

**SEKOND
CHANCE
MUSIC
HUB**



- **CONFIDENTIALITY AGREEMENT**

The undersigned reader acknowledges that the information provided by **Sekond Chance** in this business plan is privy; therefore, the reader agrees not to disclose it without express written permission of **Sekond Chance**.

The reader acknowledges that the information proposed in this business plan is confidential, other than information in the public domain through other means. Any reader's disclosure or use of same may cause severe harm or damage to **Sekond Chance**.

Upon request, this document is to be immediately returned to **Sekond Chance**.

Signature

Name: Sekond Chance

Date: 21 October 2022

TABLE OF CONTENTS

- 1

- 1

1 BUSINESS OVERVIEW

6

1.1 4

1.2 6

1.3 6

1.4 6

1.5 6

1.6 6

1.7 7

2 8

2.1 9

2.2 9

2.3 9

2.4 10

3 12

3.1 12

3.2 12

3.3 12

4 14

4.1 15

4.2 15

4.3 16

4.4 16

4.5 17

4.6 18

5 20

5.1 20

5.2 20

5.3 20

5.4 20

6	20	
7	21	
<i>Profit and Loss</i>		23
8	23	
9	24	
<i>10. Mood Board</i>		27
<i>11 Reflection</i>		33
<i>12 Reference List</i>		37

1 BUSINESS OVERVIEW

1.1 EXECUTIVE SUMMARY

Art is one of the greatest creations of humankind in the course of history. However, unlike other art forms like drawings, painting, dancing, that can be seen or touched, music has no physical form! This makes it a lot more intrinsic and creates a lot more connectivity with the African culture and average African man and woman.

African art history has played a major role in the culture and history of the world. Music highlights African values with various traditions as many events are celebrated with music. (Mbaegbu, 2015, p.176) contributed to this notion commenting that “music plays an indispensable role in the being of Africans at work, in politics, in their socio- economic engagements, in religious worship, integral development, in their moral life, etc.” Technology and globalisation have changed today’s music to the extent that music instruments such as the mbira and marimba are losing their place in the music industry as well as losing the appeal especially to the present generation. The African religious sectors, especially Christians shun these instruments, which is why Sekond Chance is established to change the narrative.

Although thanks to a thorough research, it is important to note that there is only one Zimbabwean church that adopted all the traditional indigenous instruments. This church is called Mwari Vedu Varikudenga Apostolic Church (*Our God in Heaven Apostolic Church*). This church is being shunned by other churches as there are various claims that it might be a traditional cult. Bishop Konono as reported by (Kaviya, 2013) explained that “We believe in God, Mbira *hadzisi dzama svikiro* (the mbira is not an ancestral worship instrument), it is an instrument that the bible recommends in the book of 1st Samuel 16 and also in the book of Psalms 150.” Needless to say, the church recorded music albums that have not been received well by the Zimbabwean Christian community.

Sekond Chance is a music community organisation centred on various after school activities that involve African music. These activities will be categorised into four, mainly African dance, African drumming, indigenous instrument playing and singing. These activities will emerge and turn into ensembles that can tour around the world in future or be part of International competitions. The fundamental goal for now is to preserve the relevance of the Zimbabwean culture by exposing it to the youth with the belief that they will pass it down to the next generation. In the long run, Sekond Chance will have to sustain itself because there has to be some form of income that is independent of the funds. Sekond Chance will also visit churches in order to educate them about the mbira and marimba in terms of the inclusion of these indigenous musical instruments in their church services. Sekond Chance also professionally produced five religious songs that incorporated the mbira and marimba to be released in December 2022 for demonstration purposes.

Sekond Chance is creating a unique blend of musical, artistic, and cultural experience for our clients as they request. The primary goal here is to uphold the African music culture, especially the use of mbira and marimba instruments. In addition, we plan to demonstrate our commitment to sustainability at all times by incorporating sustainable business practices where possible and actively participating in our communities by holding ourselves accountable to the highest standards in meeting the needs of our customers accurately and safely.

Our business is positioned to dominate the United Kingdom, we are starting locally from Leicester, with plans to expand on a national level targeting Zimbabweans that have migrated. What is in the heart of the founder is to have a branch in Zimbabwe in the future when the business is self-sustainable. We will achieve this through a strong business strategy, successful strategic tactic, and a community of musicians, music instructors, and other music lovers who add diverse energy to the organisation and sales process. One may ask why this community centre should be positioned in the United Kingdom. The first reason being that as the founder that is based in the United Kingdom, it will be easier for me to run this community centre. (Clark, 2022) reported that “There were approximately 40 thousand Zimbabwean nationals residing in the United Kingdom in 2021, a

decrease from the 71 thousand Zimbabwean nationals residing there in 2008.” This means that of the 40 thousand Zimbabweans there are children that were born in the United Kingdom that have no idea or that have never been exposed to the Zimbabwean indigenous music instruments. This could be a chance for them to learn about their culture through the playing of music. Again, churches that were formed in Zimbabwe are also in the United Kingdom. These churches include Harvest House International, Zaoga, African Apostolic Church, Apostolic Faith Mission to mention a few that are all over Leicester and the rest of the United Kingdom.

It is important to note that this community music centre will be open to anyone with interest in learning how to play the Zimbabwean indigenous music instruments, dance classes or singing sessions.

In planning and managing this project, the Berenschot model was adopted. This model was chosen out of the rest because it proved to be easier for us as it divides every task in a hierarchical manner allowing us to stay on top of everything. This means we started off from the definition (establishing who we are and being clear where our mission, goals and objectives leads us to), to the implementation (of the goals and objectives) and maintenance (until the mission is achieved). We continued to the next stage of breaking down the tasks into subtasks while grouping the interrelated tasks. The project fundamental was the next stage which is the validating phase whereby we assessed if the route taken. The final one was the management cycle. That includes the planning (for the next stages), Doing (what was planned, Act, Check (if everything was done accordingly), Redo (what should be done better or redo the next phase using the same model). When we acquire funds, we shall apply this model again. Krtibdewal (n.d) commented that “Going through the process will make sure you have thoroughly thought through not only the various phases of your project but also that you have designed your work team/tasks to handle those phases as efficiently as possible.”

The achievement of our mission and strength of our unique core values will be reflected in the sustainability of our business model, which will earn us a credible reputation in our operating industry. We adopted Paley’s strategy in coming up with the organisation’s mission and vision statement. According to (Paley, 2019, p.171), the staff was directly involved in the writing of the vision and mission statement. Hence, we asked the current members of staff six questions. There were asked in the following manner and order.

- What are our organisation’s distinctive capabilities or areas of expertise that are unique?
- What evolving changes are taking place among competitors that will impact our organisation?
- What additional functions or services are we likely to perform for customers as we see the market evolve?
- What segment or categories of customers will we concentrate the resources on and which can we defend against the attack of aggressive competitors?
- What new technologies will we require through internal growth, acquisition or alliances to satisfy future customer needs which can exceed those used by competitors?
- What business should we be in over the next five years considering where our industry is headed on the evolving estate of digital technologies and the elaborate promises of artificial intelligence?

In addition, Sekond Chance will be designed around, and operated utilising, the most up-to-date trends to ensure low operating and marketing costs, maximum efficiency in deployment of its resources and a high level of customer service as well as convenience, this will assure the company’s rapid acceptance in the marketplace.

As a result-oriented establishment, we prepare ourselves ahead of possible hindrances as well as opportunities that are available to take the organisation to enviable heights.

1.2 MISSION STATEMENT

Our mission is to position our brand to be seen as safe, well-organised, and marketed so that African expats from around the globe can be proud of something that represents them and are accustomed to.

1.3 VISION STATEMENT

Sekond Chance is envisioned towards becoming a renowned organisation in the next five (5) years known for impacting lives and re-orientating people about traditional instruments in the African music industry.

1.4 BUSINESS OBJECTIVES

Our number one objective is to run an organisation that will succeed in revenue and size and have a landmark impact on African culture. We aim to:

- Maintain the relevance of the mbira and marimba
- Spread knowledge about African music
- Encourage the use of traditional music instruments in the religious sector
- To improve the morale, discipline, motivation, and creativity of clients
- Increase confidence levels and freedom of expression of clients
- Providing opportunities for playing in ensembles

1.5 BENCHMARKS FOR SUCCESS

The success of Sekond Chance will be accompanied by:

- A community centre that will attract the youth to learn how to play the Zimbabwean indigenous music instruments
- Music ensembles formed within the organisation that will perform professionally as well as compete at International level.
- Invitations for presentations or workshops in academic institutions or conferences or student collaborations with Mbira or Marimba well known musicians worldwide.
- Validating the Sekond Chance Polyphonic music curriculum in all educational institutions
- An instrument loan service
- School concerts, family concerts and fundraising concerts
- Partnerships with potential permanent donors

1.6 KEYS TO SUCCESS

At Sekond Chance, we know that setting our keys to success is a pointer that will push us towards achieving revenue success and serves as a determinant for the company's overall success.

Our keys to success include:

- Relevance: We will ensure that we stay relevant in the African traditional instruments and music industry sector to ensure and dish out excellent services at all times. To maintain our relevance in the market, we shall adopt the “linking innovative strategy with the development efforts by

exploring opportunities in potential markets.” as suggested by (Cooper 2008). This will encourage our students to think big as well when it comes to sharing their knowledge about the Zimbabwean

indigenous music instruments to the extent of starting their own initiatives. Most challenges that are faced by our competitors in Zimbabwe are mostly reduce enrollment, staff shortages and reduced activities as reported by (Dube, 2022). Hence, Sekond Chance intends to be vigilant by excelling in every area for its continued success.

- Marketing: Creating a desire for our brand is a key to our continued success and creating the perception that we are at the top of the line. Marketing will be mainly by establishing a strong advertising campaign via various social media platforms, television, radio, traditional media vehicles; that is magazines and spreading the word about our fine reputation by word-of-mouth, advertising, promotions. One customer can spread the word about Sekond Chance to friends and family.
- Excellent Customer Service: No matter how good the marketing program is, poor-quality customer services will destroy our base of referral business. It will also take us out of our high-end market. Our customer service will have to be top notch because most of the problems that we are bound to face will emanate from the loss of customers and revenue. “Encountering a problem causes sensitivity of price to double. If you want to charge a premium for a product, customers should have a great experience with no complaints.” (Goodman, 2012) clearly explained the route we are planning on taking when it comes to our organisation.
- Communication: Our communication systems, both internally and with our clientele are the key to excellent performance. “Research shows that effective internal communication is critical for the success of an organisation.” According to (Linjuan, 2016, p.1)
- We are complying with all relevant regulations of the State and Federal Regulatory Boards.
- A well-structured and captivating website with a user-friendly interface that enables easy surfing of the site.

1.7 OUR CORE VALUES

We have principles that guide our business. These principles communicate our ideas and speak about who we are. Unlike some other organisations as alluded by Gleeson (2021) “Core values are either decisively created and nurtured from the very beginning or - more typically - develop haphazardly over time through the beliefs and experiences of those on the team.”. Sekond Chance’s core values were created from the beginning for the sake of employees that will join us at a later date to have an understanding of the clear route that we are taking.

At Sekond Chance, this set of principles is our mantra, and it applies to every member of the team and management, as this will serve as a way to display our Unique Selling Point and communicate who we are. The ideals that communicate our values are:

- Right Attitude: The attitude of an organisation defines its culture and permeates through everything that goes on in the organisation. At Sekond Chance, we give the right attitude to do and positively affect our business model.
- Teamwork: We are a collaborative team. We show respect to our staff and clients by welcoming their counsel and opinions. Knowing that there is wisdom in multiple options, we recognize that every opinion matters and has validity. So far, they align with the mission and vision of our company. There will not be a better organisation that understands teamwork like we do as it will be one of the services that we will be offering for additional revenue.
- Passion: Passion is to show that we can go to bed at night feeling satisfied and fulfilled by our work. At Sekond Chance, we understand that passionate people exhibit a high personal and

professional growth rate. We passionately demonstrate a positive attitude and exceed the standards of excellence.

- We take Initiative: We identify obstacles for success and create solutions. We hold ourselves accountable for meeting our commitments. We take calculated risks to achieve our goals. We pursue excellence, as individuals and as a team, in everything we do.

2 COMPANY OVERVIEW

2.1 THE COMPANY

Sekond Chance is a music organisation centred on various activities that involve African music including a community centre for the youth, music (African dance, African drumming, and songs).

The music international market is already saturated with African music community centres. The clientele already has an idea of what to expect. Sekond Chance will be specialising on the elements of polyphony when it comes to sharing music, thus, giving us an unmatched identity.

The business is set to begin early next year as soon as funds have been acquired. This is due to the fact that the groundwork has already been laid – the location of the community centre has been secured and scouting potential of more people to work with for the business to become a success.

The founder expects that the music centre will aggressively expand during the first three years of operation. In addition, we intend to implement marketing campaigns that will effectively target local, state, national, and international audiences.

We will infuse social media platforms as another means of reaching out to our target audience. We will use platforms such as YouTube channel, Website, Instagram fan page, and a lot of others.

2.2 COMPANY DISTINGUISHING CHARACTERISTICS

There are three main reasons why Sekond Chance will succeed and gain faster ground in due time.

First and foremost, our target market covers a wide range of people from all walks of life, especially Africans. And because of this, our customer base will widen and increase our awareness within operating counties in the shortest time possible.

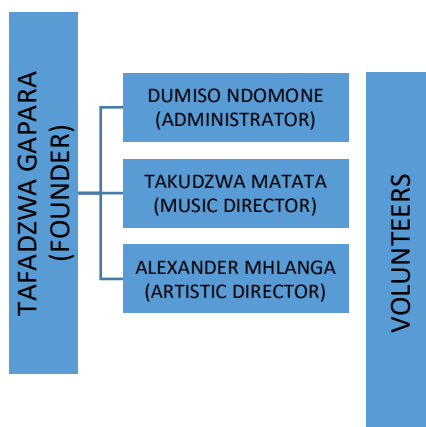
Second is the lack of both direct and indirect competition for its unique service offering. As a result, Sekond Chance offers unique services in a unique atmosphere. The service that will be offered at the community centre will be different from the rest of the community centres in that our students will be involved in composition of Zimbabwean polyphonic music and exchange programs in the future.

Lastly, we will be maximising the potency of the website. That is, our website is designed to give details of our service! Therefore, the website will be easy to navigate and accessible to anyone across the entire continent. This strategy will increase customers' conversion rate as they would find it easy to navigate and use. With regards to some of our competitors, our strength will lie on our social media presence due to our songs and activities that are centred around music. Guha (2014) explained some of the distinguishing characteristics of companies that thrive being owed to not only embracing change but driving it. Another characteristic from Guha was that of never rejecting an idea however dumb it is. As a young generation that is not afraid of taking risks, our main drive will be to spread our wings as far as we can, all thanks to technology.

2.3 ORGANISATION STRUCTURE

The fact that we want to become one of the leading music organisations on the continent makes it necessary for us to build a well-structured business from the start. This mindset reflects the choice of team members, and spirit will trickle down. At the moment, the

company is managed by Tafadzwa Gapara, who is the founder with 15+ years of experience in the music industry, Alexander Mhlanga, who is the Artistic Director responsible for African dance, Takudzwa Matata who is the Music Director and Dumiso Ndomone who is the Administrator. The rest of the Sekond Chance organisation will be made up of volunteers from all over the world.



We will make sure we hire more skilled, hardworking, creative, customer-centric, and ready-to-work people to help us build a successful business that will benefit all stakeholders. In addition, a profit-sharing arrangement will be put in place.

2.4 COMPANY OWNERSHIP

The company, Sekond Chance, was founded by **Tafadzwa Gapara**– “It resonates with me in terms of the second chance that I have had in life.

First and foremost, the fact that I am alive after a series of near-death experiences is proof that I was given a second chance by God. The struggles that I have faced including that of having to raise my own tuition money and being a single mother rising up to achieve that which is bigger than me is indeed a second chance in life.

The reason why I decided to take up this project is, that I feel obliged to give hope, assistance, motivation, to be that needed hand for someone who is desperate for it because I would not be where I am today if it was not for my destiny helpers that were kind enough to lend a helping hand when I needed it.

The main goal of this organisation will be to give a second chance to every life that it is going to come in contact with. These include the staff members as well as the clients through the use of music. Sekond chance shall extend and share knowledge with the youth in Leicester about the indigenous Zimbabwean music instruments. As a migrant who is a professional musician, when I moved to the United Kingdom

it took me a long time to fit in because I did not have a community that I was used to. I believe that I am not the only one who has gone through this.

In other words, I want to pass it forward, hoping that the lives I am about to change are going to impact the next generation to come and so forth. The initial approach was mainly centred on me being the main person facilitating music workshops for charity around the world.

The knowledge I acquired at Tileyard Education gave me the confidence to expand this vision. I was later on led to think about incorporating more people so as to make more impact. Thus, giving more people (members of staff and musicians) a second chance in a way.

Start-up Summary

The organisation will be run from both its website and from its primary location. The website will be designed such that clients will be able to navigate it easily, make inquiries about our services. The website will be linked to other social media networks by which the clients can contact the organisation. The founder seeks an investor fund of **£150,000** for the establishment and proper running of the organisation and other projects related to the business. The amount will cover all start-up assets and expenses ranging from website maintenance, insurance, marketing, labour, shipping, legal properties, equipment and a host of other miscellaneous expenses.

The allocation into each category may not be exact, but the approximate costs have been estimated slightly higher than what is obtainable in the industry. Overestimated costs will leave room for miscalculations so that funding will be available and will ensure that everything runs smoothly.

3 MARKET ANALYSIS SUMMARY

3.1 TARGET MARKET

Our target market cuts across the youth of different classes and from all walks of life. We are coming into the industry with a business concept that will enable us to attract African music lovers. We are open to the elderly if there is a significant number that can turn into a band. (Kotler, 2017, p.674) defines the target market as “a set of buyers who share common needs or characteristics that a company decided to serve. Sekond Chance will extend its target market to children when it is fully established.

3.2 TARGET MARKET STRATEGY (STRATEGIES)

Sekond Chance applied various strategies in establishing the target market. The first one was the comparative analysis strategy, whereby we researched on who was offering the same services that we are planning to offer, who has got the same musical sound as the one we want to offer and who conveys similar ethos as we do.

The information we gathered from the comparative analysis strategy was further analysed using the differentiators of target audiences. These included the:

- demographics (ethnicity, age, gender, income level, education level)
Sekond Chance will target both females and males between the age of 13 and 29. Thus, school attendees up to the working class.
- Psychographics (lifestyle preferences, personality, attitudes, values, interests, hobbies, behaviour)

In this instance, Sekond Chance will open its doors to a market that is tech-savvy, loves experimenting and trying new things and still loves outgoing which is exactly what we are to offer.

We examined other Zimbabwean and United Kingdom community centres that closed as well as some that are still operating. We extracted this information mainly from social media sites like Facebook and Twitter. The music applications like Spotify had valuable information as well. The use of these strategies enabled us to get as much information locally and internationally in order for us to be certain of what our target audience will be expecting from us and in order for us to fill in the gaps towards possessing that uniqueness.

Sekond Chance will saturate the market with advertisements depicting the company as a premier African music brand on the continent. In addition, the organization will leverage the newest e-commerce technology and social media trends to dominate the tech-savvy clients.

We realize the need to focus on our marketing message and our service offerings. We need to develop our message, communicate it, and make it acceptable. This shall be undertaken to establish ourselves in the market and long-term relationships.

3.3 MARKET TRENDS

The music industry comprises of companies that operate by producing and selling albums. The music industry is a complicated system of several different companies, firms, and independents, and has

endured and adapted to many changes throughout time. It is concerned with the profits gained from the actions of companies that tackle production, distribution, and publication of music worldwide. The manufacturing, retailing, and wholesaling of music takes place elsewhere, while the publication of music entails the leasing of music as intellectual property to be used beyond live performance.

Retailers offer the media for sale to the general public, and consumers purchase the media. When this transaction for music occurs, the retailers pay the record companies, who in turn pay the recording artist and publishing company, who pay the composer. A promoter is hired for the live music to assemble both a recording artist and the owner of a venue where the artist will perform. A contract is formed between the two, and a booking agency is used to promote the artist and set up the live performance. Consumers then purchase tickets. A recording artist often hires a group of people to help them in their career. An artist manager oversees an artist's career for a percentage of the income an artist receives. Lawyers help with contractual details, and a business manager takes care of any financial transactions, bookkeeping, and taxes that are involved in the career of the recording artist.

Music as the main core branches out into several departments mentioned above including music workshops, team building activities and education in general up to University level. To be specific, Sekond Chance will fall under the educational department. The music community centres were a pathway for most musicians in Zimbabwe. They were formally trained after school and later given platforms for performances and tour internationally. These musicians include Sandra Ndebele, Lucky Moyo and Nkwali to mention a few.

Our main focus is perfectly outlined by (Guaspari, 1999, p. 149) when he stated the aim of music making is:

... not to make 'musicians' out of everyday performers, but more important, to make them educated, alert, caring inquiring young people, who by playing music feel a part of the connective tissue between what the mind of man has been able to devise and the creativity of music ... in other words, become literate, and part of the culture of the whole world.

CURRENT TRENDS IN MUSIC INDUSTRY MARKET

It is important to note that an organisation like Sekond Chance will be offering its services to the youth for a reasonable price. Those that will not be able to afford can be granted bursaries so that they can be a part of Sekond Chance. The market trends of the music industry were affected by the Covid pandemic. The music hubs were completely shut down between the year 2020 and 2021. The report from the National Statistics Office for National Statistics for the year 2020 stated that,

“the arts and entertainment industry saw a 44.5% reduction in monthly gross domestic product (GDP) output (according to gross value added (GVA) in the three months up to June 2020 compared with the three months earlier, making it one of the sectors worst hit by the pandemic. Approximately 70% of workers in the arts and entertainment sector were furloughed under the Government's coronavirus job retention scheme (CJRS), the second highest after accommodation and food services. estimated that 152,000 jobs were at risk in London's cultural and creative industries”

Proper management of Sekond Chance will yield revenue from concerts, fundraising, charging of our services and music instrument loaning. A study was conducted by Ernst & Young and UNESCO in 2020. Their findings revealed that “all 11 cultural sectors combined generated \$2,250 billion in revenues (3% of world GDP).”

In terms of funding. The funds are always set aside for organisations such as Sekond Chance. For instance, On 5 July 2020, the DCMS and Treasury announced £1.57 billion funding for cultural, arts and heritage institutions. Below is the most recent press release before the pandemic.

- “£1.15 billion support pot for cultural organisations in England delivered through a mix of grants and loans. This will be made up of £270 million of repayable finance and £880 million grants.
- £100 million of targeted support for the national cultural institutions in England and the English Heritage Trust.
- £120 million capital investment to restart construction on cultural infrastructure and for heritage construction projects in England which was paused due to the coronavirus pandemic.
- The new funding will also mean an extra £188 million for the devolved administrations in Northern Ireland (£33 million), Scotland (£97 million) and Wales (£59 million).”

African music also helps in displaying the cultural interplay of music from different cultures, generations, genres, breaking conventional boundaries, and providing a new perspective of Music. Globalisation will yield more fusions of different genres because as Sekond Chance we are convinced that our curriculum will produce a generation that will be highly experimental when it comes to music.

Recently, International labels have been signing top African Artists and hiring personnel for their operations in the continent and also entering deals with local labels and music streaming companies just to get their share of Africa’s growing music earnings. Sekond Chance intends to expose the students to such opportunities for career progression in music.

4 MARKETING PLAN

Dibb et al. (2006) mentioned that “Marketing consists of individual and organisational activities that facilitate and expedite satisfying exchange relationships in a dynamic environment through the creation, distribution, promotion and pricing of goods, services and ideas”. In order for Sekond Chance to have a notable presence in the market and for it to be taken direct to its consumers, a proper marketing plan was put in place. Marketing is divided into three stages and these are branding, target market and marketing strategy. The target market has been dealt with above. Now that an understanding of what marketing is has been established, Ray et al. (2009) defined marketing planning as “a systematic process that involves assessing marketing opportunities and resources, determining marketing objectives and strategies, and developing marketing programmes and plans for implementation and control.” The marketing plan that will be adopted by Sekond Chance will be revised every year. This is due to the fact that we are now living in times whereby technology introduces better and convenient routes of marketing; hence we will always want to be up to date with the current trends of the market.

Sekond Chance focusses on perfecting both tangible and intangible qualities for its success. Branding will be one of the intangible qualities. A powerful international brand is capable of securing large amounts of on-going donations and gifts from the supporters. Also, we aim for our employees and volunteers to be at a point whereby they understand the brand, feel like they are a part of it and believe in it. Most of all we aim to create a good customer perception when it comes to our brand as that will enable us to have a good base of loyal customers. To assist with that the marketing strategy below explains the in-depth process in reaching that goal.

4.1 STRATEGY AND IMPLEMENTATION

The goal of the marketing strategy will be to raise awareness levels regarding Sekond Chance, its offerings, and its values. The message will be that Sekond Chance is a brand that upholds African music, art, and cultural ethics.

Sekond Chance will employ several marketing campaigns:

- Print media advertising: Weekly entertainment guides will be used to expand to different cities.
- Flyers: Passed around to various places with coupons attached to introduce the community to Sekond Chance and creating an economic incentive for its target market.
- Entertainment book coupons: Presented within the first six months of entering a market. The effectiveness of these books educating the target market about the indigenous Zimbabwean music instruments diminishes after approximately six months, and Sekond Chance will turn to more cost-effective marketing expenditures.
- Worldwide Volunteers: Sekond Chance already has got friends all over the world who are interested in spreading the knowledge about the Zimbabwean indigenous music instruments. The volunteers are musicians, academics and merely Zimbabweans who have an interest in Zimbabwean music instruments. Some of the volunteers will assist in spreading the word about Sekond Chance and more when it comes to hosting any of our employees during concerts or classes.

Sekond Chance's recognition in the music industry will depend on taste makers. The response in getting more students for the music hub will depend on who we know. As quickly as we need to climb the ladder the best route was to register our services under the Arts Council in England. Our main tastemaker who assisted us with registering under the Arts Council was Sam Holdsworth who is the Midlands Area Communications Officer. The Founder of Sekond Chance also sings with the Eaga choir who once worked closely with Sam Holdsworth in one of the concerts. Sam is an asset for Sekond Chance as he is the website and social media channels officer, writing press releases and news as a way of keeping everyone updated in the Midlands. We intend to utilise every form of publicity we have access to. Being a part of the Arts Council is advantageous in that venue rental charges will be next to nothing.

4.2 MARKETING AND SALES STRATEGY

We will be concentrating on both short and long-term marketing strategies. The short-term marketing strategy will help boost patronage, while the long-term plan caters for measures to be put in place for business expansion and growth in the nearest future.

The 7P's to success

- **Product**: Sekond Chance is set to solve various problems faced by the Zimbabwean immigrant's community in the United Kingdom including anyone who will be interested in being a part of Sekond Chance. One of the problems is that of identity that is slowly being eroded. Hence a music centre will be established to offer Zimbabwean indigenous music instrument lessons to the youth. The unique selling point lies on the use of polyphonic music and English songs that incorporate African rhythms will be taught. This sets us apart from any music centre.
- **Place**: We will be operating in Leicester and across various counties or countries when invited for presentations. Our initial target market is Leicester, where we anticipate the most interest

being the new market. However, we have deployed strategic plans to expand to other cities, countries and different continents. Therefore, the service would not be static; rather, we would move around to generate maximum interest. The exact location of the music centre will be at the Eyres Monsell Community Centre.

- **Price:** Good services do not come cheap, but we are sure to work towards fixing prices that will be pocket friendly. “The service pricing should be such as to provide value addition and quality indication to the customers (Ng et al., 2012).” We will try as much to lie within our power to balance making profits and satisfying our highly esteemed community with affordable prices.
- **Promotion:** We will depend on word of mouth, client referrals, community exposure, and direct mail campaigns as a way to reach and expand our customer base. However, we intend to explore every avenue fundamentally connected to Sekond Chance's promotional success.
- **People:** The people that will be working at Sekond Chance will be trained and qualified with the much-needed experience for their posts. We already have experienced musicians with degrees in music and arts. The volunteers that are already on board are also qualified musicians with both academic and performance experience. This is because of the fact that the employees represent Sekond Chance to the consumers. “The way the service is delivered by the people can be an important source of differentiation as well as competitive advantage” as suggested by (Lovelock et al., 2007; Raj et al., 2014
- **Processes:** The music lessons will be delivered face to face as well as online.
- **Physical Evidence:** For any expenses or purchases or services rendered, invoices and receipts will be in place for accounting purposes.

4.3 PRICING STRATEGY

We will keep our fees below the average market rate for all of our sponsors and attendees by keeping our overhead low and collecting payment in advance. In addition, we will also offer special sponsorship discounted rates to start-ups, non-profits, cooperatives, and small social enterprises who want to sponsor us.

Payment Options

The payment policy adopted by us is all-inclusive because we are quite aware that different customers prefer different payment options as it suits them, but at the same time, we will ensure that we abide by the financial rules and regulation of the host country

Here are the payment options that Sekond Chance will make available to her clients;

- Payment via bank transfer
- Payment direct from social media posts
- Payment via online bank transfer
- Payment via our partner local bank
- Payment via mobile money transfer

Our bank account numbers will be made available on our website and promotional materials to clients who may want to deposit cash or make online transfers for our services.

4.4 SOCIAL MEDIA STRATEGY

- **Facebook:** Sekond Chance will create a Facebook Fan page and populate the page with the photos and videos from our classes and promotions (after the permission is granted by students

and their parents). We will post relative daily content on our Facebook page, including new classes, benefits along with branding.

- **Twitter:** Sekond Chance will start a Twitter account and begin to use the original company's content and marketing messages to drive interest and traffic to the site. We will use popular hashtags for festivals, Africa, culture, art, music to mention a few.
- **LinkedIn:** We will join relevant groups, discuss issues, and approach professionals for impactful discussions.
- **TikTok:** Sekond Chance will run Tiktok challenges of the most complicated rhythms and dances with the intention of going viral. Taste makers in the form of influencers will be employed to participate in these challenges including well known musicians that have a good following. These challenges and competitions will run on all social media platforms.
- **Zoom:** We will host online concerts and classes for schools so that they can see what to expect when they join the Sekond Chance music hub. We will play modern songs using the indigenous music instruments as a way of proving to them that these instruments are as good as any other musical instrument. These zoom sessions will be open to the general public as well as the classes as a tool for advertising about the workshops and team building activities that will be offered at a much later stage.
- **Blog:** Sekond Chance will post related articles every week and link affiliate-related events to the blog, and approach industry bloggers for endorsement.
- **Instagram:** Due to the nature of Sekond Chance's business activities, which lends itself to a lot of image content, the organisation believes that Instagram or Pinterest would be very effective as other social channels in marketing its services to target markets.
- **Website and Direct Email:** The utilisation of online marketing and advertising will be fundamental to Sekond Chance's business activities. However, this is part of the company's core marketing channels and one of the most effective and efficient marketing tools available today. Online marketing generally provides a cost-effective, easy-to-use way to reach potential clients. Therefore, Sekond Chance shall utilise online marketing campaigns on sites that relate to the demands and supply of our kind of service offering. These adverts will help to reach core clients and create a one-click gateway to redirect prospective customers.
Sekond Chance shall operate a website to highlight the company's online engagements with customers. On the website, customers would access us and provide a feedback mechanism for contact, comments, testimonials, questions, and general inquiries about Sekond Chance. The website address will be printed on marketing materials like pamphlets, posters, business cards and handed out or distributed to potential targets during marketing campaigns. Also, visitors to the websites may input their email to sign up for newsletters to receive further information about our latest service offering.

Search Engine Optimization (SEO): Internet searches are by far the most common activity on the internet. Therefore, it is crucial to appear among top results when a user searches for keywords related to our service offering. Sekond Chance will implement an aggressive search engine optimization strategy to optimise content using keywords that are peculiar to African culture. Sekond Chance will organically aggregate higher on Google, Bing, Yandex, and Yahoo search engines by optimising the website's content.

Sekond Chance will utilise Google and Bing paid search campaigns to target its customers. This will include pay-per-click campaigns that target high search volume terms to drive traffic to Sekond Chance website. In short, Sekond Chance will be on every viewer's screen.

4.5 PUBLICITY AND ADVERTISING STRATEGY

We have been able to work with our brand and publicity consultants to help us map out publicity and advertising strategies that will help us walk our way into the heart of our target market.

Below are the platforms we intend to leverage to promote and advertise our event:

- Place adverts on both print (community-based newspapers and magazines) and electronic media platforms
- Sponsor relevant community-based events or programs
- Celebrity and influencer partnerships, endorsements, and giveaways.
- Social media campaign through platforms like; Instagram, Facebook, and Twitter
- Install our Billboards in strategic locations all around major cities across the country
- Distribute our fliers and handbills in target areas
- Pay-per-click (PPC) advertisement

4.6 TIME-LINE

PERIOD	MARKET OBJECTIVES	ACTIVITIES	STRATEGIES	TARGET GOAL
Year 1 & 2	● Initial funding and Investments ● Securing necessary permits and licences ● Focus on the African Market	● Market penetration	● Seek private investments ● Improve online presence ● Training staff in-service competencies ● Increase marketing effort ● Create and maintain a website for the company	● Financing through private funding ● Gain a remarkable market presence
Year 3 & 4	● Increase income ● Expand into more states	● New Service development	● Getting involved in community development projects ● Increase marketing effort ● Employ middle management staff for sales and business development ● Reaching out for more partnerships in marketing	● Ensure well-functioning of the website ● Ensure increased workforce ● Ensure excellent and engaging content ● Establishing a brand/network ● Increase market share and sales

Year 5 & up	● Increase sales ● Increase customer segment ● Expand into more states	● Market development ● Diversification	● Reaching out to more service area ● Increasing our customer base ● Training staff in-service competencies	● Increase our customer segment ● Expanding to new markets
------------------------	--	---	---	---

5 SWOT ANALYSIS

The SWOT analysis includes the Strengths and Weaknesses possessed by Sekond Chance, the Opportunities and Threats we face as challenges as we go into day-to-day activities and business operations.

5.1 STRENGTHS

Our main advantage lies in the strength of our team's broad network, experience, and our business location. We have a team that can attract top-class musical artists from any part of the world, celebrities, bloggers, and influencers. We are internationally well-positioned, and we know that we will be able to attract many investors, sponsors, and attendees to any location we choose to host our music community centre. Our African sound is unique in that the music was composed by versatile learned African musicians with the intention of setting apart Sekond Chance from any music centre.

5.2 WEAKNESSES

As a new team on a new task, our organization might take some time to break into the market and build relations with talents who are not familiar with our team individually. That is perhaps our major weakness.

A foreign sound in a foreign land might take time to be accepted by the westerners.

5.3 OPPORTUNITIES

- Future Expansion: We have future plans for expansion, and we will gain reasonable market share as we capture the market strategically.
- Additional Capital: The acquisition of capital in the form of grant funds, which will be invested in the business, is another opportunity for us and our growth.
- Growing market: The market need for our kind of service is on the increase owing to the rising awareness on green technology. A significant percentage of the target market has still not been introduced to these services.

5.4 THREATS

- Copycat services: Certainly, other services will try to mimic the success of Sekond Chance, but we are confident that our exceptional services will limit the impact of copycats on our bottom line.
- Competition from already established chains can also be a threat to our business.

6 FINANCIAL PLAN

The following section contains financial information. The below Tables and charts show annual projections for the first year in business.

5.1 Instrument Hire termly fees

Value of instrument hired	Price
£200	£20
£400	£25
£800 plus	£35

Assuming that at least 40 students hire an instrument worth £200 which will be a mbira, Sekond Chance stands a chance of making £800 per term in revenue. The students will be encouraged to hire the instruments so that they will be able to practise at home because the sessions will start from 30 minutes to an hour. All the instruments will be insured.

Tuition Termly Fees

TYPE OF LESSONS	TERMLY CHARGE
Mbira (individual lessons) 30 minutes	£50
Mbira (Standard Group normally up to 30) 30 minutes	£100
Marimba (individual lessons) 30 minutes	£60
Marimba (in groups) 30 minutes	£80
African Dance Workshops (Normally up to 10 participants) per session	£ 100
African Dance (more than 10 participants) per session	£200
African Singing Workshops per session	£ 100
Weekend Lessons (Adults included any instrument)	£150
Weekend Lessons (Adults included any instrument)	£200

Sekond Chance will work extra hard to form ensembles that can be hired for professional performances in the form of concerts thereby earning more revenue. Schools will also be a part of our clientele. Advertising is to be done in order for Sekond Chance to acquire more workshop bookings. Assuming that per term, Sekond Chance hosts or is invited to facilitate workshops for 10 sessions in different locations thus £1000 in revenue. The teaching rate for an instrument is rounded off to £10 per hour. Every ensemble member will be required to buy a t-shirt and a cap both valued at £10.

7 FINANCIAL OVERVIEW

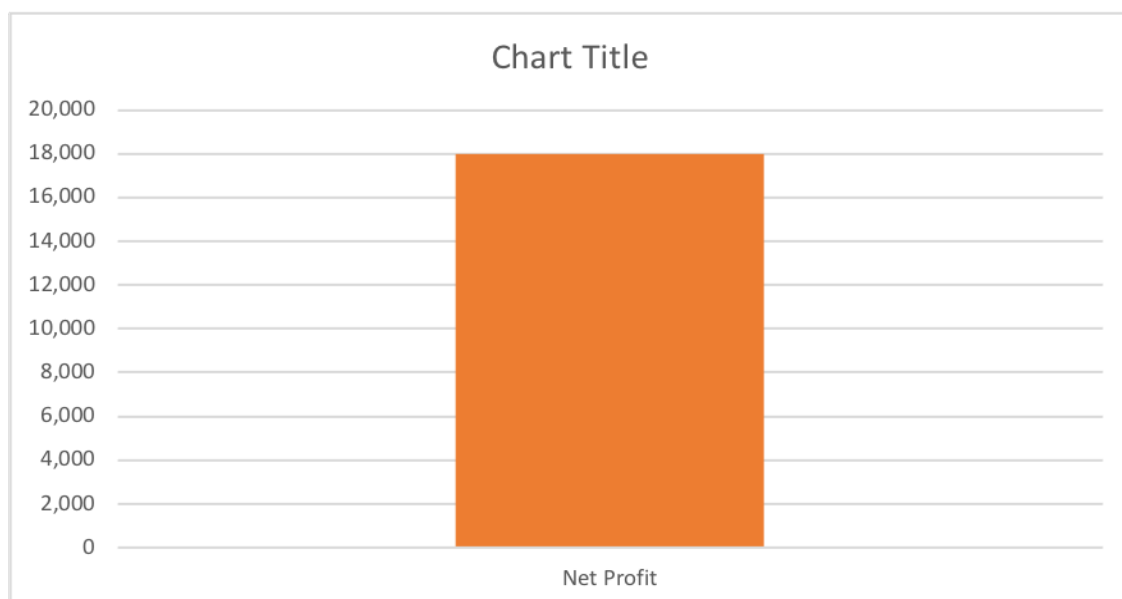
Below is the financial overview showing the profitability of the business as the sales increase with little change in the cost. The profit is seen to increase with sales.

PROFIT AND LOSS

The table below is the profit and loss projection for the first business year. The sales are seen to increase, causing a considerable increase in the net profit too.

Profit and Loss		
Year	Year 1	
Total Yearly Revenue	400,000	
COGS/COSS	150,000	
Gross Profit		250,000

<i>Expenses</i>		
Office costs and rent	3,000	
Depreciation	1,071	
Transport	12,000	
Bursaries	10,000	
Percussion Instruments	500	
Western equipment (mics, monitors)	5,800	
Costumes	2,000	
T-shirts	1,000	
Staffing Costs	120,000	
Props	2,000	
Djembe Drums	2,000	
Marimba and marimba (plus shipping)	6,000	
Marketing and website	3,500	
Insurance	200	
Events Expenses	20, 000	
Total operating expenses	173,000	173,000
Fixed Expenses		
Start-up cost	150,000	
Earnings before interest and taxes		23,000
Tax Incurred	5,000	
Net Profit		18,000



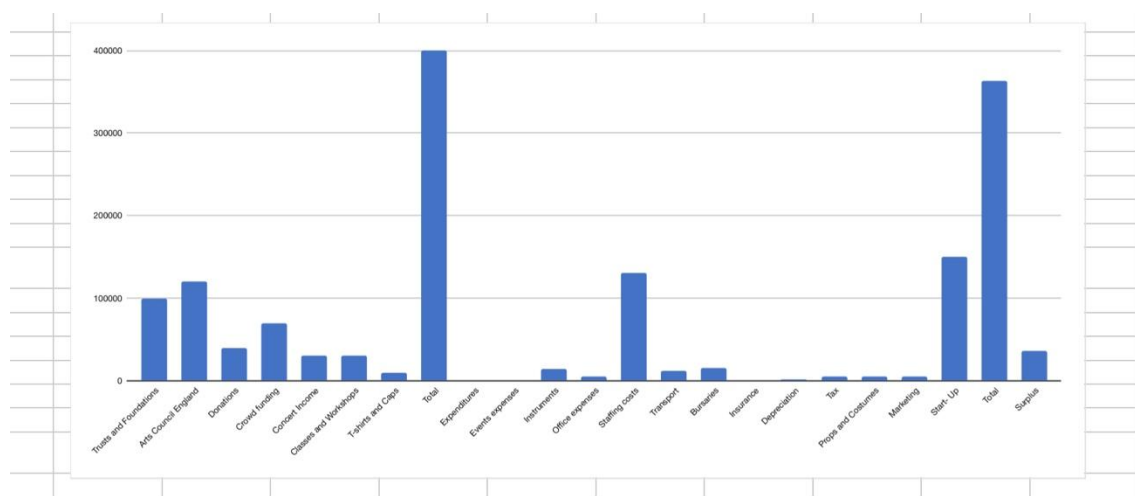
From the analysis above, it is assumed that total revenue of **400,000** will be made in the first year of business activities to make **18,000** net profit. For a start, Sekond Chance being a music centre that serves the community first before profit making such a profit is commendable.

Expenses: The forecasted total operating costs incurred by the business in the first year is **173,000**. The depreciation of music instruments was calculated using the Declining Balance Method.

8 INCOME STATEMENT

Below is the cash flow statement projection for the first year that shows the movement of cash within the business. The business needs around **150,000** for start-up funding.

Income Statement	
	Year 1
Income	
Trusts and Foundations	100,000
Arts Council England	120,000
Donations	40,000
Crowdfunding	70,000
Concert Income	30,000
Classes and Workshops	30,000
T-shirts and Caps	10,000
Total	400,000
Expenditures	Year 1
Events expenses	20, 000
Instruments	14,800
Office expenses	5,000
Staffing costs	130,000
Transport	12,000
Bursaries	15,000
Insurance	200
Depreciation	1,071
Tax	5,000
Props and Costumes	5,500
Marketing	5,000
Start- Up	150,000
Total	363,571
Surplus	36,429

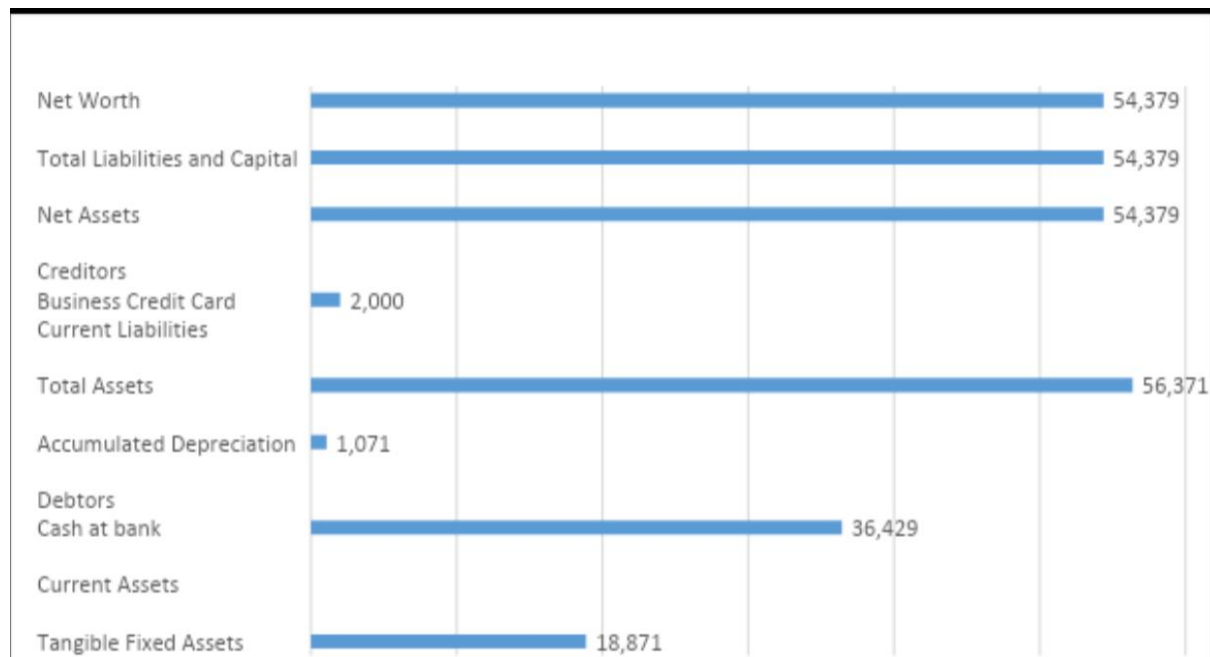


9 BALANCE SHEET

Below is the financial forecast of the balance sheet for the business. The below table shows the steady growth in the net worth of the organisation, this shows that the business is a very profitable one.

Balance Sheet	Year 1
Fixed Assets	
Tangible Fixed Assets	18,871
Current Assets	
Cash at bank	36,429
Debtors	-
Accumulated Depreciation	1,071
Total Assets	56,371
Current Liabilities	
Business Credit Card	2,000
Creditors	-
Net Assets	54,379
Total Liabilities and Capital	54,379

Net Worth	54,379



10. MOOD BOARD

Below are the images of Sekond Chance brochure, merchandise the activities that will be taking place.

Appendix A: Brochure

Sekond Chance Music Hub





Marimba Classes



Zim Dance Classes



Mbira Classes



Zim Singing Classes

EYRES MONSELL COMMUNITY CENTRE
 268 HILLSBOROUGH RD, GLEN PARVA, LEICESTER LE2 9PQ

TAILOR- MADE MUSIC WORKSHOPS




Mbira and Marimba Workshops



Zim Singing and Dance Workshops



Zim Drumming Workshops

HOW TO SIGN-UP

1. Visit www.sekondchance.gov.uk
2. Submit the online application form

Weekdays from 5pm to 7pm
 Weekends from 11am to 2pm

Participants

Limited to 150 students
Ages: 13 years +

Registration

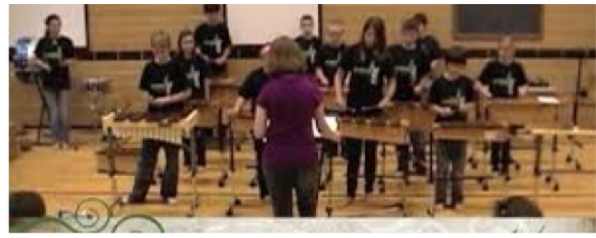
Begins: 10 January 2023
 £50 per term Individuals
 £60 per term Group Classes

For any questions

Please contact us via email at sekondchance@aol.com
 Tel: 07554735386



Appendix B: Activities



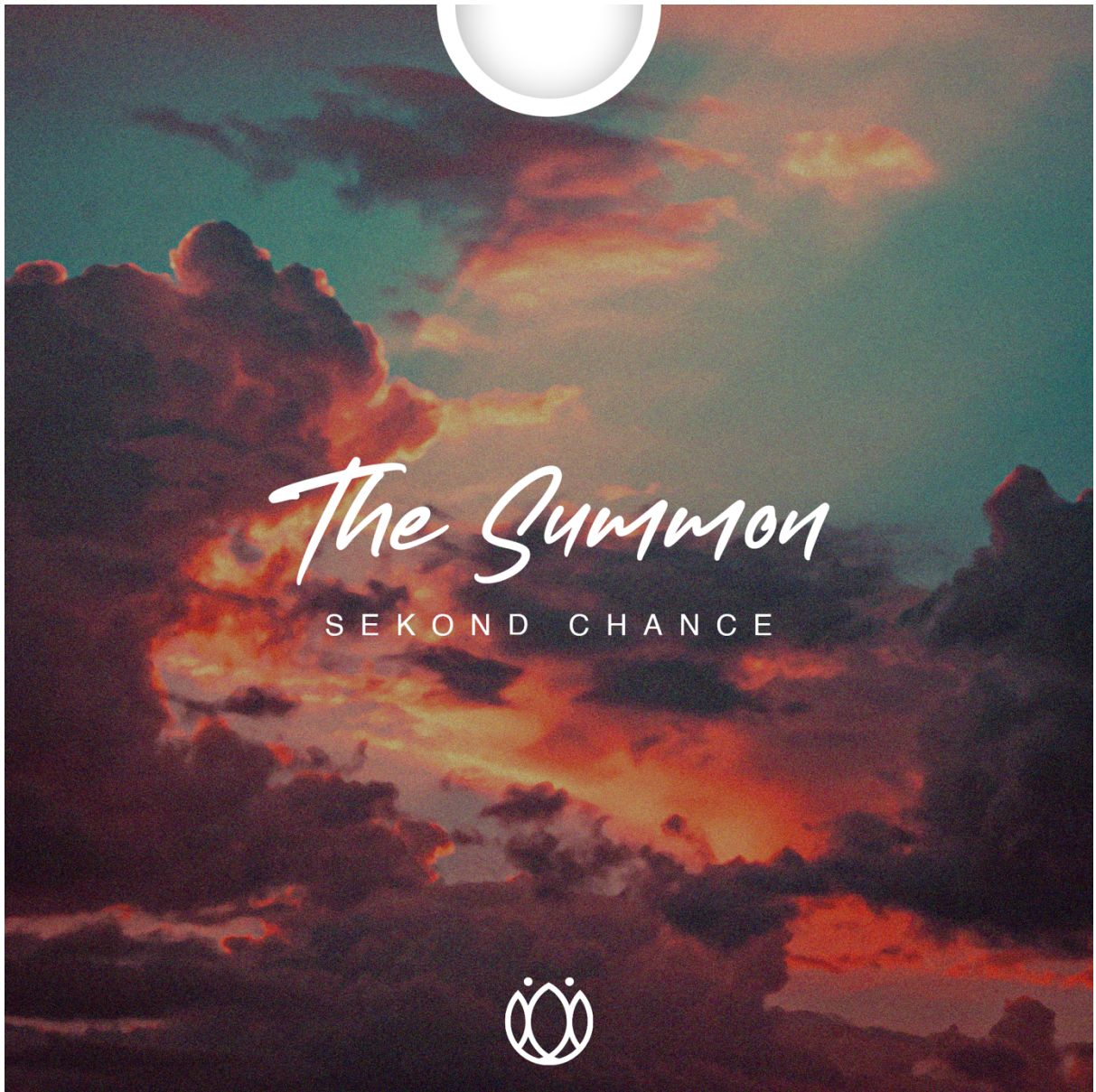
Appendix C: Merchandise



MERCHANDISE



Album Art



6 REFLECTION

I was born and raised in Zimbabwe, a country that is located in the Southern part of Africa. Having been raised by a very strict Reverend (father) who was grounded in his Christian beliefs and could not be wavered. He did not want to ever hear us singing songs that were related to the Zimbabwean traditional way of worship. We also had some traditional dance clubs at school that my father did not allow us to take part in as they were deemed to be demonic. As his children during that period, we had to obey everything he said as we were 'under his roof'. Questioning my father was never an option because we thought that he knew better as he had a chance of being in both worlds. Thus, as a person who once believed and was part of the traditional religious practices and later on switched on to Christianity. I personally never had the urge to understand the Zimbabwean traditional ways of worshipping God because I was never exposed until I moved to a different city for my undergraduate studies at Midlands State University. Studying music and musicology at 18 years of age exposed me to the Zimbabwean indigenous music instruments and songs that I was forbidden to sing at home. This was my chance and perfect excuse to get to know the surface of the Zimbabwean traditional religious practices and how my father used to worship God including why he decided to be a Christian. Through modules like Zimbabwean traditional dances and indigenous musical instruments such as the mbira and the marimba, my understanding of who I am deepened.

The mbira also known as a thumb piano is organologically categorised as a lamellophone. It is small and handheld. The wooden part of the mbira is made from either mukwa or mubvamaropa trees, brown heartwood. It is also known as the African teak. There are strips of metal on each slab of wood that are between 22-26cm thin. The strips of metal are flattened, shaped and positioned carefully, yet firmly, between two crossbeams. The mbira is played by plucking the strips of metal with the thumb of the left hand on one side and the thumb and forefinger of the right hand on the other.

This particular flavour of lamellophone, as there are many, is played by people from the Shona ethnic group of Zimbabwe. Called mbira *dzavadzimu*, "mbira of the ancestors," the instrument serves a vital function in traditional religious ceremonies, called *mapira* (*bira*, singular), where the music produced induces trance and possession in spirit mediums, who are consumed by the spirit of an ancestor in order to give consultation to the living. In indigenous Shona beliefs, once passing away the deceased become, after the body undergoes ceremonies and rituals, spirits who have the ability to affect the world of the living. The mbira and its music, because of their position and role in ceremonies which induce spirit possession, are seen as a main tool in the ritual ceremonies.

The marimba is an idiophone that is sounded by striking or hitting wooden bars with a mallet. Its name is taken from Bantú, a language in which rimba suggests a "flattish object sticking out" such as a note or key, and ma is a cumulative prefix; thus, marimba is equivalent to many keys.

Research Design

When I first started researching the why part of the Sekond Chance business plan, I was more biased on the fact that Africans were shunning who they really are by refusing to use their indigenous musical instruments in church services. The focus is not totally directed to the 'church' only. These indigenous music instruments are not given the full platform as compared to the western music instruments. The extreme group among all Zimbabweans is the church sector that do not even want to touch these instruments. Digging deeper as to the reasons why, brought me to the fact that Christians are not entirely to blame. This is due to the fact that they were discouraged by missionaries to use the indigenous music instruments as they were deemed to be demonic. Finding the answers to how the Zimbabwean Christians ended in such a state was vital. The research conducted to bring out the

answers to these questions was qualitative in nature. Qualitative research is defined by (Gorman and Clayton, 2005) below.

Qualitative research is a process of enquiry that draws data from the context in which events occur, in an attempt to describe these occurrences, as a means of determining the process in which events are embedded and the perspectives of those participating in the events, using induction to derive possible explanations based on observed phenomena.

Qualitative research placed me as the researcher in the centre as the main instrument.

The subject about Zimbabweans getting to own and be proud of who they really are is what I am passionate about. The main concern was not the number of respondents but the facts from Zimbabwean themselves. As a result, the qualitative research design was best suited for this research. It required me to be unbiased as I was collecting the data concerning this research. In order for me to arrive at the conclusion of the reasons why the reception of the Zimbabwean indigenous music instruments was close to none, I needed a sample for data collection.

Sampling Method

The sampling methods that I adopted in this research were purposive and snowball sampling. (Ferguson, 2020) described purposive sampling as “a sampling strategy whereby participants are recruited according to pre-selected criteria relevant to a particular research question.” In this case Zimbabwean academics, historians, Christian Pastors or overseeing members of the churches that discouraged the use of the indigenous instruments were a part of my sample. (Ferguson, 2020) also explained that snowball sampling “occurs when the researcher starts gathering information from one or a few people and then relies on these people to put the researcher in touch with others who may be friends, relatives, colleagues or other significant contacts.” Some of the Pastors referred me to other Pastors who they believed had the information I was researching on. The sample size was manageable because I could not reach some of the respondents owing to the distance as I am based in the United Kingdom while all of my respondents are based in Zimbabwe.

Data Collection

The main data collection methods employed include literature, observations, interviews over the phone and questionnaires that were administered electronically. Thus, the triangulation method being the use and comparison of three sources of information in order to get accurate results. (Noble and Heale, 2019) further explained that “triangulation combines theories, methods or observers in a research study, this can help ensure that fundamental biases arising from the use of a single method or a single observer are overcome.” The historical model was a part of this research because past events have a direct influence on the current events that took place in Zimbabwe.

Data Analysis and Interpretation

The data that I extracted from the respondents had to be collated accordingly. The method that I opted for was descriptive data analysis. (Rawat, 2021) expounded that “Descriptive Analysis is the type of analysis of data that helps describe, show or summarise data points in a constructive way such that patterns might emerge that fulfil every condition of the data.” This method perfectly brought out the results I got from my respondents in terms of presentation because everything they said and the literature that was adopted in this research collated effortlessly. The results that brought out the needed answers are outlined constructively below.

One of the main respondents was Dr Kennedy Gondongwe, a Reverend from the Methodist church. My understanding of what I gathered from what he said was that when the colonists came to Zimbabwe, they teamed up with missionaries in order to gain more access and trust. The missionaries

claimed that the African traditional religion was a backward religion that serves no purpose, they changed people's names claiming that even the names were demonic. I believe that Africans did acknowledge and knew that God existed, and they worshipped Him in their own way. (Azim, 2008) confirmed that,

The most important function of mbira is as a "telephone to the spirits, used to contact both deceased ancestors and even more ancient tribal guardians, at all night bira. At these ceremonies, vadzimu (spirits of family ancestors) and mhondoro/makombwe (spirits of deceased chiefs and very ancient ancestors, who are the most powerful guardian spirits of the Shona), give guidance on family and community matters and exert power over weather and health.

During these ceremonies the belief was centred on the fact that the spirits would carry the message direct to God. I believe that if missionaries had presented the gospel as a way of showing people how to directly communicate with God without having to go through ancestors and without having to work with colonialists, the message would have been more effective and well received.

Dr Gondongwe further disclosed that Zimbabweans were encouraged to name their children with English Christian names or dressing like the westerners and speak in English. One of the dance classes I took while I was an undergraduate student was about a Zimbabwean dance called Mbende which was a social dance that depicted courtship movements. The name of this dance was changed to Jerusalem because the Zimbabweans did not want to stop performing that dance as a way of preserving their own culture as well. The African traditional marriage was not accepted or validated until Zimbabweans had a western marriage. According to the missionaries, round huts were an embodiment of spirits, so they were discouraged. Anything that was African was demonic. The gospel did not have a dialogue with the existing Zimbabwe culture evidently, there was no common ground. The African instruments were a reminder to his or her yester world. Even if the traditionalists wanted to convert to Christianity, the missionaries would have asked the traditionalists to burn everything that they once used in the traditional world including the music instruments. The world was dismantled completely. The missionaries confused western civilization with Christianity in the sense that according to them, everything was supposed to be done like them. The boundaries were never enforced nor were they set as to how far the missionaries could go in terms of converting Zimbabweans.

Dr. Gondongwe continued to explain that the drum was contested in the United Methodist church even though some other Methodist church branches in Matabeleland do not play the drum up to today. In 1975 there was a liberation call to make African worship real. It was at that point that the church started to warm up and the leadership of most churches were now Africans. The Catholics, including the Methodist Church, slowly accepted these instruments. Currently, in Zimbabwean Universities there are decoloniality projects included. The mbira has been the last to be adopted because it was used by traditional practitioners. It represented the African world. The journey started with the lighter instruments such as the drum. Critical evaluation of how Christianity was introduced in Zimbabwe revealed an argument that missionaries also had agents who were Zimbabweans. These agents like James Chikerema advised the missionaries against the use of indigenous music instruments. Nevertheless, missionaries were still accountable as they made the decisions.

The other notable contributors such as Nyasha Chingono a Christian musician who uses Zimbabwean indigenous music instruments was interviewed by (Mukiwa, 2013)

Bulawayo-based musician Israel Israel is proud to be one of the few musicians popularising the use of mbira in gospel music even though the ancient musical instrument is frowned upon by many Christians. "There is nothing wrong about being black and being proud of our culture," Israel told the Daily News. The dreadlocked musician is a devout Christian who is strong in his quest to be a unique gospel musician.

“People have a problem with everything that is African. Mbira and African drums are as good as modern instruments. It just depends who you are giving praise to,” he said. Israel believes indigenous musical instruments are despised because pioneering Christian missionaries brainwashed Africans when they came to evangelise Africa.

My other respondent was Pastor Samuel. He also shared some interesting information concerning the missionaries. Pastor Samuel commented that the mbira and marimba instruments could have actually been taught in boarding schools that were built by the missionaries as he attended one of these schools. Unfortunately, the main purpose of these schools was to shift the children and completely get rid of their traditional beliefs including discouraging the use of Zimbabwean indigenous music instruments. Nqobizitha Vela who was one of the academic respondents I engaged in this research also explained that the more she researched about her own history and people, the more she wanted nothing to do with Christianity. This stemmed from the way that Christianity was brought to Africa as a whole. This is a lady that grew up as a Christian and maintained the values of this religion till she was forty years of age. According to her, she now wants nothing to do with Christianity because it made her shun who she really was. Including the Zimbabwean music instruments that she thoroughly enjoys now. The appreciation of the Zimbabwean indigenous music instruments by Zimbabweans is indeed a journey. Thus, an ongoing progressive mission.

As a passionate researcher that I am, I kept on digging and landed on how the early western church started. I discovered that the early western church did not make use of any music instruments. Quite interesting. According to (Griffiths, 2016)

The majority of Church Fathers between AD 100 and 500 did not accept the use of musical instruments in church and the Christians worshipped God with psalms, hymns and spiritual songs in a chanting fashion. In the pagan Roman Empire there were four styles of music: the magical use of flutes and drums to produce good omens (euphemia); the banging of gongs and drums to drive away evil spirits (apotropaic); music used to summon the pagan gods (epiclesis), and general entertainment at feasts and weddings which often led to drunkenness and licentious revelry. It was so bad at weddings that even Emperor Julian the Apostate (AD 331-363), who supported paganism, told his pagan clergy to leave before the musicians arrived. Not surprisingly church leaders gave the same advice to their congregations.

One may justify this notion on the account that the missionaries thought that they were doing that which was right. Most of the western churches introduced their music instruments fully but most African churches are still sceptical concerning the issues of using their music instruments in church.

THE PROCESS OF ESTABLISHING THE MUSIC COMMUNITY CENTRE

Initially, I had planned to open and run Sekond Chance in Zimbabwe, Africa. The reasons being that I wanted to contribute to the positive perception of Zimbabwean Indigenous music instruments in Zimbabwe. Thus, the home ground. This could have been a way in which I could give back to the community. Another reason for running Sekond Chance in Zimbabwe was because most of the venues are owned by the Zimbabwean Council. Hence, if the services rendered are for the community, the rental fees are automatically excluded. Also, establishing this music centre in Zimbabwe was beneficial in the sense that the word was going to spread quickly, and the impact would have been more significant. Finally, the Zimbabweans could relate to their own culture and the language. Offering this service would have sailed smoothly apart from one major concern which is the economic state in which Zimbabwe as a country is in.

Apart from Zimbabwe being a third world country, (Munangagwa, 2009) explained that “Zimbabwe’s economic decline since 1997, has seen the country’s macroeconomic condition deteriorate progressively into a hyperinflationary environment.” The inflation has continued to rise over the years until now. A recent report by (Munemo, 2022) revealed that “inflation was highly elevated prior to Russia’s invasion of Ukraine. From 2000, it rapidly increased from single digits to 114% in 2004, climbed even higher to hit 157% in 2008, and then peaked at 558% in 2020.” This inflation rate affects every sector of the economy including music. The (GDP) Gross Domestic Product was worth 26.22 Billion US dollars in 2021. The same GDP is sitting at 1.737.2 per capita. This is the total of gross value added by all resident producers in the economy plus any product taxes and it is divided by mid-year population. The GDP per capita of a country is the global measure in which the prosperity of a country is measured.

A low GDP per capita for Zimbabwe means it cannot be a self-sufficient economy. Therefore, Sekond Chance will forever be dependent on external funding which is not our goal as an organisation. The other risk of operating in such an economy is that sponsors may end up being demoralised or disheartened because the revenue that will be generated by Sekond Chance solely might be insignificant amounts that might be insufficient to sustain the organisation. In addition, as the founder of Sekond Chance who permanently resides in the United Kingdom, it will definitely be a challenge for me to run this music centre in Zimbabwe. As a result, Sekond Chance will be for the community first then profit orientated when it is stable. Zimbabwe will not be a conducive location for Sekond Chance especially in its early stages. Having a branch in Zimbabwe when the United Kingdom branch is stable is an idea that can be considered in the future.

Due to the above unfavourable factors, the location of Sekond Chance will be in Leicester, United Kingdom. These are the steps that were taken for Sekond Chance to be a registered music hub partner.

As the founder of Sekond Chance I applied in writing following a conversation with the Music Hub management. The applications to become a Music Hub partner were put to the Music Hub Board for approval, subject to the need for this partnership being identified in the Needs Analysis. The Sekond Chance proposal successfully made it through with funding provided.

The knowledge gained from researching and putting together all this valuable information is priceless. No one can take it away from me.

REFERENCE LIST

- Azim, E. (2008) Mbira in Shona Culture. Available at: <https://mbira.org/what-is-mbira/mbira-music/the-role-of-mbira-in-shona-culture/>. [Accessed: 25 August 2022].
- Clark, D. (2022) Number of Zimbabwean nationals' resident in the United Kingdom from 2008 to 2021. Available at: <https://www.statista.com/statistics/1252905/zimbabwean-population-in-united-kingdom/>. [Accessed: 6 August 2022].
- Cooper, R. and Maskell, B. (2008) How to Manage Through Worse- Before - Better." MIT Sloan Management Review 40, no.4pp.58-56.
- Dibb, S., Simkin, L., Pride, W. and Ferrell, O.C. (2006) Marketing: Concepts and Strategies, 5th edition. Houghton Mifflin, Boston.
- Dube, V. (2022) More Recreational, Vocational Facilities for Bulawayo. *Sunday News*, 6 February 2022. Available at <https://sundaynews.co.zw/more-recreational-vocational-facilities-for-bulawayo>. [Accessed: 1 September 2022].
- Ernest and Young. (2015) Cultural Times: The First Global Map of Cultural and Creative Industries. Available at: <https://apo.org.au/sites/default/files/resource-files/2015-12/apo-nid131686.pdf>. [Accessed: 20 September 2022].
- Gleeson, B. (2021) Why Core Values Matter. Available at <https://www.forbes.com/sites/brentgleeson/2021/03/30/why-core-values-matter-and-how-to-get-your-team-excited-about-them/?sh=3a5a248b4afd>. [Accessed: 1 September 2022].
- Gorman, G.E. and Clayton, P. (2005) Qualitative Research for the Information Professional: A Practical Handbook. London: Facet Publishing. Available at: <https://search.ebscohost.com.ezproxy.uwtsd.ac.uk/login.aspx?direct=true&db=nlebk&AN=558437&site=ehost-live>. [Accessed: 4 October 2022].
- Goodman, J. A. (2019) Strategic Customer Service. Amacom. Available at: <https://ebookcentral.proquest.com/lib/trinity/detail.action?docID=6121615&query=Customer+service+%2C+business+books>. [Accessed: 6 September 2022].
- Griffiths, P, J. (2016) The Church Fathers on Musical Instruments. Available at: <https://www.christianheritageedinburgh.org.uk/2016/08/20/the-church-fathers-on-musical-instruments/>. [Accessed: 28 September 2022].
- Guaspari, R. (1999) *Music of the hear* (New York, Hyperion).
- Guha, R. (2014) 8 Characteristics That Distinguish Companies Who Thrive on Change. Available at <https://www.linkedin.com/pulse/20140418123201-4325489-8-characteristics-that-distinguish-companies-who-thrive-on-change>. [Accessed: 2 September 2022].
- Woodhouse, J, and Hutton, G. (2021) Covid-19 and the Arts and Culture Sectors.
- House of Commons Library*. Available at: <https://researchbriefings.files.parliament.uk/documents/CBP-9018/CBP-9018.pdf>. [Accessed: 11 September 2022].
- Kaviya, P.T. (2013) 'Apostolic Church Uses Mbira In Worship', *News of The South*, 12October. Available at <https://newsofthesouth.com/apostolic-church-uses-mbira-in-worship/>. [Accessed: 4 September 2022].

Kotler, P, & Armstrong, G 2017, Principles of Marketing, EBook, Global Edition : Principles of Marketing, Pearson Education, Limited, Harlow. Available at: ProQuest Ebook Central. [Accessed:8 September 2022].

Krtibdewal. (n.d) The Berenschot Project Management Model. Available at:<https://krtibdewal.wordpress.com/2017/08/18/the-berenschot-project-management-model/>. [Accessed: 6 September 2022].

Leicester and Leicestershire Enterprise Partnership. (2020) The Creative and Cultural Sector in Leicester and Leicestershire. Available at: <https://lep.org.uk/app/uploads/2021/09/Creative-and-Cultural.pdf>. [Accessed: 16 September 2022].

Lindroth, J.D. (2018) *Zimbabwean Mbira Music and Modern Spirituality In the Western United States*. Unpublished Master Thesis. The Ohio State University.

Linjuan, MR, & Bowen, SA 2016, Excellence in Internal Communication Management, Business Expert Press, New York. Available from: ProQuest Ebook Central. [Accessed: 5 September 2022].

Lovelock, C., Wirtz, J., Chatterjee, J., 2007. Services Marketing, People, Technology, Strategy sixth ed. Prentice-Hall, India.

Mbaegbu, C.C. (2015) The Effective Power of Music in Africa. *Open Journal of Philosophy*, 5,176-183. <https://dw.doi.org/10.4236/ojpp.2015.53021>

Mukiwa, T. (2013) Mbira Music Is Not Devilish. Available at: <https://zvembira.com/mbira-music-not-devilish/>. [Accessed: 28 August 2022].

Munangagwa, C.L. (2009) The Economic Decline of Zimbabwe. Available at: <https://cupola.gettysburg.edu/cgi/viewcontent.cgi?article=1021&context=ger>. [Accessed: 25 September 2022].

Munemo, J. (2022) Inflation is Spiking in Zimbabwe (again). Why High Interest Rates Aren't the Answer. The Conversation. Available at:<https://theconversation.com/inflation-is-spiking-in-zimbabwe-again-why-high-interest-rates-arent-the-answer-187362>. [Accessed: 27 September 2022].

Mrewa, T. (2021) Byo Residents Demand Youth Recreational Centre. *Cite*, 4 October. Available at: <https://cite.org.zw/byo-residents-demand-youth-recreational-centres/>. [Accessed:17 September 2022].

Ng, I., Parry, G., Smith, L., Maull, R., Briscoe, G., 2012. Transitioning from a goods- dominant to a service-dominant logic: visualising the value proposition of Rolls-Royce. *J. Serv. Manag.* 23 (3), 416–439.

Noble, H. and Heale, R. (2019) Triangulation in research with examples. Available at: <https://ebn.bmj.com/content/22/3/67.info>. [Accessed: 1 October 2022].

Raj, S.N.R., Sen, K., Kathuria, V., 2014. Does banking development matter for new firm creation in the informal sector? Evidence from India. *Rev. Dev. Financ.* 4, 38–49.

Rawat, A, S. (2021) An Overview of Descriptive Analysis. Available at: <https://www.analyticssteps.com/blogs/overview-descriptive-analysis>. [Accessed: 28 September 2022].

Paley, N. (2019) *Timeless Leadership Truths: The Origins and Applications of Business Strategy*. Productivity Press

Ray Donnelly, Graham Harrison and Phil Megicks (2009) CIM Coursebook: The Marketing Planning Process. Oxford, UK: Routledge (CIM Coursebook). Available at: <https://search-ebscohostcom.ezproxy.uwtsd.ac.uk/login.aspx?direct=true&db=nlebk&AN=335994&site=ehost-live> [Accessed: 19 September 2022].

Whitehead, D, and Ferguson, C. (2020) Research Methods and Appraisal. Available at: <https://www.researchgate.net/project/Whitehead-D-Ferguson-C-2020-Co-authoring-and-co-editing-Nursing-and-Midwifery-Research-methods-and-appraisal-for-evidence-based-practice-Elsevier-due-March-2020>. [Accessed: 24 September 2022].

Whitehead, D and Schneider, Z. (2013) Sampling Data and Data Collection in Qualitative Research. Available at: https://www.researchgate.net/publication/255950308_Sampling_data_and_data_collection_in_qualitative_research. [Accessed: 20 September 2022].

Woodhouse, J, and Hutton, G. (2021) Covid-19 and the Arts and Culture Sectors.

House of Commons Library. Available at: <https://researchbriefings.files.parliament.uk/documents/CBP-9018/CBP-9018.pdf>. [Accessed: 11 September 2022].