Statement

Zulu Music seeks to be a company that helps its clients reach their full creative potential whilst still maintaining a healthy lifestyle outside of work.

The unique selling point of Zulu Music is the relationship-first approach to working with current and prospective clients. This approach was born out of the serendipitous partnerships that were born out of existing friendships Thando Zulu had with the artists, songwriters and producers. This strength of relationship matched with leadership experience and a fascination for coaching and human flourishing, led to this unique approach to the music management business. The relationship-first approach draws on the 3 core requirements for healthy teams as laid out in John Maxwell's Book *The 21 Irrefutable Laws of Leadership* where Maxwell states "Trust is the foundation of leadership...build trust by consistently exemplifying competence, connection and character." Zulu Music seeks to be a company that is excellent in its execution (competence), integral in its dealings (character) and is built on authentic relationships (connection). In this way, Zulu Music's aim is not only commercial success but the holistic flourishing of its clients and staff.

Company History

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The company was founded and is owned by Thandolwenkosi Zulu, who is also the majority shareholder, director and secretary for Zulu Music Limited.

Thando Zulu, owner and founder of ZULU MUSIC, developed a love for the music industry in 2015 at an intimate living room show where BEKA performed and Thando was on the guest list to watch the secret gig. After that show Thando began to work with Sofar Sounds in Nottingham and did so for 5 years. During those years Thando liaised with venues, artists, managers, tour managers and labels, giving him an understanding of the networks that exist within the music industry.

In 2018 Thando and Daniel newcombe wrote and released a collection of pop songs with a thematically Christian lyrics which garnered early success at streaming with multiple playlist positions on each release. It was in this time that Thando learnt the importance of a well rounded campaign with strong creative direction and strategically executed plans.

In the april of 2018 JERUB approached Thando and presented a song to him saying "I've just written this song can you have a listen". After falling in love with JERUB's music, Thando planned the single release campaign, securing JERUB a few gigs in Nottingham, his first radio play with Dean Jackson on local radio and national airplay on 6 music. This was the beginning of Thando acting on behalf of a friend in a management position. This grew over time with multiple local radio opportunities and a packed Rescue Rooms set at a local Nottingham festival "Beat The Streets" in January 2020.

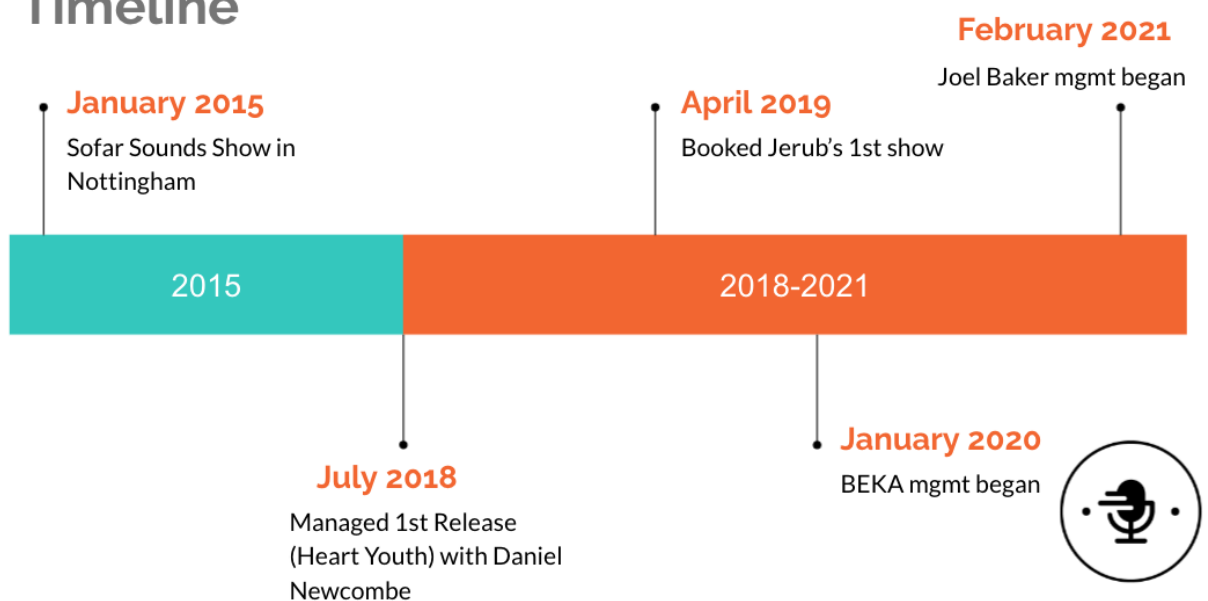
During the december 2019 Thando and BEKA began speaking about their individual dreams of being in the music industry. BEKA spoke of mustering up the courage to write and release music for herself as a solo artist and Thando spoke of his passion for management and the joys and successes experienced with JERUB over the previous months. In January 2021 BEKA asked Thando to be her manager. This conversation led into a professional working relationship that has

seen BEKA launch as a solo pop artist. Thando secured an independent net-profit deal for BEKA with Lab Records. BEKA's debut release "I'll Be There" was released Oct 2nd 2020 and was chosen at the BBC Radio1 track of the week in Feb 2021. BEKA's debut EP was released in MAY 2021 and to date have amassed over 6.2M streams worldwide with multiple New Music Friday placements. In June 2021 Thando secured two brand partnerships for BEKA with Clarks Originals and Free People respectively. Building off the strong relationship with Dean Jackson, BEKA was invited to headline the BBC Introducing Stage at Latitude festival 2021 which due to the pandemic was BEKA's first ever live gig performance.

In February 2021 Joel Baker came on board and joined the newly named management company Zulu Music. Joel Baker is currently writing his debut album and Thando has secured an offer with an independent distributor which included a level of investment from the company. Joel's journey up until 2021 had been one of disillusionment with the music industry and major labels. The partnership between Zulu Music and Joel Baker was in first instance to rekindle Joel's passion for music which has been successful to date. Joel is booked to play his first live show of 2021 in August and his debut album is booked for mastering at the end of August.

In September 2020 Thando Zulu began studying his Masters in Music Business after 5 years of leading a Youth outreach department before which he completed a BSci in Biochemistry with Molecular Medicine. The Music Business MA was based at Tileyard London in Kings Cross which is fast becoming the new home of the UK music industry. Studying at Tileyard has afforded Thando both the network and the education to build on the current moment both he and his clients currently have. During his time at Tileyard Thando has received the mmf trailblazer award and the Tileyard Music bursary and mentorship award. Thando Zulu is being mentored by Charlie Arme who is a very accomplished music manager and co-founder of Tileyard Music. Zulu Music was incorporated on March 22nd 2021.

Timeline



Zulu music has formed strategic relationships with LEAP publicity, MSE accountants firm and OnesixOne creative agency. In addition to this, each artist client of Zulu Music has their own key business relationships forming. Joel Baker sits on the board for the ivors academy. Beka prance has built a reputation for online fashion influencing. JERUB has a long standing partnership with DHP family who are nation uk promoters who own multiple venues across the major cities in England

Company Location and Contact Information

Zulu Music is currently a remote business where Thando works from home and conducts the majority of meetings on Zoom or in cafes. The invoice address is Kemp House, 160 City Road, London, EC1V 2NX, UNITED KINGDOM.

Thando Zulu is the main contact for Zulu Music and can be contacted at Thando@Zulumusic.uk or via mobile on 07800981925.

4. CLIENT PROFILES

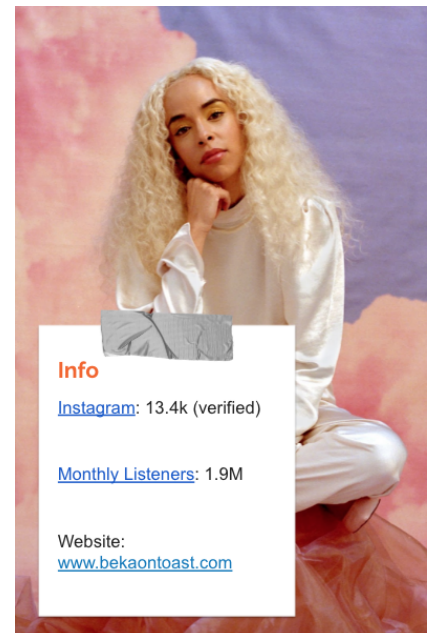
Artist Biographies

BEKA

Hailing from Nottingham, BEKA was raised on the likes of 'Quincy Jones' 'Back on the Block' album, Stevie Wonder and Chaka Khan and discovered her love of pop when Spice girls entered the scene. Inspired by music that's both thought-provoking and soulful, BEKA's inquisitive nature fuels a great deal of the emotional energy that oozes through her debut single "I'll Be There" - which was chosen as the BBC Introducing Track of the Week on Radio 1 in February 2021.

This early success coupled with her collaborations including; More Than Friends (with HONNE) and additionally, BEKA's feature with Arkansas duo joan for brokenhearted (together), made for an exciting lead into her 3rd single My One in March 2021.

After sharing her debut EP in May 2021 with the glorious title track I'll Be There, BEKA has made a huge impact with her touching style of hope-filled pop music. Her compassionate sound is enriched with love and happiness and her lyricism is incredibly relatable, with the I'll Be There EP exploring the complex realities of everyday life but also the joyful moments too. With 'You Got' BEKA builds on her current wave of momentum with an anthemic pop song packed full of meaning and inspiration.



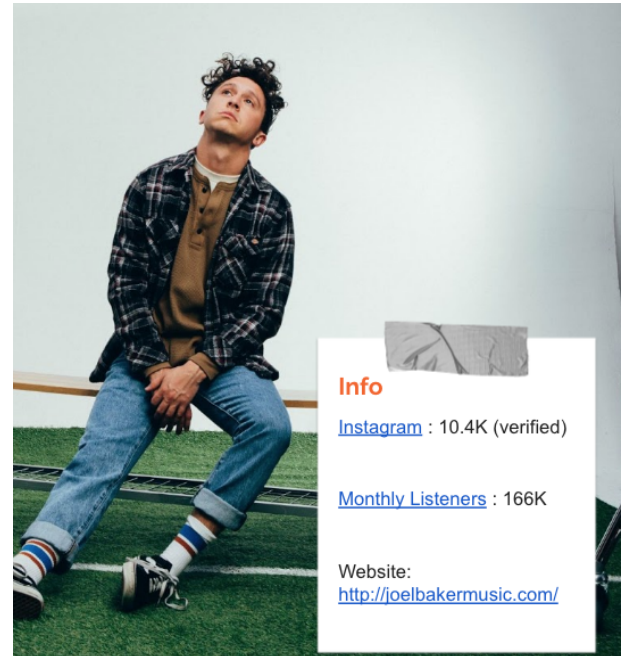
Joel Baker

Joel Baker, the Nottingham native, is a Radio 1 play-listed artist, drawing inspirations from Bob Dylan and J Dilla. An artist who is never comfortable with treading water in the status quo, Joel is often boxed as un-boxable.

A former Parliamentary speech writer, Joel left the House Of Commons to pursue music after spamming music bosses with his first demo tape in Parliamentary envelopes. After being discovered by Fearne Cotton & Zane Lowe, Joel became a hotly tipped one-to-watch and began his journey touring the world and releasing many acclaimed projects.

Joel has collaborated and been cosigned by a diverse collection of artists, from Sneakbo to Mahalia, from Etta Bond to Taylor Swift, from Abra Cadabra to Little Simz.

Joel became an elected member of the prestigious IVORS academy in 2018 where he has been working to change the narrative of mental health amongst a new generation of musicians. On his video podcast he has interviewed everyone from Pledis to Joy Crooks to Maisie Peters.



Info

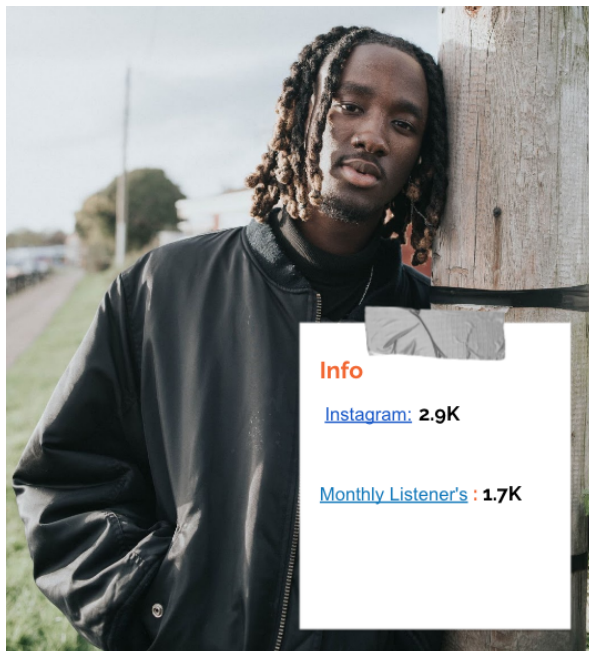
[Instagram](#) : 10.4K (verified)

[Monthly Listeners](#) : 166K

Website:

<http://joelbakermusic.com/>

After years on the songwriting circuit, Joel used the forced lockdown in 2020 as a time to write, and self produce his own debut album.



Info

[Instagram](#): 2.9K

[Monthly Listener's](#) : 1.7K

JERUB

Jerub is a singer and writer based in Nottingham, UK. He began his journey as an artist in April 2019 when he released his debut single 'Paint Me in Gold'. Blending a variety of genres from soul to alt-rock with Rnb/Pop influences, JERUB brings a combination of powerful vocals, heartfelt lyrics and magical melodies that resonate with a wide audience. Since then JERUB has garnered support from Dean Jackson with multiple first listens on BBC introducing East Midlands.

Born in Nigeria before moving to Nottingham aged 10, JERUB grew up surrounded by gospel artists such as Kirk Franklin and Donnie McClurkin, before discovering pop and acoustic

sounds in his teenage years. This amalgamation of influences centres around JERUB's fondness for unearthing real, genuine emotion and he's crafted a style that speaks of the realities of life - it's a sound that has the ability to stop listeners in their tracks and provide real solace. As well as becoming a finalist in BBC Radio 1's Live Lounge Introducing competition, JERUB has garnered support from BBC6 Music and appears at the inaugural edition of 'The Hundred' in partnership with BBC introducing in the summer of 2021.

"No Good Alone" signals an exciting period of growth for JERUB, and with more music to follow, the 23yr old musician is one to watch.

Daniel Newcombe

Daniel is a 22 year old producer, session drummer and multi-instrumentalist currently based in Nottingham. Daniel has played in arena tours with New Rules, Joel Baker, Jeserae and has extensive experience of musically directing live shows. Daniel has more recently been honing his studio based skills and works as a freelance engineer at Mount Street Studios in Nottingham.

Daniel has production credits on songs from BEKA, Jeserae, Joe Baxter and Rak-Su.

MEGA (*Zulu Music providing consultancy for Tileyard Music*)

Mega is one of the strongest voices to surface from the contemporary soul scene in London. Making an instant impact with her debut single 'Chariot'— which has already amassed over 6 million combined streams— she's been quick to cement her status as a star. She gained the early support of influential online platforms Mahogany, NME, Wonderland Magazine, The Clash Magazine and The Independent, as well as recognition from BBC Radio 1, BBC Radio 2, BBC Radio 5 Live and BBC London. 'Let Me Let You Go', a deeply personal single released earlier in 2020, was picked by Jack Saunders for his Future Artists on BBC Radio 1 and was chosen by the Brit Awards for their Sunday Spotlight. New Wave Magazine described this single as "painting a landscape detailed with vulnerability and honesty".

Both singles appear on Mega's 6-track EP 'Future Me', released at the end of 2020. Taking inspiration from her past, she often takes themes of self-esteem, self-love and growth and turns them into emotive songs with enchanting melodies. She draws influence from the music that surrounded her growing up; power-soul songstresses such as Amy Winehouse, Aretha Franklin, Nina Simone, Lauryn Hill and Whitney Houston have deeply inspired her through the honesty they convey in their music.

Client Opportunities

BEKA

Labelled as an emerging UK artist with an overseas fan base in Indonesia and the Philippines. At present BEKA is not in any long term deal and the EP deals with Lab Records have buy back options in the contracts.

The opportunity for major label offers for the sound recording and the song copyright exploitation is currently extremely likely to happen in the next 12 months.

We have 3 large publishing companies interested in signing BEKA including; Universal Publishing, Sony Music Publishing and Concord.

Live tour incoming is an area of huge opportunity for BEKA with income of over £15, 000 expected in Year 1 since releasing music with shows in the UK and live stream events overseas.

Joel Baker

Joel's first publishing deal came to the end of term in 2020. Being out of contract allows Joel to find the right publishing deal for him. Joel is currently doing sessions set up by the team at Concord publishing. On the sound recording side, Joel will continue to work with independent Labels and distributors for the time being.

JERUB

JERUB is unsigned and unpublished at present. Jerub has a partnership with DHP family who will be his promoters nationally. The opportunity realisation for JERUB will become more clear in the next 24 months. Early signs for pointing in a very promising direction for future record/publishing deals. DHP family being on board this early will also secure live income over the next few months.

Daniel Newcombe

Daniel Newcombe is a completely self employed session player, producer and MD. As his profile continues to grow the fees will increase, and in turn the commission amount will increase even though the rate will remain the same.

5. MARKETING PLAN

As the success of the Zulu Music Limited is intrinsically connected to the success of the client the company represents. The Marketing plan must be centered around how we market the clients to both the music industry (Business to Business) and also to the fans of the music (direct to consumer).

The music industry marketing ecosystem is one where both artist and manager must effectively market themselves to each other and to the business within the industry. To avoid a scenario



where the artist feels the manager has insufficient experience, knowledge and drive to keep the project moving forward. The artist must also ensure that they are perceived to be working hard, succeeding in key areas such as social media and streaming statistics in the mind of the manager and key music industry stakeholders and tastemakers. In this way the music industry can be viewed as an ecosystem in which the one who markets themselves the best, wins.

The Marketing strategy for each artist will follow the same marketing principles, for the sake of this document the marketing strategy for BEKA is outlined below.

Marketing Strategy - BEKA 2021

The broad marketing plan for BEKA over the course of 2021 is to establish the brand as an emerging artist from the UK with a growing international fan base across the UK, US, Germany and South East Asia (SEA). We seek to build from the momentum afforded by the features with HONNE and Joan by tapping into look-a-like audiences to grow the fan base in the aforementioned territories. We will also seek to create a level of intrigue amongst the music industry in the UK to be able to leverage future opportunities through novel industry relationships. We will position BEKA as an artist with great potential and early success that deserves early support from the industry gatekeepers as an example of the UK's ability to export great pop music to the US and SEA. In this regard we have two distinct target audiences, namely; the music industry and the music consumers. The former include tastemakers, blog editors, playlist editors, label A&R's and publishers. This can be thought of through the lens of business-to-business and direct-to-consumer respectively.

BEKA's sound has a considerable mainstream pop appeal yet manages to stay just left of centre such that the music can sit just as easily in the alt-pop space. Therefore we believe that BEKA has the potential to borrow fans from a large range of sources whilst still maintaining her integrity as an artist. This further strengthens our desire to market BEKA in multiple territories from an early stage.

Fan Base Identification

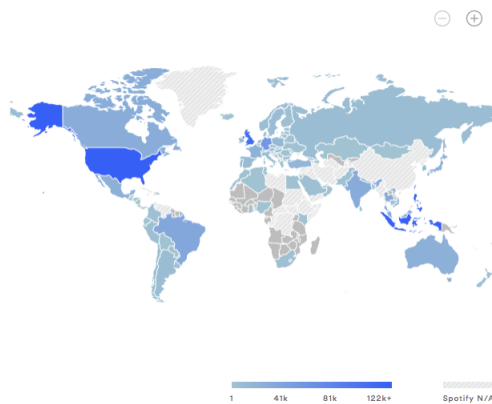
Using the analytic tools available via Spotify for artists we are able to identify key data points in relation to BEKA's current audience and begin to build a picture of the current fan base. Extrapolating from this data we will in turn be able to identify the target audience for the specific marketing campaigns for the EP release.

As aforementioned the target audience for this campaign is both music consumers and music industry tastemakers. In light of this we have collated a list of music industry professionals that are already engaged with BEKA's music through social media mapping.

Person	Company	Point of Connection	Industry Area	Notes
Dean Jackson	BBC Introducing	Nottingham/Hometown	Radio	Committed to Championing BEKA
Berkeley Edwards	Clintons	Beka's Lawyer	Legal	Highly esteemed in the industry
HONNE	n/a	Frequent Collaborators	Artist	Close friends with BEKA
Mel Lewis	Apple Music	BBC intro TOTW Feb 21'	DSP	Fan of BEKA's Music

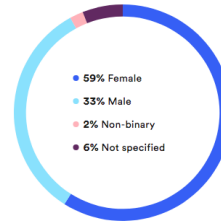
BEKA Spotify for Artists data accessed March 2021 (spotify for Artists)

LAST 28 DAYS	LISTENERS
1 Indonesia	427.7k
2 United States	151.1k
3 Philippines	121.6k
4 United Kingdom	106.9k
5 Germany	52.3k
6 Brazil	32.9k
7 Thailand	29.3k
8 Malaysia	29.3k
9 India	27.7k
10 Taiwan	26.1k



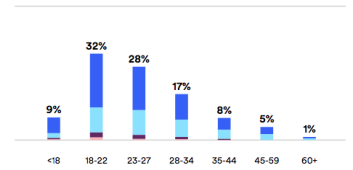
Listeners' gender

LISTENERS - LAST 28 DAYS - WORLDWIDE



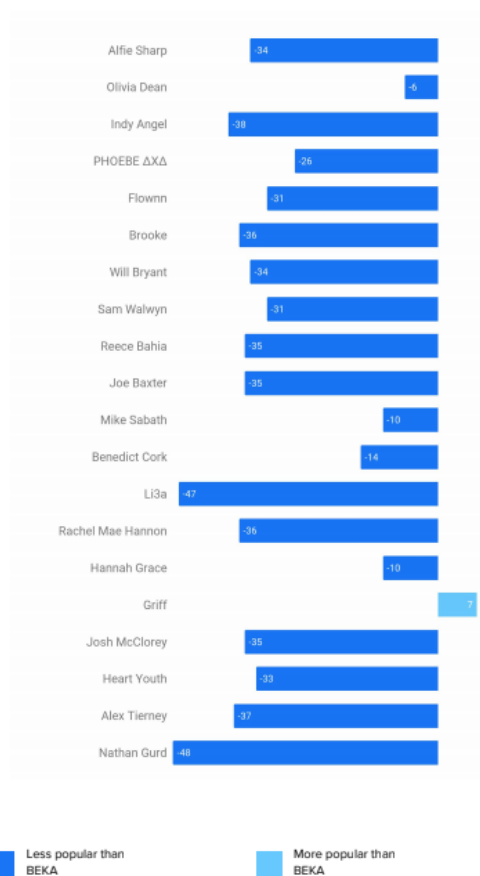
Listeners' age

LISTENERS - LAST 28 DAYS - WORLDWIDE

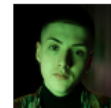


Spotify Related Artists

Net popularity of related artists



Five most related artists



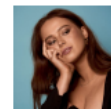
Alfie Sharp

Spotify Popularity index: **26**



Olivia Dean

Spotify Popularity index: **54**



Indy Angel

Spotify Popularity index: **22**



PHOEBE ΔXΔ

Spotify Popularity index: **29**



Flownn

Spotify Popularity index: **29**

BEKA Spotify related artists popularity index accessed December 2020 (WAVO)

Artist Brand Identity

In order to present a new artist in a way that will be easily understood, we will solidify the brand identity to have clarity of vision across multiple agencies and territories that may contribute to the creation and distribution of creative assets.

The goal is to create such a strong brand identity that other projects and songs are described as a “BEKA-Type” song or piece of artwork.

See below our understanding of this project and how we would present BEKA and her music to collaborators and future stakeholders.

“BEKA is a thought led artist who through music, art and conversation creates a universe of wonder where people are known, loved and alive.

Everyone is led by, shaped and inspired by significant experience or compelling perspectives throughout their lives. It forms our individualism and informs our collective cultures. At worst, these nuances also hold the power to divide, make us misunderstood and lonely. When there’s no place for conversation how do we grow in love, truth, understanding, and appreciation?

Timeless art and music catalyse conversations that cross boundaries, re-align internal compasses and peel back layers as we search for personal truth. It moves us all and connects to our humanity. To find love, find ourselves and live free.

This is the universe of BEKA. An inclusive conversationalist connecting us all in open dialogue as we journey through life’s narratives, finding joy and truth in collective wondering.”

Brand Identity

The word universe translates to a particular sphere of activity or experience. This concept was borne from BEKA's initial inspiration of using the word as an artist name. Curious by nature, BEKA's messaging observes and explores both individual and collective thought patterns. She questions the human experience and invites us into a dialogue that is open to diverse



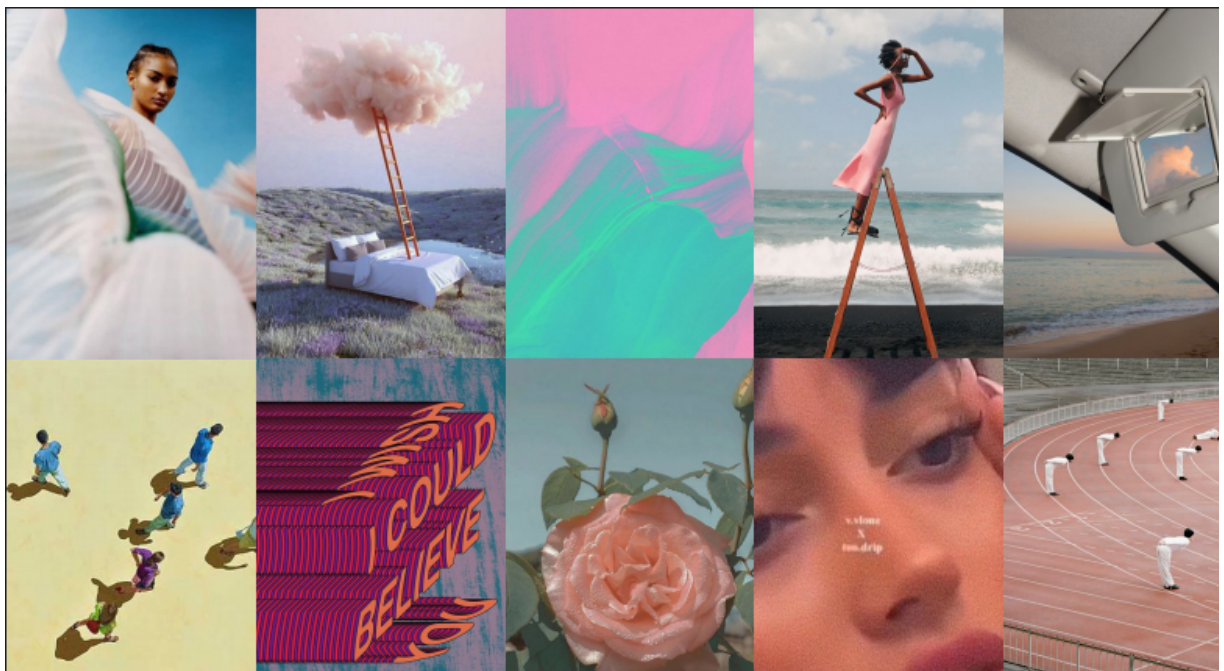
perspectives. With a strong desire to know or learn, BEKA's leading value is demonstrated by playful curiosity. Experience and perspective are obtained through exploration and observation done so in a playful manner. Visually this value is translated through playful imagery that evokes a sense of curiosity through perspective, styling, and subject matter.

Artwork

BEKA's artworks are to portray existing matter and space considered as a whole, (the idea of the cosmos - the universe seen as a well-ordered whole). These artworks are to focus on individuals or multiple subjects that speak into the collective, singular or reimagined human experiences.

Photoshoots

BEKA's artist shoots are to elicit the idea of both observation and perspective. BEKA is to be photographed in sets that create a sense of unusual perspectives or the artist in a state of observation. The visual aesthetics are to be bright in colour and styling, to depict her value of playful curiosity and a balance between the masculine and feminine.



Social Media Strategy

BEKA's social media strategy focuses on establishing meaningful connections and creating a dialogue with her audience by means of playful curiosity.

Her feed focuses on sharing original content with meaningful captions that spark a conversation or demonstrate observation. Authenticity is key here.

Her stories and twitter pedestal questions act as an invitation to seek her audience's perspectives and thoughts.

BEKA's social media platforms will include a curated set of posts that combine photography and design to paint the bigger brand look and feel.

Continuing to host the 'Cuppa and Natter' conversations will be a key part of the debut EP campaign. As Instagram was recently shifted to allow multiple accounts to join one live stream at any given time we suggest increasing fan engagement on these IG live streams.

We would also look to diversify BEKA's social media offering to include Tiktok and Clubhouse. Clubhouse would be the perfect medium for a pre-release listening party for fans and music industry tastemakers as the lack of visual media on Clubhouse will help maintain a level of mystery whilst still giving people a chance to ingest the music before the release date.

Digital Release Strategy

BEKA is currently working with Lab Records, which is a UK based independent Label that distributes through Warner ADA (MUSIC BUSINESS WORLDWIDE 2017). Lab Records are known for working with great UK pop talent and from that respect fit right into the marketing narrative for BEKA. The link with Warner ADA also strengthens the global aspect of how we would like to position the EP in, as Warner ADA has multiple offices in South East Asia.

The release strategy seeks to build and maximise on the momentum from the early success of the recent releases. We propose that BEKA's debut EP should be released no later than May 14th 2021 and the subsequent releases should culminate into a second EP in late October or early November. The strategy here is to have consistent content, of high quality over a sustained period of time.

We propose that featuring on tracks that are positioned slightly outside of BEKA's main pop/alt-pop genre will aid our efforts to present BEKA as a genre bending, emerging artist with mainstream pop appeal.

These features could include adding her vocals on a dance track and or performing acoustic versions of her release content. This also allows us to keep the content fresh and consistent throughout the rest of the year.

The songs to date that have been released by BEKA as a solo artist include; 'Crying Over You', 'Location Unknown', 'I'll Be There', 'More Than Friends (with HONNE)', 'Brokenhearted (together)' and most recently 'My One'.

Release Roll Out 2021

March 12th - My One
April 9th - EP1 announcement
May 7th - I'll Be There EP 1

June 25th - You Got (The Fire)
July - Feature track on different project
Aug 13th - We Move
Sept 17th - Love Me All The Same
Oct 1st - EP2 announcement
Oct 22nd - You Got (The Fire) EP 2

**Please note that song titles could change but the above represents the desire to keep momentum with the release throughout the year.*

Press Strategy

Press Targets

Our aim as BEKA's publicists is to launch her solo debut at music, culture & fashion press. Focusing on media within the UK - as well as some in Asia - we'll showcase her as an up-and-coming pop artist whose music is energising, powerful and vibrant.

Premieres	Features	Post	Playlists
Clash	Clash		
The FADER			
Wonderland	Wonderland		Wonderland
SCHON!	SCHON!		
		NME	NME
	CLOUT	CLOUT	CLOUT
	Noctis Magazine	Noctis Magazine	Noctis Magazine
Notion	Notion		
	1883	1883	1883
The Line of Best Fit	The Line of Best Fit	The Line of Best Fit	
	MTV		

The aim for UK press coverage would be to build BEKA's reputation amongst tastemakers and music industry gatekeepers in the UK. Strong coverage will also help our efforts to support the pitching process with streaming platforms like Apple Music and Spotify.

In addition to working the press outlets in the UK and the US, we have identified key magazines and blogs we'd like to target in; indonesia, thailand, the and philippines.

These media partners include; bandwagon asia, wonder philippines, esquire philippines, Scout magazine Philippines and various online blogs and magazines across the SEA territory.

The desired impact of this would be to pique industry interest and maintain awareness within the music business, provide a source of additional social media content to push during the impact window of a release and to maintain consumer confidence in BEKA as an artist.

An example of this would be that at MTV putting BEKA forward for features including 'Push Ones To Watch', social takeovers and content (TikTok, Instagram, Snapchat etc), live streams and behind the scenes footage could have a reach of 12.5 across UK socials.

Radio/TV Strategy

Even with streaming at the forefront of the conversation surrounding releasing music, radio remains a key part of any emerging artist's journey to success (Paine A, 2020). With this in mind we still seek to create a strong story line at radio that builds a foundation for continued future success.

We will position 'I'll Be There' as a beautiful breakout EP, a great solo project that clearly defines the artist BEKA wants to be.

We will highlight the fact that BEKA already has a powerful following off the back of her HONNE collaborations, providing a fan base that can be expanded on.

We will ensure that BEKA's is known to key tastemakers at Radio & TV that we feel reflects her best.

Using the early BBC Intro support from Dean Jackson as a point of reference we will ensure that the wider BBC Intro team are fully aware of the future releases.

Our suggestion would be that we begin at Radio 1 by pitching to key R1 specialist shows such as Future Sounds w/ Annie Mac, Future Artists w/ Jack Saunders, The Childest Show w/ Sian Eleri, Rickie, Melvin & Charlie, Introducing w/ Gemma Bradley, and as support develops we can inform the daytime R1 shows of the plot so far and focus on searching for a daytime champion to really get behind BEKA, the single, and the forthcoming releases. Once we're at a position where we have accrued daytime support we will pitch for Best New Pop with Mollie King, which is a key target for BEKA, though it may take further Radio 1 exposure / external factors, such as DSP stats and press coverage, before they are willing to support.

Although Radio 1 feels like the main focus for the EP tracks there are certainly other areas of importance. We will begin BEKA's plot at Radio 2 by aiming for New To 2, which is R2's Introduction towards playlist, and hope to have spot plays from the likes of Jo Whiley and Dermot O'Leary who seem like perfect champions for the music. In addition to opening the door at Radio 2 we will pitch for promo opportunities on Radio 4's Loose Ends, Laura Whitmore's 5 Live show, and other interview lead programmes, whilst outside of the BBC we will pitch for spot plays from Apple Music 1's Zane Lowe, Elton John, and Rebecca Judd.

RADIO TARGETS

Radio 1	Radio 2	BBC Radio 4	BBC 5 Live	Apple Music 1
<i>Begin with:</i> Future Sounds w/ Clara Amfo Future Artists w/ Jack Saunders The Chillest Show w/ Sian Eleri BBC Introducing w/ Gemma Bradley Rickie, Melvin and Charlie Jeremiah	New To 2 Steve Wright Rylan Jo Whiley Dermot O'Leary	Loose Ends	Laura Whitmore	Zane Lowe Elton John Rebecca Judd
<i>Followed by:</i> Best New Pop Clara Amfo Nick Grimshaw Greg James Scott Mills Adele Roberts Arielle Free Matt & Mollie Jordan North				

In addition to UK radio we will organise interviews with key radio djays in SEA. This would further add to the narrative that interest in BEKA is beyond the shores of the UK. These djays would be targeted based on previous interaction with UK based talent namely HONNE amongst others.

The stations and djs we would reach out to include;

- MYX with VJ Samm which is the #1 music channel in the Philippines under Creative Programs Inc. with 8 Million followers on Facebook

- WISH 107.5 with DJ Alice which is a Nationwide broadcast radio station in the Philippines which has 9.7 Million subscribers on YouTube 1.5 million followers on Facebook and 198K followers on Instagram
- Commercial Radio with DJ Lai in Hong Kong which is the #1 music-oriented radio programme, targets young and stylish radio listeners with an avg listenership of 150K

Live Show Strategy

Leading on from Radio, the BBC introducing live opportunities, both locally in BEKA's hometown and nationally would be an area of intentional focus for the UK market. Keeping the narrative at the forefront of the BBC introducing team will work in our favour. The story arc from a live perspective would be that BEKA still has a deep connection to Nottingham as her hometown and that her dreams of being an artist were born there and are now being realised across the UK and in various places around the world.

Local Nottingham festivals such as Splendour and Dot2Dot will be an obvious starting place for BEKA and will sit well in the timeline of releases. Splendour festival in Nottingham is scheduled for July 24th 2021 and Dot2Dot festival is scheduled for Sept 26th 2021. These slots will serve as an opportunity to be in front of new fans that will hopefully return to BEKA's own headline show.

We would seek to do an EP launch show around the second EP in October 2021. Subject to demand we can discuss the location of this show as London and/or Nottingham are the obvious choices for this.

In the later part of the year we will speak to promoters about potential support slots on the follow tours;

Caroline Polachek

Joy Crookes

Georgia

Years & Years

We will also look to join HONNE on their next world tour and discuss the feasibility of BEKA not only singing backing vocals for HONNE but being a tour support at appropriate venues.

Marketing Budget

Fund Source	Details	Amount (£)
Marketing Fund	Photoshoot	£1650
Marketing Fund	Radio Plugger	£1250
Marketing Fund	Graphic Design	£400
Marketing Fund	Promotional Video Shoots (4 campaigns total)	£1,500
Marketing Fund	Digital Ads	£500

Marketing Fund	Publicist (UK)	£1000
Marketing Fund	SubmitHub	£100
Marketing Fund	SEA Publicists	£3000
Misc Fund	Contingency Fund (for reinvestment in the areas where we are seeing the most success)	£3600
	TOTAL	£13,000

6. OPERATIONS PLAN

Zulu Music has a wide network of music industry professionals as outlined below broadly split into the following sections of the industry, namely; Live, Records, Publishing, Legal & Finance, Playlisting and Management.

Live

George Akins - Owner and Found of DHP
Tom Sokolyk - Marketing at DHP
Kelly Bennaton - Marketing at DHP
Kelly Betts - BBC Introducing Live
Rafe Offer - Owner and Founder Sofar Sounds
Adam Jackson - Head of Artist Booking at Sofar Sounds
Jess Kin - Agent at OnefiinixLive
Aaron Powell - Booker at St John at Hackney
Toby Womack - Promoter at Future sound group
Tom Henderson - Promoter at SJM Concerts

Records

Mark Orr - Owner & Founder of Lab Records
Micheal Harwood - CoFounder of Tileyard Music
Jack Williamson - Found & CEO of Music and You
Jay Cohen - Founder and CEO of Preach Music
Richard Lyne- Canvas Distribution
James Cattermole - Senior Label Manager at Absolute Music Services
Sophie Benjafield - Label Manager - Warner ADA
Anna Murawski - Digital Sales Manager - Warner ADA
Sandra Scott - International Label Manager - Warner ADA
Ellis Mizen - A&R at Good Soldier

Publishing

Arnaz Marker - A&R Universal Music Publishing

Mary McGovern - A&R Concord Music Publishing
Felix CC -A&R Manager (UK) Sony Music Publishing
Graham Phipps - A&R Manager Tileyard Publishing
Lara Baker - Director of Business Development (UK & Ireland) Songtrust
George Baker - A&R Manager Warner Chappell

Saskia Coomber- Creative coordinator Warner Music
Rob Vicars- Creative Sync Manager Warner Music
Ruth Wyatt - TV Film & Trailers Warner Music

Legal and Finance

Richard Hoare - Director Hoare Associates
Sophie Day - Business Affairs Co-ordinator at Hoare Associate
Jen O'Neill - Associate at Hoare Associates

Berkeley Edwards - Partner at Clintons
Mandy Rae Capela - Legal & Business Affairs Manager at Atlantic Records
Fiona McGugan - Paralegal at Simons Muirhead Burton

Phoebe Pressland - Accountant at MSE Business Management
Ella Luby - Manager at MSE Business Management

Press + Playlisting

Liberty Spinks - Publicist at Leap Publicity
Rosanna Connelly - Publicist at Morena Communications

Emma Bailey - Head of TV at Your Army
Luke Gray - Radio Plugger at Yout Army

Jaguar Bingham - BBC Radio 1 Presenter
Dean Jackson - BBC Introducing East Midlands
Lucy Smith - Third Party Spotify Playlister
Jon Klien - Apple Music

Management

Janye Stynes - General Manager at Music Managers Forum
Jason Hart - Artist Manager at Soul Kitchen
Charlie Arme - Cofounder Tileyard Music
Tim Cronin - Artist Manager at abel

Key Partnerships

Zulu Music seeks to build strong industry relationships with key partners that understand the company culture and vision such that they are willing to work across multiple or all Zulu Music Clients.

The essential partnerships at present include, Leap publicity, MSE business management and Tileyard London.

Leap Publicity has been working with Zulu Music since August 2020. The partnership began with work on BEKA's debut EP project. Since then Leap have agreed to work across the roster for Zulu Music and work with the artists who are at different stages with different constraints including budget and social media reach.

MSE business management is an accountancy firm that Zulu Music will begin working with in 2021. MSE have offered to work across the roster should Zulu Music clients wish to opt into their services. Again this strengthens both the industry business-to-business relationship of Zulu Music and MSE and also increases the incentive for Zulu Music clients to remain in partnership with Zulu Music as the company has been part of setting them up financially through MSE.

The networking opportunities afforded to Zulu Music by being part of Tileyard education which is part of Tileyard London has been invaluable. Zulu Music will seek to remain part of the Tileyard London network.



Legal & Finance

Zulu Music will have Artist Management agreement in place with all clients and ensure that each client has the necessary legal representation. These agreements will outline the term length, commission rate, and the post term commission rate and post term length as standard.

In order to maximise revenue, Zulu Music will, where possible, facilitate the sale of artist merchandise. Artist merchandise will be available online and at every gig where merchandise

can be sold. Zulu Music will facilitate artist tours and shoots where the cost of Zulu Music personnel being present is lower than the opportunity cost of being across emails on any given day. I.e. During a long negotiation Zulu Music staff will then hire a tour manager/producer to work on the tour/shoot due to the opportunity cost being a deal going sideways.

As aforementioned Zulu Music expects all of the current clients to make over £100K each in the next 3 years through publishing deals, record deals and live gig opportunities.

MSE business management will support Zulu Music with daily accounting and internally Zulu Music staff members will use budget trackers on each project to ensure clear financial monitoring is taking place. (Appendix D).

Short Term Growth

Staffing

Zulu Music will require an additional staff member to join the team to support Thando Zulu with the increased amount of admin across the roster. In June 2021, Thando interviewed Michaela Witherden for the position of assistant manager. This position would be a contractor agreement with the expectation of 4hrs per week to support with release campaign admin, scheduling, invoices and accounting and social media/website upkeep.

Scouting

In time Zulu music will expand to work with more artists and songwriters. At this point depending on the client, the staffing would grow from a few hours towards a more full-time role. Thus enabling a new client to have the amount of attention needed to grow their career.

At present Zulu Music is in preliminary conversations with; Tim Newman, Matthew Burrows, Aaron Taylor, Lydia Evangelinse and Fez.

New Business Partnerships

The rate determining step for Zulu Music will be finding and securing new business partnerships that include the exchange of finance and potentially equity. This partnership would need to bring a sense of short term financial stability to enable Zulu music to operate without fear of failing due to cash flow. Cash flow is the number 1 reason that small businesses fail within the first few years, is cash flow problems (Huls 2016). The right deal will provide financial security, network and expertise within the music industry.

Growth

Staffing

Management Assistant:
Michaela Witherden

Scouting

-Artists: Tim Newman, Lydia
Evangeline, Aaron Taylor

-Writers/Producers: Fez,
Matthew Burrows

Partnerships

Bigger Mgmt Company:
Tileyard Music/Covert
Talent

Creative Agency:
OnesixOne

7. CONCLUSION

Concluding reflections

Music management was never something I set out to enter into before finding myself in meetings, representing the interests of my friends and artists. I soon found that my leadership skills and analytical mind made for transferable skills that very much suit my role as an artist manager. Adding academic study to my natural progression within the music industry has led to the beginning of Zulu Music. A music management company founded and owned by Thando Zulu. My initial reflections on starting a music management business is that my vision and desire to work with friends presents a potential vulnerability that could work against the success of the company. As is often the case, the unique selling point and the point of vulnerability are two sides of the same coin (Helium - Branding Book 2017).

The benefit of working with artists, producers and songwriters that I know well is the ability for trust to be built beyond the business. The potential negative aspect of this same truth is the potential for a conflict of interest where decisions that would aid the friendship also diminish the financial return and vice-versa.

Partnering with another management company would focus the financial aspect of decision-making as there will be investors to remunerate who will be expecting a return with profit.

Another consideration which will require more thought is the staffing and financing of the company at an early stage as traditionally music managers receive remuneration based on a commission model. Therefore additional income streams like part-time work will be required to sustain the manager and yet the manager will need the capacity to grow the business to the point of income and in time, profit.

At present I have a part time Job at Saint Church where my role is to ensure the gig venue of the Church remains a financially viable business. This part time role pays well and has a level of flexibility that enables me to remain engaged in running Zulu Music. Inevitably at some point in

the next 6 months I will need to turn my full focus onto my company and the hard work of the next 6 months is to make that scenario financially feasible.

Up to now the above business plan and approach is working well and showing early signs of success. The most recent success being BEKA's current momentum is displayed in the press quotes below.

"Singer-songwriter BEKA is unmatched when it comes to penning thought-provoking, soulful and energetic pop tunes." - **1883 Magazine**

"a singer of infinite subtlety and grace" - **Sunday Times Culture**

"BEKA is making dreamy atmospheric pop music" - **MTV UK**

"Her dedication to writing music filled with hope, spreading compassion and using her voice to affect change is not only refreshing but exactly what the world needs right now." - **Schön!**

"the singer and her stellar vocals have a huge future ahead of her" - **Wonderland**

"BEKA's voice and soulful passion is set to capture hearts and minds" - **The Line Of Best Fit**

"the gorgeous vocal has an inspiring, unstoppable feel" - **CLASH**

"BEKA delivers a touching performance that is emotional and uplifting" - **Earmilk**

"A breathtaking artist with true star quality" - **EQUATE**

"Beka proves to be a true artist and a careful, absorbent observer of the reality around her, gracefully turning emotions into songs." - **Fizzy Mag**

These quotes are signs of engaged tastemakers. Appendix G shows the success of business-to-business marketing with digital service providers like spotify and apple music. The reason these early signs of success are important is that it displays proof of concept when theorising that a client will be profitable. This data can then be used to employ Lean methodology techniques.

Lean Strategy

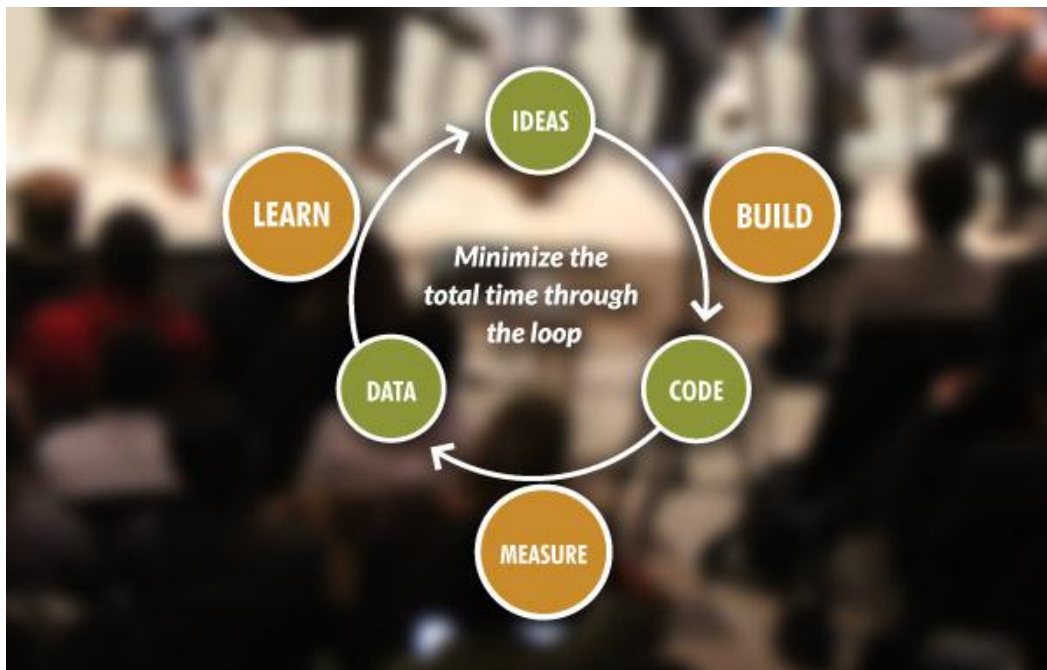
Lean methodology is a mechanism by which startup businesses can test the market before launching their product or service solely based on an assumption of future demand.

The fundamental aim of the Lean startup approach is to have a data driven approach to business endeavours. An essential aspect of Lean Startup methodology is the build-measure-learn feedback loop. The process of assessing the product/service continually and learning from the data gathered is the element of Lean startup methodology that is highly applicable to established businesses and startups alike.

Step one of Lean business strategy is to have a presupposition. This initial hypothesis is usually based around the problem that the service/product will solve. The testing of said hypothesis applies the build-measure-learn feedback loop. A minimum viable product is built with limited resources and subsequently tested with a sample from the market. The data collected forms the basis of the necessary market learning required for the business to decide whether to pivot

(change the vision, target audience, price point) or to continue with the product/service in its original form. Regardless of the decision made, the business will now have data to support either the initial theory or the reason for change. The aim of Lean business strategy is to allow startup businesses to remain agile, data-driven and innovative, in order to respond rapidly to consumer desires and new learnings within the market (Bortolini R et al 2018).

Lean strategy has underlying principles that are obvious priorities for startup business; data driven decisions, constant innovation, agile approach, low cost testing, rapid response to learnings. I would assert that these principles can still be applied to established businesses to ensure that they are adequately equipped to navigate unprecedented times (Mcgrath R et al 1995).



In the case of Zulu Music, the Lean business methodology has some easily actionable applications.

Below is a list of ways that - after reflecting on the above business plan - Zulu Music can implement Lean methodology in its strategy for 2021 Q3+4 and beyond.

- 1) Understanding the unpredictable nature of the near future. In this way contracts should include short-term protections as well as long term protections. This is particularly important when negotiating contracts for live shows on behalf of my artists.
- 2) Zulu Music should develop a way to review all clients and release campaigns, critically comparing them to the relevant competitors. This review should take into account specific growth regions.

- 3) Revisit this above business plan quarterly and create a comprehensive financial projection based on the data collected from the regular reviews collected with each release campaign.
- 4) Create a 10 year planning section to insert into the business plan. This section should include ways in which lean business methodology can be implemented within multiple processes within Zulu Music. Areas of focus would include but not be limited to; the hiring process, client scouting, financial projections and business partnerships.

In conclusion, Zulu Music is still very much in the research and development stage of its formation with early signs of success pointing to proof of concept. By definition it is difficult to give complete financial projections during the research and development stage and that section of the business plan will be formed over the next 12-15 months as Zulu Music continues to carve out its corner of the music industry. The clear strengths of Zulu Music include, marketing and networking. These skills matched with the strength of the relationship between the director Thando Zulu and the clients on the roster, is a recipe for continued success.

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9. Appendix

A) Certificate of Incorporation



CERTIFICATE OF INCORPORATION OF A PRIVATE LIMITED COMPANY

Company Number **13283321**

The Registrar of Companies for England and Wales, hereby certifies that

ZULU MUSIC LIMITED

is this day incorporated under the Companies Act 2006 as a private company, that the company is limited by shares, and the situation of its registered office is in England and Wales.

Given at Companies House, Cardiff, on **22nd March 2021**.

The above information was communicated by electronic means and authenticated by the
Registrar of Companies under section 1115 of the Companies Act 2006


Companies House



B) Management Partnership Contract (now Terminated)

DocuSign Envelope ID: 85A66530-E948-48B5-99E5-369F0A880176

PREACH MANAGEMENT LLC

INDEPENDENT CONTRACTOR SUB-MANAGER AGREEMENT

THIS AGREEMENT is made and entered into as of the 4th day of June, 2020.

BY AND BETWEEN:

(herein referred to as the "Sub-Manager")

1370 N St Andrews St
Los Angeles, CA 90028

- and -

THANDO ZULU

(herein referred to as the "Master Manager")

2 Berry Court Holly Gardens

Nottingham, United Kingdom, Ng3 2pb

1. BACKGROUND

- A. Master Manager and Sub-Manager desire to enter into an independent contractor relationship pursuant to the terms and provisions of this Agreement. Both will share and utilize each others best efforts to further the career of the following artists:

NOW, THEREFORE, in consideration of the mutual promises herein contained, it is agreed and understood as follows:

2. SERVICES OF THE MASTER MANAGER AND SUB-MANAGER

- A) The Master Manager and Sub-Manager agree to render such advice, guidance, counsel, direction and other services as the Sub-Manager may reasonably require to further the artists careers as a musician, composer, recording and performing artist.

3. RIGHTS AND AUTHORITY OF THE MASTER MANAGER AND SUB-MANAGER

- A) The two independent parties are entering into a non-exclusive agreement for such services across the music industry; However, this agreement will be exclusive as related to BEKA.

4. TERM

- A) The term of this agreement will be ONE (1) year as the date of this agreement, subject to earlier termination in accordance with section 7.

5. COMPENSATION

- A) As compensation for the services to be rendered hereunder, the Master Manager shall must pay the Sub-Manager FOURTY-PERCENT (40%) of the commission (as defined below) on all earnings

received by the Master Manager from artists that the Master Manager and Sub-Manager have agreed to partner on.

- B) The term "commission" as used in this agreement refers to the percentage of all earnings received by the Master Manager in relation to the artists that the Master Manager and Sub-Manager have agreed to partner on. The commission amount is subject to the Master Manager's agreement with the Artist, where the Master Manager agrees that the commission will be no less than 20% of artist net earnings.

6. ACCOUNTING

- A) Provided that the Master Manager has received all information required, the Master Manager will compute all amounts payable to the Master Manager and the Sub-Manager and shall render a statement of account along with payment on a monthly basis.
- B) The Master Manager agrees to maintain accurate books and records of all transactions concerning the Sub-Manager, which books and records may be inspected or audited during regular business hours by the Sub-Manager or their nominee upon reasonable notice to the Master Manager and at the Sub-Manager's sole cost and expense. In the event of material irregularity in the books or records, the Sub-Manager shall be reimbursed for costs of audit and Master Manager shall take steps to immediately correct the error.

7. TERMINATION

- A) The Sub-Manager shall have the right, upon written notice to the Master Manager at any time prior to the expiration of the term or any renewal, to request to terminate this agreement. Master Manager shall provide a response to the request within 30 days of receipt of said notice.
- B) The Master Manager shall have the right, upon written notice to the Sub-Manager at any time prior to the expiration of the term or any renewal, to request to terminate this agreement. Sub-Manager shall provide a response to the request within 30 days of receipt of said notice.

8. INDEPENDENT CONTRACTOR RELATIONSHIP

- A) The Master Manager and Sub-Manager certify, acknowledge, understand and agree that the relationship of Master Manager and Sub-Manager is the Sub-Manager shall be an independent contractor and no employer-employee, joint venture, partnership or other relationship shall be created or deemed created by virtue of this Agreement.

9. MUTUAL REPRESENTATIONS AND WARRANTIES

- A) The Master Manager agrees at all times to attend to the Master Manager's and Master Manager's artists' professional careers and to exert the Master Manager's best efforts to further the Master Manager's and Master Manager's artists' professional careers and to generate the maximum gross monthly earnings (as defined above) during the term of this agreement and any renewal, and to cooperate with the Master Manager to the fullest extent in the interest of promoting the Master Manager's and Master Manager's artists' careers.
- B) The Sub-Manager agrees at all times to attend to the Sub-Manager's and Sub-Manager's artists' professional careers and to exert the Sub-Manager's best efforts to further the Sub-Manager's and Sub-Manager's artists' professional careers and to generate the maximum gross monthly earnings (as defined above) during the term of this agreement and any renewal, and to cooperate with the Master Manager to the fullest extent in the interest of promoting the Sub-Manager's and Sub-Manager's artists' careers.

10. GENERAL PROVISIONS

- A) This agreement contains all the terms agreed to between the parties with respect to the subject matter hereof and during the term of this agreement it is understood and agreed that there shall be no change or modification of this agreement unless reduced to writing and signed by all parties hereto. No waiver of any breach of this agreement shall be construed as a continuing waiver or consent to any subsequent breach hereof.
- B) It is agreed that as a condition precedent to any assertion by the Sub-Manager or the Master Manager that the other is in breach of any representation, covenant or warranty or is in default in performing any obligation contained herein, the party alleging the default must advise the other in writing by registered or certified mail, return receipt requested, of the specific obligation which it claims has been breached and said other party shall be allowed a period of NINETY (90) days from the receipt of such written notice within which to cure such default.
- C) This agreement does not and shall not be construed to create a partnership or joint venture between the parties hereto. It is specifically understood that the parties are acting as independent contractors.
- D) The Sub-Manager acknowledges that this agreement and the books of account of the Master Manager contain confidential trade information; neither the Sub-Manager nor the Sub-Manager's representatives shall reveal or use on their own behalf or on behalf of any person any facts or information arising from this agreement or any inspection of the Master Manager's books of account hereunder.
- E) The Sub-Manager hereby acknowledges that the Master Manager has instructed the Sub-Manager to seek independent legal advice regarding the Sub-Manager's entering into this Agreement and the Sub-Manager hereby confirms that the Sub-Manager has, in fact, sought and received such independent legal advice.
- F) If any term, provision, covenant or condition of this Agreement is held to be illegal or invalid for any reason whatsoever, such illegality or invalidity shall not affect the validity of the remainder of this Agreement.
- G) The law governing this Agreement and any action, matter or proceeding based on or relating to this Agreement shall be the law of the State of Illinois.
- H) No amendment to this agreement shall be binding unless made in writing and signed by both parties.
- I) This is the entire agreement between the parties and it supersedes all other agreements, whether written or oral, prior to the date of this Agreement.

C) Example Heads of Agreement

Label Services – Heads of Agreement

Joel Baker –

Product Commitment A:

Product Commitment B:

Territory:	Worldwide.
Format:	Digital only.
Term:	4 years.
Distribution Rate:	25%.
Neighbouring Rights Rate (Label):	20%.
Sync Rate (Master Only):	25%.
Accounting:	Monthly.
Cashflow:	Creative contribution of £3,750 GBP, Online PR contribution of £3,000 GBP, National radio contribution of £2,000 GBP.
Label Services:	Priority streaming editorial pitching, In-store playlist campaign, Sync pitching via Cooking Vinyl, Project management, Label neighbouring rights registration & collection,
Notes:	

Expenditure 2020

Budget ID	Name	Expected Expenditure	Actual Expenditure	Remaining Amount	Expected Income	Expected Loss	Actual Income	Income Shortfall	Actual Loss
1	Mix/Master Costs	£2,250.00	£2,852.98	-£602.98	£0.00	£2,250.00	£0.00	£0.00	£2,852.98
2	Photoshoots	£1,600.00	£2,080.00	-£480.00	£0.00	£1,600.00	£0.00	£0.00	£2,080.00
3	Graphic Design	£300.00	£150.00	£150.00	£0.00	£300.00	£0.00	£0.00	£150.00
4	Promo Video Shoots	£800.00	£250.00	£550.00	£0.00	£800.00	£0.00	£0.00	£250.00
5	PR (UK+PH)	£4,500.00	£5,070.00	-£570.00	£0.00	£4,500.00	£0.00	£0.00	£5,070.00
6	Digital Ads	£500.00	£0.00	£500.00	£0.00	£500.00	£0.00	£0.00	£0.00
7	Streaming Promo	£800.00	£780.00	£20.00	£0.00	£800.00	£0.00	£0.00	£780.00
8	Submit Hub	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00
9	Misc	£1,250.00	£2,705.00	-£755.00	£0.00	£1,250.00	£700.00	£700.00	£2,005.00
10	LAB Pot	£0.00	£0.00	£2,000.00	£12,000.00	-£12,000.00	£14,000.00	£2,000.00	-£14,000.00
TOTALS		£12,000.00	£13,887.98	£812.02	£12,000.00	£0.00	£14,700.00		-£812.02

E) Example planning Doc Zulu Music JERUB 2021



MEDIA CHANNELS:

Website: n/a

Instagram: <https://www.instagram.com/jerubmusic> [2,800 followers]

Facebook: <https://www.facebook.com/jerubmusic> [718 followers]

Twitter: <https://twitter.com/jerubmusic> [649 followers]

TikTok: <https://tiktok.com/@jerubmusic> [88 followers]

YouTube: <https://www.youtube.com/jerub> [244 subs]

Soundcloud: x [x followers]

Spotify:

https://open.spotify.com/artist/2eG0Kf7mNlbn0SMiA2LjBd?si=bowis_ObSFqM1QdTajtPAA
[4.9K Monthly Listeners]

RELEASE TIMELINE (ideal):

- **July 23rd 2021:** 'No Good Alone' [SINGLE #1]
 - Align with Splendour and Hundreds Show in Nottingham on the Saturday and the Monday
- **Aug TBC:** 'Trade It All' [SINGLE #2]
 - Align with Summer outdoor show in Nottingham
 - Announce EP
- **Sept 24th:** "HIGH" focus track on [EP #1]
 - Align with Dot2Dot Festival in Nottingham and Bristol

EP 1 Track List

- Feel It
- High
- No Good Alone
- Trade It All
- Feel It (Acoustic)

Link to EP: <https://s.disco.ac/lrmdzxxwqftv>

JERUB



UPCOMING LIVE DATES:

DATE	CITY	VENUE/EVENT
July 24th	Nottingham	Splendour Festival MAIN STAGE
July 26th	Nottingham	THE Hundreds with BBCintroducing
Aug TBC	Nottingham	Outdoor Arboretum Show
Sept 25th	Bristol/Nottingham	D2D Festival

TEAM:

MGMT: Thando Zulu,

LABEL: n/a

BOOKING AGENT: n/a

PR: LEAP (UK)

LEGAL: Jo Brittan (Russels)

TARGET DEMOGRAPHICS:

Who is a typical/average fan?

Countries: UK,

Age Range: TBD

Gender (more male? more female?):

Interests: TBD

Similar Artists / Also Fans Of: Sam Fender, Tom Grennan, Jake Isaac, Sam Hennshaw, Tom Walker

2021 FOCAL POINTS:

- Grow streaming numbers and monthly listeners to 100K (stretch goal).
- Build live show audience for Nottingham headline in Nov/Dec
- Pitch for strong Autumn support slot with DHP

JERUB

F) Example Project Management Document for Video Shoot



BEKA SHOOT

CREW Contact Details only to be used in the context of this project				
NAME	ROLE	PHONE	EMAIL	CALL TIME
Aaron	Venue	[REDACTED]	[REDACTED]	8am
BEKA	Artist	[REDACTED]	[REDACTED]	9am
Thando	Manager	[REDACTED]	[REDACTED]	8am
Daniel	Musical Director	[REDACTED]	[REDACTED]	8am
James	Sound	[REDACTED]	[REDACTED]	8am
James Douglas + Linda Buratto	Band	[REDACTED]	[REDACTED]	9am
Devon Kuziw	Director	[REDACTED]	[REDACTED]	10am
Tash Duursma	DOP	[REDACTED]	[REDACTED]	10am
Millie Cullum	Stylist	[REDACTED]	[REDACTED]	10am
Sophie Burrows	MUA	[REDACTED]	[REDACTED]	11am
Matt Miller	Photographer	[REDACTED]	[REDACTED]	2pm

Call Location: Hackney Church : St John at Hackney Lower Clapton Road, LONDON. E5 0PD

Aim: To Capture moving visuals and audio for the live arrangements of 3 songs and press images for the release of the single 'You Got'.

Music/Band Info

Links to Reference Tracks:

<https://www.dropbox.com/sh/5bw2fuf5l9bphnd/AABV0lmX3helFhRZMb632Vena?dl=0>

Video Capture Info

Link to visual deck:

https://docs.google.com/presentation/d/1Hfk6Dv_J3w6ARUWtHBdFyUEqi7DKUvi6BgrocynqNn/edit?usp=sharing

Schedule			Notes
Time	Action	Description	
8am	Doors Open	Aaron on site to give access to the building	
8am	Sound Setup	MD + Sound Team set up	Daniel + James
9am	Band Arrive + Set Up	Set up Stage for Band	All Band + Sound Team
9:30am	Sound Check	BEKA + Band ready to sound check for recording and IEM's	All Band + Sound Team
10am	Rehearsal	Band to Rehearsal all songs + BEKA to rehearsal performance	Devon + Tash prep time
12pm	BREAK	Band to Break for lunch	Green Room
12pm	Camera Team Arrive	DOP to liaise with Team and get set up	Devon + Tash prep time
12:30pm	Styling +Make Up	BEKA to Prep for Video 1 Shoot	Robbie Room
1pm	Video 1 Set up	Band on Stage - positions blocked out by Director	Devon + Tash prep time
1:30pm	Video 1 shoot	Shoot Video 1	On Stage
2pm	Photographer Arrive	Photographer Arrives + Set up	Not on Stage
3pm	Shoot Photo Set 1	Band Clears Stage - Photoshoot 1	On Stage
3:30pm	Video 2 Setup	BEKA to Prep for Video 2 Shoot // Band on Stage - positions blocked out by Director	On Stage
4pm	Shoot Photo Set 2	Photoshoot 2	On Stage
4:30pm	Video 2 Shoot	Shoot Video 2	On Stage
5:30pm	Video 3 Setup	BEKA to Prep for Video 2 Shoot // Band on Stage - positions blocked out by Director	On Stage
6pm	Video 3 Shoot	Shoot Video 3	On Stage
7pm	Set Down	Stop Shooting - Clear Stage	Full Site Set Down
8pm	After Party/Drinks?	What we saying...couple drinks in Hackney?	Brewery?

BEHIND THE SCENES

Aim: To capture content that BEKA can use on socials in a fun/interactive manner.

FOOD + DRINK

There'll be water, tea, coffee and light refreshments available throughout the day.
Sandwiches to be delivered for lunch time.

HEALTH + SAFETY

Please send proof of a negative lateral flow test to thando@zulumusic.uk ahead of the shoot or come ready to do a lateral flow test on site.

Maintain social distancing even when there are less than 6 people in a space.

In spaces where there are more than 6 people present masks are to be worn.

FEES + INVOICING

All agreed fees are including VAT and invoices should be addressed to;

Zulu Music Limited
Kemp House
160 City Road
London
EC1V 2NX

Invoices should allow for payment within 30days of May 27th 2021.

SOCIAL MEDIA

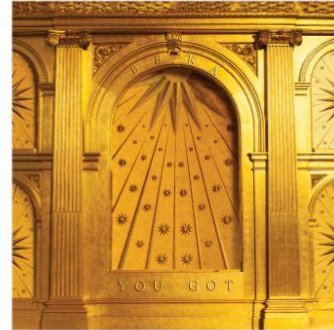
To maintain a sense of anticipation and surprise, please refrain from posting photos of the looks during the shoots but feel free to post BTS that don't reveal the artistic elements of the day. Eg - sound check, empty room, your personal setup etc are welcomed bits of content.

The Videos will be going live via BEKA's channels over the summer and Thando will share 'official' assets on each release day should you wish to post the edit version of the videos etc.

BUDGET				
ITEM	COMPANY	COST	NOTES	PAID
VENUE HIRE	SAINT	████	Invoice Received	YES
VIDEO Equipment + Crew	EMMYLAND	████	Camera's and crew	YES
SOUND Equipment + Crew	GRIZZLY	████	Invoice Received	Yes
Band	Zulu Music	████	Guitar - Invoice Received MD - Invoice Received Bass/Cello Invoice Received	Yes Yes Yes
DOP	Tash Duursma	████	Invoice Received	YES
Lighting	Shoot Blue	████	Invoice received	YES
Styling	Millie Cullum	████	Invoice Received	YES
Photography	Matt Miller	████	Invoice Received	YES
Artwork	Andy 161	████	Invoice received	YES
MUA	Sophie Burrows	████	Invoice Received	YES
Catering	Zulu Music	████		YES
Insurance	Avivia	████		YES
Colourist	TBC	████	Invoice received	YES
Mixing Cost	Daniel Newcombe	████	Invoice Received	YES
Steady Cam	Shoot Blue	████	Invoice received	YES
Catering	EMMYLAND	████	Invoice received	YES
Transport	Zulu Music	████		YES
Mastering	Kevin Tuffy	████	Invoice Received	YES
TOTAL COSTS	Zulu Music	£7650	████████████████	
Total Paid		£7650	████████	

G) DSP Report Doc - ZULU MUSIC_BEKA_YOU GOT_JULY 3rd 2021

BEKA - YOU GOT



Here is the first roundup for 'You Got' for the UK:

Spotify:

#1 RADAR: First Listen (I've sent all the assets but let me know if you need anything else on this)

#9 New Music Friday UK

The Pop List

Apple Music:

New Music Daily UK

New In Pop

Breaking Pop

Pop Deluxe (Apple Music song starter)

Deezer:

Brand New UK

Radar Weekly

Please see international DSP coverage in so far, will update should any further PLs come in:

NMF

Malaysia

Vietnam

Singapore

South Africa

Taiwan

Indonesia

India

Thailand

Philippines

General

Kenya

SPOTIFY

New Song Express

New Song Hits

APPLE

Turkey, Myanmar, Indonesia, Malaysia, Bahrain, Trinidad & Tobago – Breaking Pop