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Lecturer - Steve Cole

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RYTEX BUSINESS PROPOSAL

CALLUM FINLAY

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Rytex

1. Executive Summary

Our Mission

Our Mission at Rytex is to provide an all in one artist funding and music investment platform that will empower artists to regain control of their careers and which will allow everyday investors to invest in music like never before.

Using the Rytex app anyone will be able to invest in their favourite artist's music, providing investors with a passive income from an alternative asset class whilst providing artists with a new source of finance.

At Rytex our aim is to financially empower artists by allowing them to take the management of their royalty rights into their own hands. We are focused on providing artists with a platform where they can secure crowdfunded advances and obtain finance by cashing in on their already released back catalogue. All the while our app will allow fans to take a stakeholder position in their favourite artists work giving the artist more financial options, access to liquidity and control over their careers. With this we seek to create a self-sustaining community of artists, fans, and investors who share the vision that this will create a fair and more transparent music industry.

Our Services

Our goal at Rytex is to provide users with the means to invest in their favourite music by participating in the largest open market in the world for music royalty backed securities. Artists will be able to sell royalty backed securities to investors, providing artists with a new highly efficient source of capital.

There are two key elements to the services we will provide:

- A crowd financing platform for unreleased music where fans can invest in royalty backed securities based off the future royalty earnings of upcoming unreleased music.
- An investment platform where artists can sell the rights to their future royalty earnings. The royalty revenue rights are sold as a security and are priced relative to the royalty earnings of the artists' back catalogue.

Additionally, we will provide a membership subscription service where artists can pay a certain amount per month in exchange for exclusive content and perks.

Empowering artists is at the core of what Rytex aims to achieve. By providing this new source of capital we hope to allow artists to take the management of their careers and royalty rights into their own hands. Whilst reducing the cost of capital in the music industry, making it easier and less costly for artists to fund future releases. To date, lack of options regarding financing has left artists in a position where they have very little bargaining power and leverage when negotiating finance. This leads to artists signing away large portions of their future incomes in exchange for small upfront advances.

By providing an alternative source of finance we hope to encourage artists to retain their rights and take back control of their careers.

Our Competitive Advantage

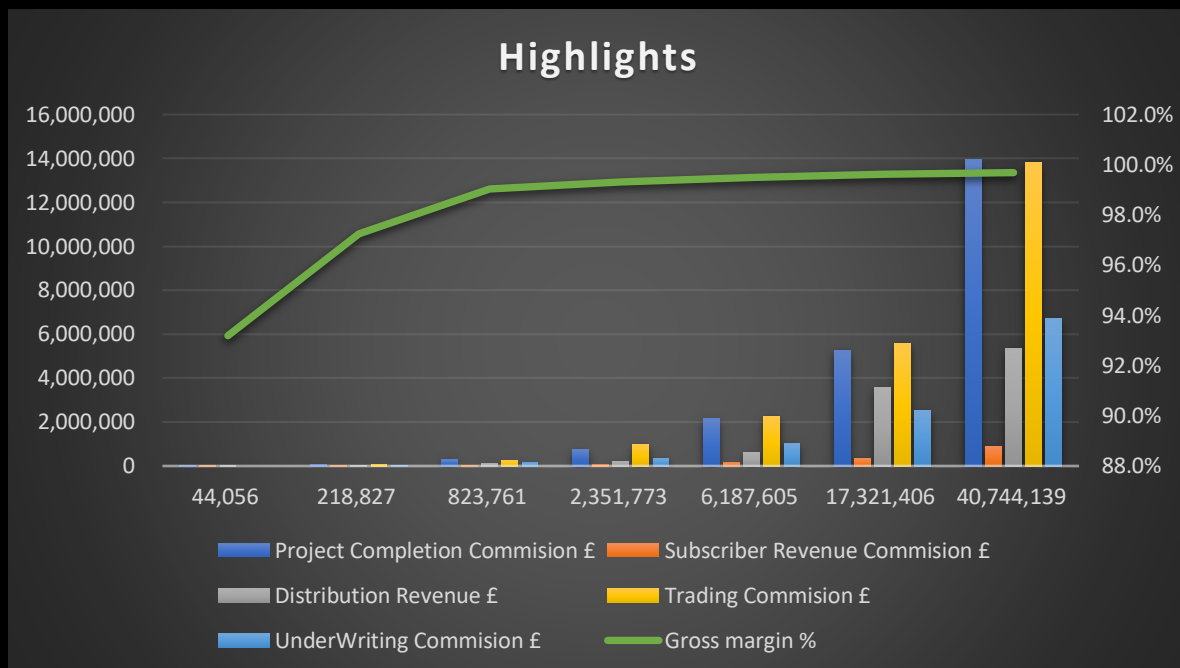
We have seen many efforts in the past to solve the issues associated with artists financing. Companies such as Sell a Band, Band Stocks and Pledge Music have all taken unique approaches to solving this issue but, in the end, failed to do so for various reasons.

While interviewing Malcom Dunbar, former president of Pledge Music, he stated that many companies with similarities to ours have failed because of a lack of integration with the music industry (Dunbar, 2020). He went on to clarify that at the heart of this issue is a lack of understanding of what artists and managers need in order to actually put out a record e.g., a manager needs x amount for the marketing budget or tour support (Dunbar, 2020).

Both our founding partners have experience in artist management, so we have experienced the issues that we are trying to solve and understand it from an artist/manager perspective. We envisage that our crowd financing campaigns will become a vital part of campaign rollouts. Fans will also become an essential part of the production process and will be given access to perks and rewards for their role in funding the project allowing for fan engagement like never before. This integration into the music industry will provide us a competitive advantage over our rivals who function as basic funding platforms rather than music platforms.

Financial Projections

By 2027 we hope to have 30% of “top tier” artists globally using our platform. Given our current projections if every one of these artists makes a single offering per year, we will stand to generate £40,774,139 in Revenue. Needless to say, if artists make more than one offering a year, we would expect to see our commission-based revenues increase proportionately.



Start Up Financing Requirements

Once we have brought our web application to beta (having funded this through our initial seed funding round), we will then begin the process of completing our Series A funding round. This will bring more capital into the company in exchange for a limited amount of equity. This capital will be put towards bringing the web application to commercial release as well as the development of a mobile application.

We are looking for £400,000 in seed investment in exchange for 10 % of our company in order to bring us to our series a funding round in 2023.

2. Company Description

We see the lack of financial stability resulting from a lack of access to financing and the extremely high cost of capital within the music industry as being the biggest problems facing artists today. Successful campaigns require the means to record quality music and hire a knowledgeable team in order to fund marketing efforts and generate engaging content such as music videos and social media content. All of this requires up front capital. With no guarantee of immediate returns this can often be hard to come by. Artists also need money to live. With slow and inconsistent royalty streams this can make financial planning extremely difficult. These issues all contribute to the fact that artists often sacrifice their rights and much of their future royalty income in exchange for upfront cash advances in the hopes of some semblance of financial stability.

Our main purpose as a company is to facilitate artists who wish to capitalise on their back catalogue and secure advances for future projects through the trading of royalty backed securities. In order to do this, we will build the world's largest open market for music securities coupled with a crowd financing platform that will enable artists to

use their fans in order to secure crowd financed advances. All this will be done while ensuring artist retain full control over their rights.

This will allow artists access to an additional source of revenue based off their future royalty streams, giving the right to collect a portion of these royalties to investors in exchange for an upfront cash lump sum. Under our new system artists will no longer have to worry about delayed and inconsistent royalty payments. They will be able to ensure their financial stability, mitigating risk by collecting up front lump sums instead of fluctuating royalty payments. The crowd financing platform will provide artists with an alternative to signing with a label when looking to secure an advance. Independent artists will be able to sufficiently fund future releases while maintaining control over their master recordings. All the while both fans and investors can now invest in music easily, something which up until now required a large amount of disposable capital and knowledge of the ins and outs of the music industry. Younger generations have shown much interest in purchasing music related rights and we aim to provide them with the most efficient and intuitive way of doing so (ETorro, 2019).

Target market

Due to the flexibility our platform provides we envisage many different types of artists using our platform, from independent artists to signed artists. Every musician receiving royalty revenue from their tracks will be able to use our platform and profit from their future royalty earnings while avoiding unnecessary hurdles such as slow and inconsistent royalty payments.

Pledge Music proved that fans are willing to pay up front for their favourite band's records, which can be seen as investing in the artist. We want to take this a step further and give fans the opportunity to really become a part of the project, while receiving their fair dues in return.

Our platform will also be attractive to institutional investors and solely profit motivated passive traders as our financial products provide an excellent opportunity for portfolio diversification. This is due to the fact that for the most part music royalty returns remain unaffected by economic changes such as recession. This makes our alternative class of royalty backed securities an extremely attractive prospect to savvy investors.

Recent market research shows that The Millennial and Gen Z demographics will likely make up the majority of our investor userbase. There has recently been a massive growth in users of online trading platform, with most of this growth coming from the Millennial and Gen Z demographics (ETorro, 2019). We hope to capitalise on this growth attracting these tech savvy demographics who have shown an interest in investing in alternative asset classes such as music rights (ETorro, 2019).

Throughout our journey to Beta we will constantly seek to market to and acquire new users from these customer profiles. The hope is to build a substantial buzz around our service while focusing targeted marketing efforts towards professional artists, superfans and institutional investors, building a solid foundation upon an ever-growing user base of early adopters.

Objectives

Our main short term objective is to have approximately 185,000 “top tier” artists using our platform to finance their careers by 2027 (Music Business Worldwide, 2018). We believe that through this we will be on track to achieve our long-term objective of providing artists with the means to regain control of their rights and the associated revenues. For too long artists have been obligated to sign far too much of their rights away in order to access the capital that is so desperately needed to fund their careers. By providing these artist with a cheaper and more efficient source of capital we will force other players in the industry who provide artists with funding to compete with us, allowing us to achieve our main goal, and the overarching ambition of our project, which is to reduce the cost of capital within the music industry.

Vision Statement

We seek to provide an all-encompassing artist funding platform which will act as an alternative to classic funding sources in the music industry. Our platform will provide less expensive finance to artists and will therefore lower the cost of capital in the music industry while allowing artists to keep more of their royalty earnings in their pocket.

3. Market Analysis

Following two decades of decline within the music industry we are now seeing a massive resurgence in the value of recorded music as a direct result of the emergence of subscription based streaming services. IFPI reported that in September 2019, 89% of survey respondents “listened to music through on demand streaming services” (IFPI, 2019). This is quite a significant change from the heyday of music piracy with approximately 95% of music downloads coming from illegal sources resulting in the value of recorded music plummeting (Swash, 2009).

We have recently seen five straight years of exponential growth in the global recorded music industry with annual revenues growing from \$14.2bn to \$19.1bn (Dredge, 2020). The industry is moving back towards the revenues generated during the pre-piracy era with users abandoning music piracy in favour of more convenient digital streaming services such as Spotify and Apple Music. In fact Goldman Sachs estimated that by 2030 the global value of recorded music will be worth approximately \$80bn with streaming alone accounting for \$37.2bn (Goldman Sachs, 2020). The value of recorded music has been rapidly increasing with the emergence of music streaming, but the artists share of the pie has not increased proportionally. We believe that this needs to change but recognise that this will not happen unless artists regain control over their copyrights.

There are also significant demographic trends within the music industry that have emerged recently. One such example is the fact that Millennials and Generation Z are spending more of their annual budgets on music than other age groups (Goldman Sachs, 2020). It is clear that music is an extremely important good to this

demographic and that they are willing to spend more of their annual budget on it than earlier generations.

The cost of capital in the music industry is extremely high with artists signing away large portions of their copyrights & future earnings to labels. Traditionally an artist will sign over their master recording rights to a record label for either the life of the copyright or an agreed period of time in exchange for an advance that is recoupable against their royalty earnings (AWAL, 2018). Silvio Montello, Senior Vice President of Operations at AWAL has gone on record saying that this “deal traditionally has not been that great for the artist because it means that in return for the advance that they get, they’re having to sign their rights away, often for those particular albums or tracks under that contract in perpetuity” (AWAL, 2018). These advances in many cases turn out to be miniscule when looking at earnings accrued throughout the track’s lifetime. The emergence of the 360 deal has also left artists in a position where they are giving away portions of their other revenue streams which labels would not have traditionally had a cut of such as merch, touring & sponsorship. The shortcomings caused by this situation have been exacerbated by the shutdown of the live industry during the covid-19 pandemic.

The need for financial stability is the main reason why artists sign these deals, because at the end of the day artists still need to pay their bills. Labels have effectively “leveraged the allure of a full time music career” and access to up front capital in order to convince artists to sign deals that are not in their best interest (AWAL, 2018). However, recently companies such as AWAL are proving that you no longer need to sacrifice creative control and ownership to support a full-time career within music. This trend has led to an increase in the independent share of copyright ownership in the music industry as more artists are seeking to maintain and seize back control of their master rights. We hope to work alongside companies such as AWAL, who share our principles in terms of artistic freedom and control, moving the music industries business model towards a more artist centric outlook.

This is where the cost and availability of capital within the music industry becomes a problem. Record label advances have historically been the main source of finance available to artists, especially early in their careers. This has put labels in a position where they have been able to monopolize access to finance for artists. With few other options artists are left in a take it or leave it position, forcing them to undervalue their potential future earnings in order to get their career off the ground. Artists are also generally signed multi album deals often including options which give labels the right to keep the artists signed for additional release periods. These options only serve to benefit the labels and greatly reduce an artist’s bargaining power. Labels will pick up these options if the initial release meets financial expectations or if they want to tie up an artist contractually preventing them from signing elsewhere (AWAL, 2019). This can lead to artists being “shelved” leaving the artists in a state of limbo with the label not allowing them to release new music but also not allowing them to move on to a more suitable label. By providing a more equitable source of finance both at the early stages of their career and when they have built up a sizeable back catalogue - we hope to give artists the power to retain

their copyrights if they so wish and to reduce the overall cost of capital in the music industry.

The growing accessibility of the global financial marketplace is another factor that needs to be considered. The vast majority of this growth is a direct result of the emergence of online trading platforms which has led to an increasingly diverse number of demographics partaking in the financial markets (Thorpe, 2016). Online trading has in many cases negated the need for third party brokers by giving traders “a comprehensive online platform to manage their accounts and execute trades in real time, while also accessing live news and in depth trend analysis” therefore removing the largest barrier to entry in regard to financial markets (Thorpe, 2016). Given that technology has done away with the previously high barriers to entry and brought online trading to the mass market it is safe to say that “financial market trading is now considered to be a viable way of earning income for everyday citizens, rather than the closed and complex discipline that it once was” (Thorpe, 2016). In 2016 between 15%-20% of all trades were made through mobile applications (BIS, 2016). Analysts believe that this number is set to grow rapidly going forward as younger tech savvy generations become increasingly involved in the financial markets (BIS, 2016). More recently we have seen a massive surge in the number of millennials and Gen Z-ers participating in the financial markets during the coronavirus pandemic. Trading App Robinhood has seen an increase of 300% in their daily trades over this period (DayTrading, 2020). Wealthsimple Trade, another online trading service, has seen their user base grow by 54% and interestingly over 50% of these new users were aged 34 or younger (DayTrading, 2020). Factors such as people spending more time at home and the wide spread loss of jobs clearly correlates with an increase in the use of online trading services, with no clear end in sight regarding the coronavirus pandemic this could be a period where a lot of younger generations become familiar with the ins and outs of online trading.

The internet has brought about a generation of information seeking investors who have access to a wide array of information regarding companies and securities which are available online. This increased access to information is being driven by online finance platforms, influencers, blogs and analysis tools which are increasing the level of transparency within financial markets. Richard Cobb, a private wealth partner at law firm Michelmores has stated that “Affluent millennials are increasingly comfortable using technology to manage their money, believing that it gives them a greater degree of control than using other investment management methods” (Curphey, 2019).

This emergence of online trading has also brought about the widespread use of alternative asset classes and investment vehicles such as spread betting and CFD's as they provide a simple way for investors to engage in complex markets such as the foreign exchange market (Thorpe, 2016). This is enabling younger people with less disposable income to become active participants in the financial markets. The style of investing which the younger generation partake in also differs greatly from the “norm”. Millennials and Gen Z-ers are more likely to take a self-directed approach and see less value in traditional financial advice (Curphey, 2019). Neil Gourlay, the managing director of financial services at Accenture UK has stated that

approximately “66% of millennials want a self-directed investment portal with advisor access, compared with just 25% of Gen Xers and baby boomers” (Curphey, 2019). A recent ETorro survey completed by respondents between the ages of 20 to 65 years old who use online trading applications found that two-thirds of US investors fear a recession is looming and 68% of all respondents in this category would purchase shares of music rights (ETorro, 2019). The report also found that investors who are highly concerned about an impending recession expressed an eagerness for new opportunities in alternative asset classes with 92% of this group stating that they were extremely interested in “owning fractions of assets such as famous artworks, landmark buildings, private start-ups, or other categories of investments” (ETorro, 2019). In the wake of the corona virus pandemic it is evident that a recession is now highly likely. Accordingly we feel that the market is well poised to receive the change that Rytex offers.

Guy Hirsch, Managing Director of eToro U.S., said: "As global markets experience heightened volatility and as geopolitical tensions escalate, investors are seeking stability outside of the traditional stock market. Investors across all demographics are looking to empower themselves financially by diversifying their portfolio with new asset classes and exploring novel forms of ownership." (ETorro, 2019). With Millennials and Gen Z spending more of their annual budget on music and being directly responsible for the recent surge in online trading and alternative asset classes it would not be unreasonable to assume that this demographic would be interested in investing in their favourite music and making a passive income from it (Deloitte, 2015).

Another interesting factor to take into account is the fact that Millennials and Gen Z are far more likely to take into account the social and environmental impact of their investments (Curphey, 2019). At our core our platform strives to build a better system for artists allowing them to make a sustainable living making the fantastic art we all know and love. We believe these generations will rally behind our goal to enact positive change within the music industry.

We see a clear opportunity in the market for a new crowdfunding style service. Pledge Music have left a massive gap in this market and it is only a matter of time before another company fills it. Through our analysis of Pledge music and conversations with their former president, Malcom Dunbar, we have adjusted their business model keeping the aforementioned market trends in mind. We have taken the traditional crowdfunding model and attached a monetary incentive for fans, giving them a percentage of the royalty streams generated from the projects they back upon release.

4. Organization & Management

Rytex will operate with our headquarters based in London, originally working autonomously we will look to move into an office that can cater to a core team of 17 people within 2 years (See Figure 7). Rytex will operate as a private limited company with 10,000,000 authorized share of common stock split 50/50 between the two

founding partners. We intend on offering equity within the business to potential key employees, in this case further shares will be issued.

The company is owned by partners Callum Finlay & Elliot Devine King. Callum has experience in Artist Management, Sales, Private Investing & Economics while Elliot has a breadth of music industry experience in areas such as Synch & Artist Management. Both Partners are currently undertaking a master's in music business, gaining a broad understanding of the industry as a whole and how it functions. We see ourselves playing a major role within the marketing, business development and customer support departments. Alongside this we foresee Elliot taking a major role in the technology & artists relations department while I will oversee key elements of the financial & investor relations department within the business.

We plan to build a small team consisting of our two founders, a CTO (Chief Technology Officer), a CFO (Chief Financing Officer), a core team of developers and a strong advisory board with a breadth of experience within the music industry as well as other areas such as finance and technology. This team will be built gradually along the road to Beta, with the CTO being our priority hire. Upon recruitment of our CTO we will, under their tutelage, build a small team of developers with the skills necessary to bring our web application to Beta.

Initially we will hire one senior developer and one junior developer to begin the construction of our Crowd Financing application. Upon completion we will then commence the development of the open market platform, during this process we will hire an additional senior & junior developer to aid in the development of the open market platform as well as manage the maintenance of the previously built crowd financing platform. We will then seek to hire 1 UI/UX expert in 2023 and 2 more junior developers over the next two years.

Before development of the crowd financing platform we also plan to hire a financial product, specialist who will help us to meet all financial regulatory obligations and will help us develop our unique royalty backed security. When hiring for this position we will be aiming to hire someone with the capabilities, within a few years, to take over the role of CFO.

Upon the initial launch of the crowd financing platform we will hire 1 head of customer support, 1 senior customer support specialist and 1 junior customer support agent. Their main role will be to assist the two founding partners with the day to day running of the customer service department. As the platform expands, we will need to hire more customer service agents. We aim to have 3 senior customer support specialists and 7 junior customer support agents by 2027. Through our in app live support chat customer service agents will solve any issues our users may be having. This will be extremely important in our early years as we strive to identify any bugs within the app in order to ensure it is as user friendly and intuitive as possible

In order to aid the two founders when conducting marketing activities, we will hire one junior marketing assistant from the start. They will work across multiple facets of the marketing department with their main role consisting of blog writing and SEO

optimisation. Then from the launch of the crowd financing platform we will hire an additional junior marketing assistant alongside 1 senior marketing manager. Upon Launch of the open market platform we will hire an additional senior marketing manager.

Last but not least we will hire two senior artist acquisition managers to aid our founders in recruiting top tier artists to join the platform. One will be hired in 2022 upon completion of the crowd financing platform and the other will be hired in 2023 upon completion of the open market.

5. Service Offering

Our first service offering consists of a crowd financing application where artists can use fans to fund upcoming projects in exchange for a portion of their future royalty returns. There will also be a subscription service included in the first version of the application. This will allow artists to charge fans for access to subscription-based content such as limited-edition merch, first access to tickets and exclusive content.

The final element of our platform is an open market where artists can offer royalty backed securities exchanging the future royalties from their already released tracks to investors in exchange for upfront cash. Once these initial offerings are made and filled by investors, the associated securities are available on the open market for investors to trade freely. The royalty securities resulting from successful crowd financing offerings will also be made available to trade on the open market.

We must now define exactly what we are selling these investors. Similar to how David Pullman created “Bowie Bonds” we will create a unique asset backed security, using the royalty streams from current and future album sales, streams and live performances (Chen, Bowie Bonds, 2020). These securities will have a shelf life of between 5 to 10 years. A key point to emphasise here is that the actual rights underlying the royalties are never transferred to the investor. These securities are essentially an agreement between the artists and investor stating that the investor will be entitled to a specified percentage of royalty returns for a given song for a set period of time in exchange for an upfront cash payment.

We will use a Dutch Auction offering system in order to set a price for these securities after a campaign is completed (Chen, Dutch Auction, 2019). Offerings on both the open market and crowd financing side of the platform will run for a set period e.g. 2 months with a set campaign offering e.g. 20% of a song’s royalty streams for 10 years. Investors will bid by making a cash offer for a set amount of the offering e.g. £1,000 for 1% of the song’s royalty streams. A list will then be created, working down from the highest bidders at the top. We will then work down the list of bidders, accepting offers until the desired number of shares are sold. The price of an individual percentage of the given song’s royalty streams is determined from the last bid covering the full offering. All successful bidders will pay the same price per share (CFI, 2020).

For example, if we were offering 5% of a songs' royalties and we had 6 bidders offering:

£900 for 1%, £1,000 for 1%, £1,000 for 1%, £1,000 for 1%, £1,000 for 1% and £1,100 for 1%

Then the price would be set at £1,000 per 1% and all investors who bid £1,000 or over will pay £1,000, the highest amount that the whole offering could be filled at (CFI, 2020). From here on the price will fluctuate based on market demand as traders buy and sell amongst themselves.

Another service we aim to provide are in depth analytics and statistics relating to artist rights management and catalogue valuation. Through this service we will provide recommended bid prices for investors as well as statistics regarding the artists career performance including streaming numbers, catalogue value and dollar age. This will be extremely important when attracting millennial investors. Neil Gourlay, Managing Director of financial services company Accenture has said that Millennials see technology as integral to the process of online trading. Stating that "67 per cent expect computer generated recommendations as a basic component" (Curphey, 2019).

Gen Z and Millennials are digital natives who "see anything other than simple straightforward customer experience as friction" (Fairheller, 2020). In order to further attract millennials to our service we will focus on providing a straightforward user experience offering these investors in depth control over their financial decisions. Attached below is the first draft of our application wire frame. This lays out the user journey while highlighting the key elements of our platform and its functionality. Once a CTO has been hired, we will build upon our initial wire frame ensuring that our platform is intuitive and frictionless. A team of highly skilled customer service agents will be employed in order to run an on app live help chat for investors and artists alike. This will run during working hours with users being able to talk directly to a member of our support team about any issues they may be experiencing with our app.

In order to fully engage fans and investors we will also introduce a tiered reward and perk system. As previously mentioned there will be a subscription element to the platform where fans can pay a monthly fee in order to gain access to exclusive perks and content such as first access tickets. We also see these perks playing a role throughout the crowd financing portion of our platform. Fans that back unreleased projects will have access to the highest tier of these perks, providing them with limited edition "backer" physical releases and free concert tickets. This will help to foster massive amounts of fan engagement within our platform.

Finally, we will provide a distribution service between artists and investors. All royalty returns associated with the catalogue offerings on our platform will be collected by us through the relevant collection societies. However, we will not force artists to use our distribution service exclusively, we only act as a financial distributor between artists and their investors. Artists are free to use any other company to distribute their music to streaming platforms.

6. Marketing & Sales

Our main goal with our marketing strategy is to build a strong and engaging brand personality & persona that our customers trust. Developing brand trust is one of the most important factors when outlining a marketing strategy. According to the 2019 Edelman Trust Barometer Special Report 81 percent of survey respondents stated that they “must be able to trust the brand to do what is right.” (Edelman, 2019).

Therefore, we will convey our message of artist empowerment from the very beginning of our marketing efforts and throughout.

5 P's Analysis

Product

Rytex provides an all in one artist funding and music investment platform. Through the creation of an open market for royalty backed securities coupled with a crowd financing platform we will allow investors to invest in music like never before.

Our service will feature online trading application featuring sleek intuitive design with our striking company brand colours of black and gold being featured heavily throughout the applications design.

Price

As we are an all-encompassing artist funding platform, we generate revenue from multiple sources and can therefore charge lower commission percentages than our competitors who only provide one type of funding service. This will allow us to position ourselves as the best value funding platform for artists. The same goes for investors, we are able to charge them lower commission percentages than our competitors due to the multi-faceted nature of our business.

Promotion

We will focus on promoting our platform through the following channels:

- Paid targeted digital ads
- Influencer marketing
- SEO
- Artist partnerships
- Blogs/Educational video content

Throughout all marketing activities we will convey a strong message of artist empowerment while informing investors of the potential gains that can be made in this rapidly growing market.

Place

Our services will be provided through the all-encompassing Rytex application. Our innovative approach to investing in music will place us in a unique position alongside the plethora of online trading applications already available

People

We will focus much of our marketing efforts around personality-based branding, with our two founders at the forefront. In order to build a sense of trust between us, investors and artists our founders will engage in customer service activities from the get-go, giving users a sense that they are being heard by the decision makers within the company.

Artist Marketing

The key points that we aim to get across to artists are that they can; through our services make more money from their music by independently funding their future releases while understanding and managing their rights all in one place. We aim to target music blogs and music news sites providing them with information relating to our service and demos so they can experience the app for themselves. We will also seek to partner with various music related influencers by sponsoring relevant videos. Alongside this, we will personally reach out to a number of influential artists in the hope that they will act as early adopters for our service. This will hopefully expose our brand to a wide variety of other artists. Alongside this we will target artists managers, approaching them and pitching the benefits of using our platform. This is extremely important as managers are often the ones making the actual decisions in terms of budgeting, marketing strategies etc.

Fan Marketing

The key points that we aim to get across to fans are that they can, through our services become a crucial part of the release process of their favourite artists while making money doing so. We will conduct various social media and digital marketing campaigns targeted at fans of the artists who use our platform. Artists partnerships should also play a strong role here with influential artists directing their fans to our platform in order to invest in their music. As well as this we will market to our existing users within our platforms providing featured offerings on our homepage tailored to their music preferences.

Our tiered reward system will also help to bring about complete fan engagement. Subscribers will have access to certain perks such as limited-edition merch, first access to tickets etc. While crowd financing backers will have access to a higher tier of perks such as limited edition “backer” physical releases and free concert tickets.

Professional/Passive Investor Marketing

The key points that we aim to get across to Investors is the fact that our royalty backed securities are an exciting new asset class that can provide consistent above market rate returns and that there is great potential in this rapidly expanding untapped market. We will achieve this by running targeted social media ads towards investors as well as seeking features in financial and technology news-related sites.

User in App Re-Targeting

We will not only use artist fan databases to target potential investors, we will also build and take advantage of our own internal databases. This will come in the form of

a featured offering section on our homepage where users will see targeted offerings tailored to their musical/investment preferences. According to Malcom Dunbar, Pledge music saw a 30% growth in additional income from retargeting their userbase in a similar manner. He went on to say that in his opinion “there is nobody really doing that today” (Dunbar, 2020).

Influencer Marketing

Interestingly Edelman’s report also concluded that approximately 63% of consumers trust the opinions of influencers regarding products and services “much more” than marketing material coming from within the brand itself (Edelman, 2019). 58% of respondents also stated that they had, in the last six months, bought a new product based off an influencer’s recommendation (Edelman, 2019). It is clear from these statistics that people trust other people over faceless brands. We will therefore compile a list of influencers we believe align with our vision and target market. We will focus a lot of our marketing efforts on recruiting these influencers to promote our brand in order to build up a sense of trust between Rytex, artists and investors.

As well as this we strive to be a personality driven company providing customers with a direct connection to our platform, someone real who they can trust. Slidebean are an excellent example of a company taking this approach. The CEO appears in multiple educational videos on their website and YouTube channel teaching potential users about the benefits of their software, providing impartial start-up advice as well as offering insight into how their company grew from its early start-up years to where it is now (Slidebean, 2019). We plan to mimic this strategy with both our founding members providing educational material relating to copyrights, the ins and outs of signing to a label, royalty revenues, how our platform works and why this can help artists and investors alike. The goal here is to educate customers and convey to them why Rytex does what we do. Potential users will hopefully buy into our story and from there take advantage of our various services.

Artist Partnerships

Like how consumers trust influencers, fans also trust their favourite artists. This can be seen time and time again when artists launch ventures unrelated to music. Fans tend to flock to these “artist associated” brands and in turn these businesses grow rapidly. Take for example Rihanna’s makeup brand Fenty Beauty, which turned over approximately €500 million in its first year of business (Strugatz & Chitrakorn, n.d.). The success of these “artist related brands” highlights the fact that growth by association could be another massive factor for us to consider.

We hope to attract a number of major high-profile artists as early adopters in order to grow our business rapidly. The plan is to get these artists to agree to either fund a new project on our crowd financing platform or offer a portion of their existing catalogue on our open market. We will then work alongside these artists to develop a marketing campaign specific to this offering, imploring fans to help re shape the face of the industry by taking part in this new way to invest in music. TIDAL’s initial “TIDALforALL” marketing videos provide a great reference as to how we can push this radical marketing message with the artists at the forefront (TIDAL, 2015).

Blogs/SEO

Regarding blogs we will consistently write and upload our own blog posts. These will range in topics from larger market trends and insightful posts which educate our audience to investing tips and advice on launching a successful funding campaign. These will be uploaded regularly and linked to across our various social media platforms.

Blog writing is an essential process when conducting Search Engine Optimisation (SEO). When writing blogs with the intention of improving search engine optimisation the first thing we must take into account is optimising our headings. Search engines look at headings before they look at the body of the text so it is important here to think about what question our blog post is answering and ensuring that the blog heading reflects this (Feairheller, 2020). For example if our heading is “The Benefits of owning your master recordings” and an artist googles “what are the benefits of owning my master recordings” then they will most likely come across our blog post because the header tells Google exactly what question we are answering. Providing a numbered list within our articles can also lead to appearing on the featured snippet section of google results, which greatly improves the chances of our article being discovered. Meta Descriptions are another important factor to take into account. These are the 1-3 sentence descriptions that can be found underneath an articles title, by making sure these are short, engaging and to the point we will greatly increase our SEO ranking. We will ensure that images used include alt text, this describes what is going on in the image and will stand to further improve our SEO rank (Feairheller, 2020). Regarding key words it is important that we ensure our articles are “optimised not overbearing” and avoid keyword cramming. Our content will read well with key words appearing naturally throughout. Key words should be used as frequently as possible but not to the point where the blog post is illegible. If our posts are confusing or unpleasant to read this will lead to readers leaving our page prematurely signalling to Google that our article is not of a high enough standard to rank. Using Google trends and researching what is trending on social media platforms is a good way to find efficient key words (Feairheller, 2020). We will also ensure that we provide links to influential sites in our articles, both within the text and at the end of the article. These are used like references and show Google that we have researched our topic using reputable sources, further improving our SEO ranking.

We seek to learn through experience in regard to marketing, figuring out the key drivers behind our acquisition channels in order to form an effective long-term strategy. By figuring out how our users are finding our platform we can then we can then build the our business & pursue a strategy around the key drivers behind user acquisition. Examples of acquisition channels are: Social Media, Organic, Referral, Paid, Direct and Display

When looking for potential artists to target for our platform we will take many different factors into account. Monthly listeners have taken on a role within the industry as a “quick glance relevance score” (AWAL, 2018). Solely using this metric does not take into account many other factors when looking at an artists earning potential such as

decay rates & longevity of the artist, fan engagement & the quality of their fanbase as well as the overall quality of their brand & creative. We need to attract “top tier artists” with heavily engaged fanbases and who have long term value in their catalogues from the start.

Daniel Ek, CEO and Founder of Spotify defines these top tier artists as artists who “live off their work” solely from the revenue they gain from Spotify. Music Business Worldwide went on to further define this stating that top tier artists earn over \$50,000 a year (Music Business Worldwide, 2018). There has been a significant upward trend in the amount of these “top tier” artists in recent years with the number increasing from approximately 16,000 in 2015 to about 22,000 in 2018. Even though this upward trend is promising the fact remains that only 0.73% of all artists on Spotify fall into this category.

Our hope is to attract artists who currently fall into this category as well as artists who are in the early stages of their career but have the potential to join this category of “top tier artists”. Daniel Ek has said that Spotify’s main goal is to help 1 million artists make a living off Spotify, which is very promising for our business model. Even if this figure is not achieved it is clear that we will see major growth in this area throughout the next few years. If Spotify hits 10 million artists on the platform and this 0.73% ratio of top tier artists is simply maintained rather than improved upon, we will see approximately 73,000 of these “top tier artists” making a living solely from Spotify.

All our artist related marketing efforts will go towards attracting these top tier and potential top tier artists to our platform. The crowd financing side of the platform will be aimed heavily towards potential top tier artists as a way of funding and growing their careers in the early stages. However, we see no reason as to why a large top tier artist could not use this service to fund future releases. The open marketplace will be aimed towards top tier artists with valuable back catalogues. The rights management aspect of our platform will be marketed heavily towards both top tier and potential top tier artists ,the goal here is to provide them with a convenient rights management system in a bid to get them signed up to the platform in the hope that they will use the marketplace and crowd financing service.

7. Funding

We are initially seeking to raise £600,000 through various means in order to bring us to the full launch of the first finished versions of the crowd financing and open market platforms. This will provide enough capital to keep the company going for two years from conception. This will be raised through initial founder investment, grants, accelerator programmes, start-up competitions and outside investment.

Initially our two founding partners will invest £25,000 each into the company, allocating both partners 5,000,000 common shares. We aim to secure approximately £150,000 from various grant schemes, start-up competitions and accelerators. This means we will need to seek an additional £400,000 in seed funding in exchange for 10% of our company in order to see out the development of our platform. This

funding will be mainly used to acquire a talented CFO, CTO and core development team to bring the apps development to completion.

Our second round of funding will occur at the start of year three where we will aim to raise £1,000,000 in order to bring the first complete version of our platform to market. We will be offering an additional 10% of our company in exchange for this investment. This money will mainly be put towards marketing and continued app development. We aim to be in a position where our founding partners retain majority ownership over the company following the second round of investment.

8. Financial Projections

As we are dealing with a new service that has never been offered to the market before it can be challenging to accurately predict future revenues as we can't make a direct comparison to other companies following a similar business model. Instead we look to a variety of similar companies involved in crowd funding and online trading. If we can take a number of relevant variables and statistics relating to their financial growth and compare this to the potential size of our market we can start to make initial assumptions regarding our financial projections giving us an insight into our potential revenue targets and the amount of time needed to reach these goals. We estimate that by 2027 we can generate £40,774,139 in revenue (See Figure 5 & Figure 6).

Our first step was to look at how many artists could use our platform. As mentioned previously we will be looking to target "top tier artists", defined as artists earning above \$50,000 a year (Music Business Worldwide, 2018). As of writing it is estimated that there are currently 43,000 artists that fall into this category (Ingham, 2020). We know that this figure rose from 16,000 to 22,000 between 2015 and 2018, showing 12.5% average growth per year (Music Business Worldwide, 2018). We also know that this figure grew 36.36% between 2018 and 2019 and 43% from 30,000 to 43,000 between 2019 and 2020 (Ingham, 2020). Looking at this growth we can safely say our target market regarding artists is expanding rapidly year on year. By taking the average of these yearly growth rates we are left with 23.3% which gives us a conservative estimate when looking at the growth figures of top tier artists going forward. However, I would note that this figure has begun growing exponentially in recent years and is likely to come in above 23.3% for quite a few years to come. Using this growth rate, we calculated the likely growth in our artist userbase up until the end of 2027. We predict that if we see 23.3% growth per annum throughout this period then by 2027 there will be 185,965 "top tier artists"

<u>Year</u>	<u>No. of Top Tier Artists (Total)</u>	<u>% of Top Tier Artists on our Platform</u>	<u>No. of Artists on our Platform</u>	<u>Stage</u>
2021	53,019	.25%	133	Crowd Financing Launch
2022	65,372	.5	326	Open Market Launch
2023	80,664	1.5%	1,209	Full Launch
2024	99,384	3%	2,981	Early Expansion
2025	122,322	7%	8,562	Rapid Expansion
2026	150,823	14%	21,115	Rapid Expansion
2027	185,965	30%	55,789	Rapid Expansion

From here we need to provide some estimate figures regarding potential revenue sources. We see our company's main revenue sources as the following: crowd financing project commission, open market offering commission, subscription commission, individual trade commission and distribution commission. I will throughout this section demonstrate the theory behind each of these revenue sources and their approximate value.

In order to estimate the size of the potential artist user base within the first year we looked at Corite, a company who provide a similar crowd financing service to that of our own. In their first month they were able to successfully fund 10 campaigns for 10 artists with a total value of \$24,000 (Olson, 2019). From this we were able to set a reasonable goal of 133 for the amount of campaigns funded in our first year as well as the average value of each individual campaign, which was \$2,400. 133 Artists amounts to .25% of total top tier artists in 2021. We also discovered that Corite take a 5% commission on the raised capital and future royalties, which gave us a good reference for what we should be charging for commission (Corite, 2020). We then looked towards Kickstarter, a popular crowd funding platform, to provide us with numbers regarding average campaign funding goals. We found that the average campaign funding goal is \$5,000. However, we must note that we expect this to be higher on our "crowd financing" platform where campaign backers will receive a return on their investment. We made a conservative estimate of £5,000 regarding average successful campaign funding goal on our platform. Using these figures we estimate that 133 projects seeking £5,000 will generate £665,000. Taking a 5% commission on this we should make approximately £33,250 from crowd financing project commission in our first year (See Figure 3).

When estimating subscription commissions, we looked towards Patreon a membership platform that allows artists to run a subscription content service. We discovered that the average subscription pledge on Patreon is £6.50 and that each artist on average has approximately 50 backers (Graphtreon, 2020). If we apply

these figures to our expected artist user base, we can estimate that within our first year that 133 artists with 50 backers each pledging £6.50 will generate £43,225 in subscriptions. We also found that Patreon took a 5% commission on all subscriptions during their early years, which we will use as a reference for our financial model (Robertson, 2019). Using these figures, we estimate that we will make £2,161 from subscription commissions in our first year (See Figure 3).

Distribution commission will also be charged on all royalties that are distributed to investors through our platform. At the time of writing the average rate of return across Corites current successfully funded campaigns is 1.3X (Corite, 2020). We have decided to attempt to bring our commission percentage to 1% which is significantly lower than Corite's in order to attract investors to our platform. Using these figures, we can assume that our Catalogue valuation at the end of year 1 will amount to £665,000 across 133 campaigns. We multiply this by 1.3 in order to get the total value including returns which is £864,500. From this we will then take a 1% commission leaving us with £8645 in distribution commission revenue (See Figure 3).

We will not make any money from individual trade commissions, open market offering commissions, or the distribution commissions associated in our first year as the open market will be rolled out during our second year. Using Corites average value of campaign offerings (£2,400) in their first year we can estimate that in year 2, when there will be 326 artists using our platform, that we will help artists generate £782,400 in open market offering revenues. This will net us £39,120 in open market offering commissions. In order to calculate our estimated distribution revenue stemming from open market offerings we multiply £782,400 by 1.3 (average Corite project rate of return) in order to get the full value including returns which equals £1,017,120 and then take 1% which leaves us with £10,171 in revenue stemming from open market offering return distribution commissions. Including distribution revenues stemming from crowd financing catalogue, this figure will amount to £31,361 in our second year (See Figure 3).

The last revenue stream to take into account is individual trade commission. We will take a 1% commission on all trades made on our open market platform. This has proven hard to measure as we need to know the average amount of times an individual security is traded on our platform in order to make an accurate estimate of the resulting trade commissions. As we could not find any accurate figures relating to this, we made the assumption that each security on our platform would be traded at least twice on average. We aim to improve our understanding of this figure going forward and adjust accordingly. In year two when we take the total value of the catalogues available on our platform (£3,077,400) and assume they are traded twice we are left with £6,154,800. This leaves us with £61,540 in trade commissions for year two.

The financial projection model attached, based off the aforementioned theory and figures, gives us a good estimate of our potential revenues when we have captured various percentages of the total amount of top tier artists. The model also takes into account the fact that this total top tier artist figure is expected to increase by

approximately 23.3% per year. We assume a certain level of user growth per year, however we are aware that these may not be met during this estimated period. We could see it taking longer or shorter than 7 years to meet this goal of acquiring 30% of all top tier artists as users. This model does provide a good estimate on our expected profits at different user acquisition levels and will be adjusted when we have a clearer picture of the level of user growth we may see in the coming years.

9. Reflective

Although I believe I have managed to show the massive potential this project has to offer, on reflection I believe that there is still much work to be done regarding our financial model. The figure presented in our current model could vary drastically depending on how many offerings artists make a year on average and how many times an individual security is traded on our open market. In our model we have made conservative estimates regarding these figures with average artist offerings quoted at 1 and average trades per security being estimated at 2. Potential revenue would almost double if we saw average artist offerings come in at 2 offerings per year and average trades amount to 4 per security. Understanding these key variables is vital when trying to understand our potential revenues and the value our project can generate for artists. If these revenues were in fact larger than what we have quoted in our current financial model then we will have access to more revenue at an earlier stage of our project allowing us to increase our marketing and salary budget in order to grow quicker. The first beta versions of our platform will allow us to test these variables on a small scale while improving the functionality and design of our platform, tailoring the experience to our users' preferences.

The estimated time and cost involved with user acquisition also needs to be refined. Although this market is a largely untapped market with no identical competitors, the goal of capturing 30% of all top tier artists in 7 years is extremely ambitious. This also fails to take into account the amount of time necessary to attract a significant user base that can support that level of artists on the platform. We will strive to improve our understanding of these key variables, constantly updating our financial model as we improve our understanding of these variables. Once we have access to these statistics, we can start to form an accurate idea of our realistic growth projections and the costs associated. Combining this with the improved knowledge of average trades per security and average offerings per artist per year we will be able to build an accurate financial model that we can confidently strategize around.

Throughout our conversations, Malcom reiterated that "there is a definite need for a music crowdfunding platform in today's market" and that we need to figure out how to "galvanise fan's, bringing them all together for a common cause" (Dunbar, 2020).

After reflecting on what Malcom meant by this it became clear to me that we should not focus on becoming a basic funding platform, rather we should put our energy into becoming a music platform, engaging fans in a completely new way by allowing them to become a part of the process. I believe that combining the financial incentive fans get when investing in an artist's projects with the unique perks they will receive through backing projects, such as a limited edition vinyl that only backers receive,

will bring about levels of fan engagement like never before. Malcom stated that when Pledge first started offering these perks, such as meet and greets, it was seen as strange within the industry but remarked that this has now become a commonality within the industry. He went on to say that he believes that setting up a company using a similar model today would be easier than when Pledge Music introduced it (Dunbar, 2020).

One observation that really stands out to me is the fact that, at this stage, we have quite a young and inexperienced team. Although we believe that we are the right people to see out this project, ensuring artists best interests are kept in mind throughout, we understand that we need to build a team with quality industry experience and contacts in various different areas ranging from finance to web development. We will draw on our industry contacts to build an advisory board with a plethora of experience within these various sectors. We have engaged in various meetings with various music industry experts and aim to stay in contact with these contacts, updating them on our progress and hopefully bringing them on in advisory roles where necessary. I believe our industry experience in artist management and the industry contacts we have made in the last year, during our studies at Tileyard, will help us to build a platform that understands and aims to solve the issues and inefficiencies within the music industry.

We must seek to reach out to various collection societies such as PRS in order to build up our knowledge of royalty flows / distribution and discuss the best way to proceed in terms of distribution of royalties. We envisage a system whereby collection societies would deliver the full amount of revenues to the share of catalogues contained on our platform and we would then distribute these amongst the security holders on our platform. However, we will work alongside collection societies to provide a solution that works for both sides.

Another area we need to improve our understanding of is within the world of financial regulations. We need to figure out what our financial obligations will be when making open offerings to the market. We will also need to create our security ensuring it meets all regulatory standards. Once we have achieved these two steps, we will begin the process of registering with the necessary regulatory and licensing bodies such as the FCA. This is one of the first issues we must address and highlights the need for a financial product expert within our team.

Our first steps going forward involve compiling lists of potential CFO's and CTO's. We will research potential fits through LinkedIn as well as through university job application boards. Regarding the CFO we are looking for a financially minded person, preferably an accountancy or finance graduate, with an entrepreneurial streak. This person will have the ability to help our company efficiently, someone who's first instinct is all about saving money wherever we can but who is prepared to spend money cleverly and really invest in scaling our company. Regarding the CTO we need an individual with experience in fin tech, preferably somebody who has worked on an online trading or crowd financing platform at some stage in their career. We are working on the assumption that our two founding partners are going to retain majority ownership post finance. However, we are prepared to offer these

key hires with equity agreements that will entitle each of these hires to a portion of the company's equity. We will compile a strong shareholder agreement outlining voting rights, exit clauses, and when ownership rights kick in. We will ensure that all equity offerings for these hires are deliverable post revenue when the company is actually making money. This will ensure that we do not lose out on equity to people who leave the business.

I still maintain that the high cost of capital within the music industry is the biggest challenge facing artists today. Malcom Dunbar, during our interview reflected on this saying that funding is the key cornerstone of any artist looking to develop their career (Dunbar, 2020). I believe our platform, by providing an efficient and cheaper alternative to the industry funding norms, will drive down the cost of capital throughout the industry therefore making access to capital more widely available to artists.

The big question regarding our platform is "do fans want to benefit from an artist's success?". This remains to be seen, we need to prove that there is a big enough userbase to support the funding of hundreds of millions of pounds worth of artists projects. The recent growth in online trading and interest in alternative asset classes provides some optimism, if we can provide potential investors and fans with a profitable and engaging way to invest in music we might be able to bring our unique asset class to the forefront of the investing world. If we can successfully introduce this security to the world, we will have the opportunity to make a real difference to artists careers, forever changing the way artists fund their careers and upcoming releases. We aim to take advantage of the current trends within the industry in order help more artists become financially viable. This could help usher in a period of prosperity for musicians providing them with the means to seize back control of their business.

10. Appendix

Figure 1:

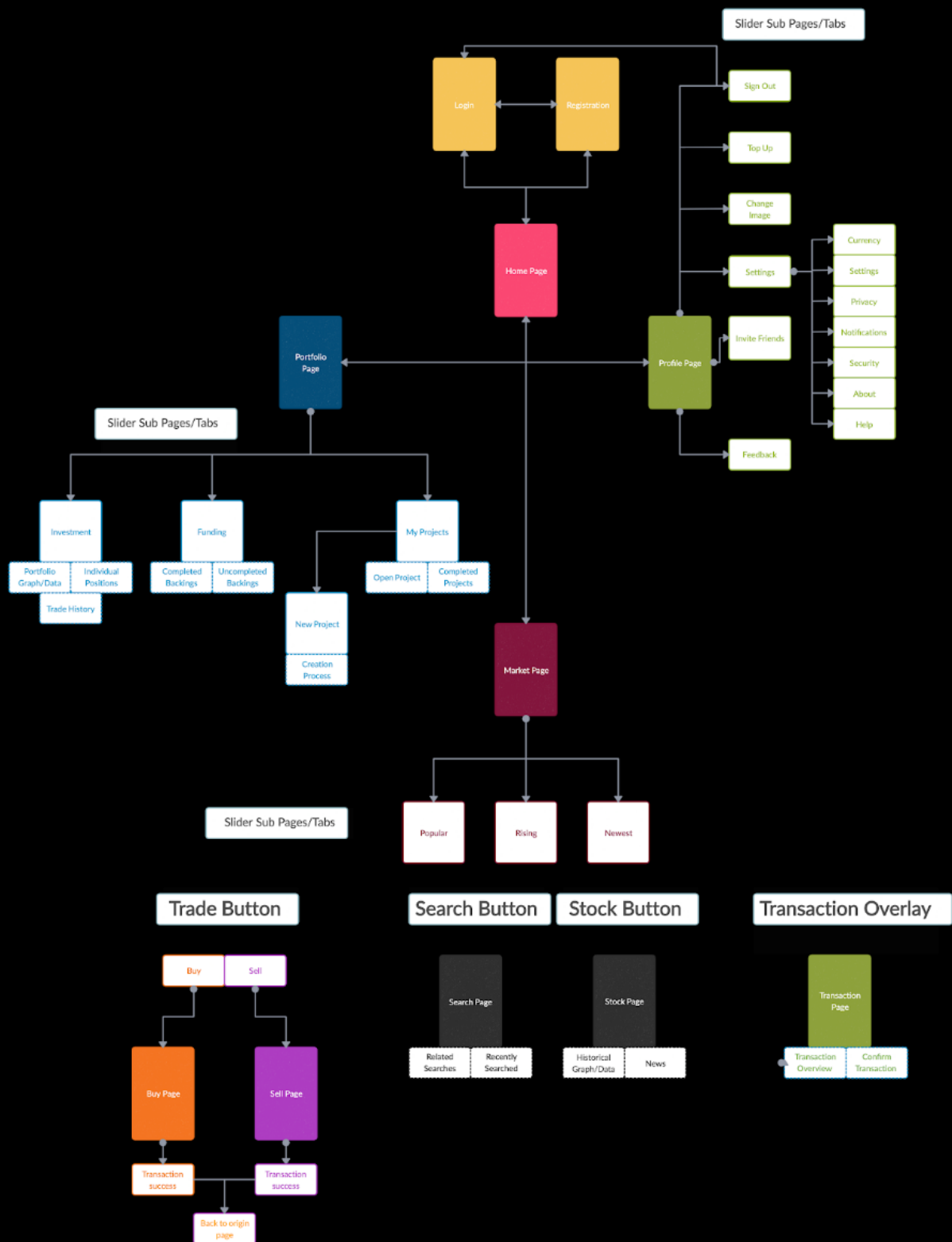


Figure 2:

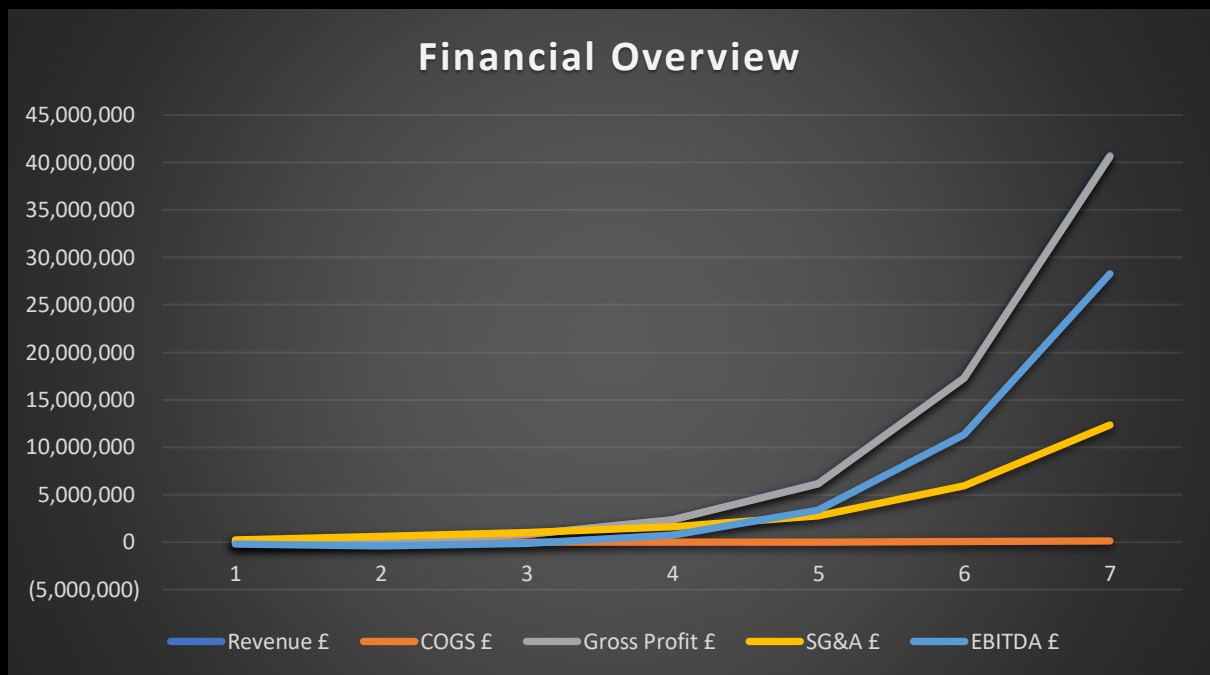


Figure 3:

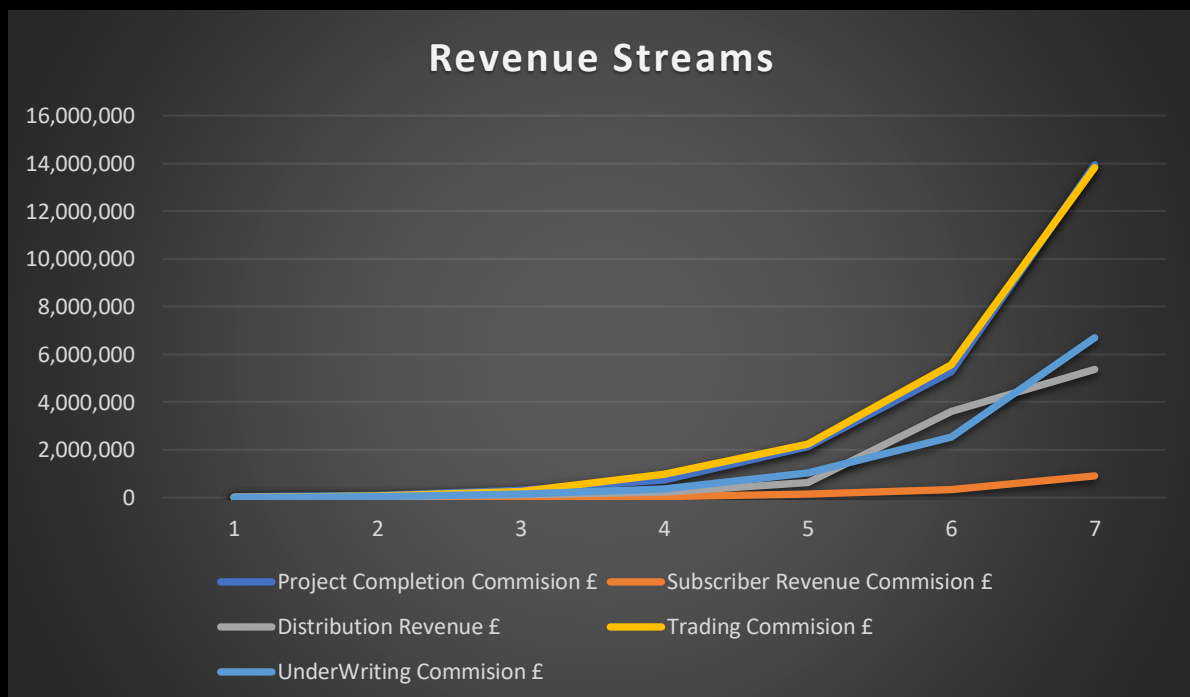


Figure 4:

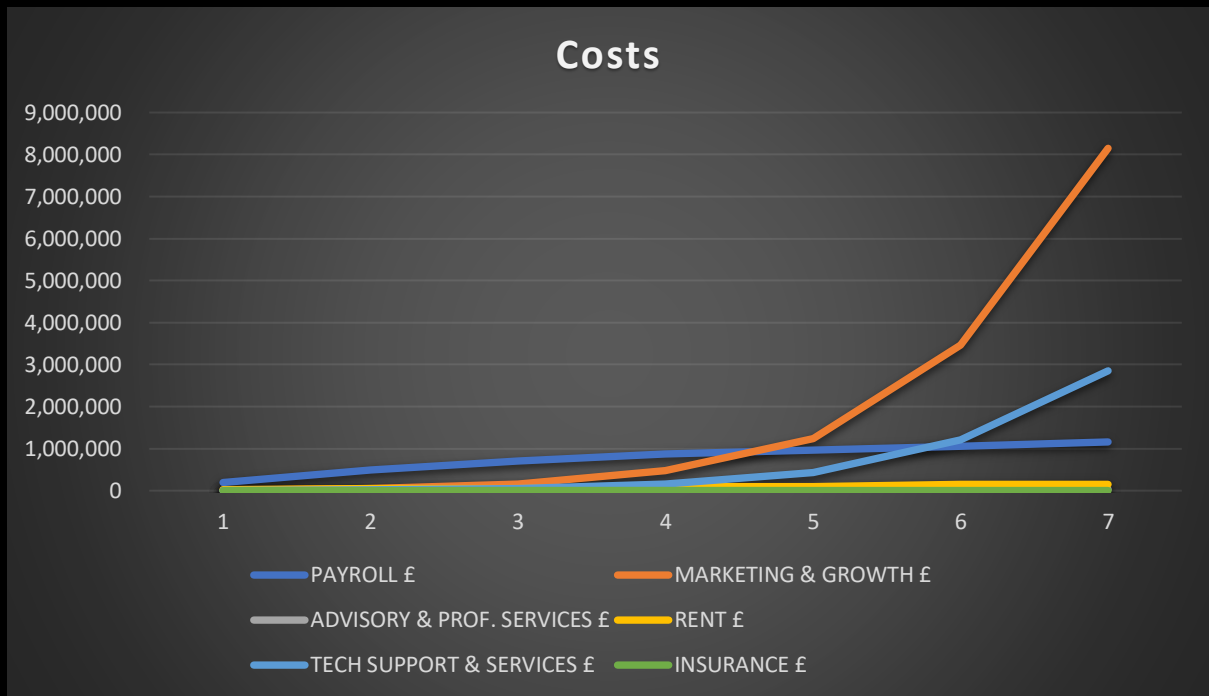


Figure 5:

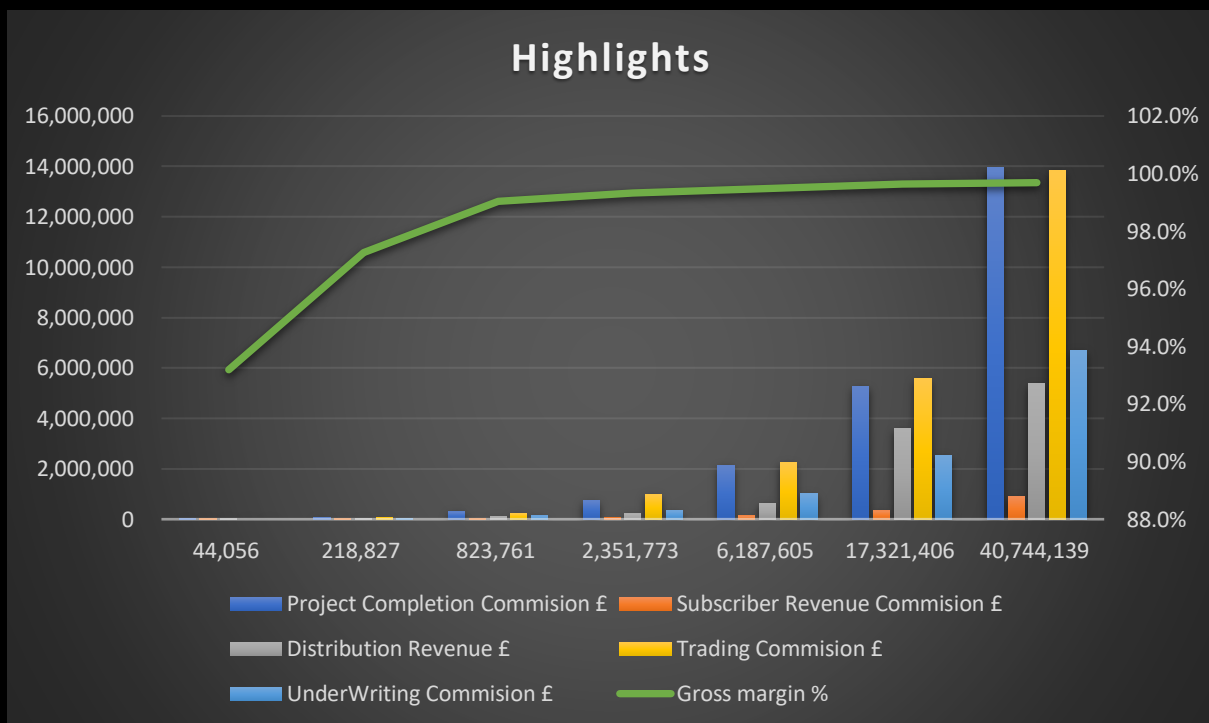


Figure 6: Financial Statement

RYTEX Financial Statement (Annual) August 28, 2020		C-N	D-Z	AA-AL	AM-AX	AY-BJ	BK-BV	BW-CH	
Net Present Value	\$69,106,853	2021	2022	2023	2024	2025	2026	2027	CAGR
	Unit	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Y3-Y7
INCOME STATEMENT									
Revenue	£	44,056	218,827	823,761	2,351,773	6,187,605	17,321,406	40,744,139	118.2%
Project Completion Commission	£	33,250	81,500	302,250	745,250	2,140,500	5,278,750	13,947,250	115.2%
Subscriber Revenue Commission	£	2,161	5,298	19,646	48,441	139,132	343,119	906,571	115.2%
Distribution Revenue	£	8,645	31,361	116,305	220,594	633,589	3,593,773	5,366,902	115.2%
Trading Commission	£	0	61,548	240,480	979,768	2,246,944	5,571,964	13,828,736	115.2%
UnderWriting Commission	£	0	39,120	145,080	357,720	1,027,440	2,533,800	6,694,680	115.2%
COGS	£	3,000	6,000	8,000	16,000	32,000	64,000	128,000	74.1%
CATEGORY #1: Web Services	£	3,000	6,000	8,000	16,000	32,000	64,000	128,000	74.1%
CATEGORY #2	£	0	0	0	0	0	0	0	-
CATEGORY #3: Payment Processing	£	0	0	0	0	0	0	0	-
Gross Profit	£	41,056	212,827	815,761	2,335,773	6,155,605	17,257,406	40,616,139	118.5%
Gross margin	%	93.2%	97.3%	99.0%	99.3%	99.5%	99.6%	99.7%	
SG&A	£	233,168	609,779	981,399	1,612,963	2,752,812	5,903,707	12,345,683	65.9%
PAYROLL	£	194,333	496,696	701,983	871,984	963,158	1,057,928	1,159,766	10.6%
MARKETING & GROWTH	£	8,811	43,765	164,752	470,355	1,237,521	3,464,281	8,148,828	118.2%
ADVISORY & PROF. SERVICES	£	2,000	2,000	4,000	4,000	16,000	16,000	32,000	51.6%
RENT	£	23,940	50,000	50,000	100,000	100,000	150,000	150,000	24.6%
TECH SUPPORT & SERVICES	£	3,084	15,318	57,663	164,624	433,132	1,212,498	2,852,090	118.2%
INSURANCE	£	1,000	1,000	2,000	2,000	3,000	3,000	3,000	6.4%
UTILITIES	£	0	1,000	1,000	0	0	0	0	-
OTHER EXPENSES	£	0	0	0	0	0	0	0	-
EBITDA	£	-192,112	-396,952	-165,638	722,810	3,402,793	11,353,699	28,270,455	-
EBITDA margin		0.0%	0.0%	0.0%	30.7%	55.0%	65.5%	69.4%	
D&A	£	0	0	0	0	0	0	0	-
EBIT	£	-192,112	-396,952	-165,638	722,810	3,402,793	11,353,699	28,270,455	-
EBIT margin		0.0%	0.0%	0.0%	30.7%	55.0%	65.5%		
Interest expense	£	0	0	0	0	0	0	0	-
Income taxes	£	0	0	0	0	0	0	0	-
Net income	£	-192,112	-396,952	-165,638	722,810	3,402,793	11,353,699	28,270,455	-
Net margin		0.0%	0.0%	0.0%	30.7%	55.0%	65.5%	69.4%	

Figure 7: Payroll

Salaries	Expense Category	Currency	Monthly Cost to Company	Monthly Salary	Annual Salary	Payroll Taxes + Benefits	First Hire	How many hires added per period?	How often are new hires added?	Maximum Team	Annual Increase
Operations											
CEO	Ops	£	2,292	2,083	25,000	10%	Jan-2021	1	Annually	1	5%
COO	Ops	£	2,292	2,083	25,000	10%	Jan-2021	1	Annually	1	5%
Office Manager	Ops	£	0	0		10%	Jan-2021	0	Annually	0	5%
Other 1	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 2	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 3	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 4	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 5	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Product											
CTO	R&D	£	3,208	2,917	35,000	10%	Jan-2021	1	Annually	1	5%
Financial Product Develop	R&D	£	3,208	2,917	35,000	10%	Mar-2021	1	Annually	1	5%
UI/UX	R&D	£	0	0		10%	Jan-2023	1	Annually	1	5%
Senior developers	R&D	£	4,125	3,750	45,000	10%	Jun-2021	1	Annually	2	5%
Junior developers	R&D	£	2,750	2,500	30,000	10%	Feb-2021	1	Annually	4	5%
Other 1	R&D	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 2	R&D	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 3	R&D	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 4	R&D	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 5	R&D	£	0	0		10%	Jan-2021	0	Never	0	5%
Marketing & Sales											
VP of Sales	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Senior Sales	Growth	£	3,208	2,917	35,000	10%	Jan-2022	2	Annually	2	5%
Junior Sales	Growth	£	0	0		10%	Jan-2021	0	Quarterly	0	5%
Other 1	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 2	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 3	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 4	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 5	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
VP of Marketing/CMD	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Senior Marketing	Growth	£	3,208	2,917	35,000	10%	Jan-2022	1	Annually	2	5%
Junior Marketing	Growth	£	2,292	2,083	25,000	10%	Oct-2021	1	Annually	2	5%
Other 1	Growth	£	0	0		10%	Jan-2021	0	Monthly	0	5%
Other 2	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 3	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 4	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 5	Growth	£	0	0		10%	Jan-2021	0	Never	0	5%
Customer Support											
Head of Customer	Ops	£	4,125	3,750	45,000	10%	Jan-2022	1	Annually	1	5%
Senior Customer Support	Ops	£	3,208	2,917	35,000	10%	Jan-2022	1	Annually	3	5%
Junior Customer Support	Ops	£	2,292	2,083	25,000	10%	Feb-2022	1	Annually	7	5%
Other 1	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 2	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 3	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 4	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%
Other 5	Ops	£	0	0		10%	Jan-2021	0	Never	0	5%

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