

Jarvis Akenteng

2012468

ADAD7013_LON - Creation

Element 1

Written Proposal

The following proposal will show a detailed campaign on a new type of entertainment service for the 'early-staged' music artists. The literature will explore and outline the strategy and tactics that will be used to market the project over a three year campaign.

'Trakk Selects' is a Music Artist Developer and Company builder which co-creates music startups in collaboration with music artists based in (New Cross) London. The company handles all aspects of artists careers from promotions, release strategies, financial & legal planning, marketing and media management and negotiation with third parties. The goal is to cultivate and promote 'early-staged emerging' and established artists from different music genres to recognise their core values as an 'artistic-businesses' and to help them make a foothold in the industry, while remaining true to their sound, retaining authenticity and understanding the necessity of the strong in-house foundations and partnerships (distributors, record labels, live agents, publishers, PR).

With DIY ethos, it is important that the company places the mental health of artists at top of its priorities and ensures to provide a collaborative hive of activity, creativity, inspiration and a safe hub to create music. Trakk Selects is led by music manager, self-starter and founder of the Trakk Group, Jarvis Akenteng, who is known for looking for aligned partnerships and collaborations, in order to streamline consistently and boost productivity in all divisions.

Based in New Cross, South London, Trakk Selects consists of different subdivisions including Music Management, a recording studio facility located in New Cross, publishing, syncs & production and label services. The company was formed to help develop Musicians, Songwriters, Producers & Creatives into their own businesses while utilising our in-house partnerships with third parties.

At an early age Jarvis possessed an instinctive curiosity for music and the entertainment business. If there is a term which defines him, it would be 'Self-Starter' and has been fortunate enough to build on the principle of 'Connecting the Dots'. From working with companies on content creation and striking brand partnership campaigns to assisting talent firms to later

establishing relationships with record labels publishers, distributors, marketing teams within the Music industry.

This then enabled Jarvis to expand his knowledge within music management and through recommendations, working closely with Three Bears Entertainment (Sony) Providing a superior level of management with Goldilox (Sony), Dantae Johnson in order to deliver music projects to Insanity Records, Sony & BMG and successfully executing creative projects, from the production aspects of photo and video shoots and advised on artist's business affairs, legal and financial.

Overseeing daily operations for each artist with a combined annual budget of £80,000, itineraries, booked travel, and managed expenses for all artists.

Now heading Trakk Selects, the company's aim is to develop Musicians, Songwriters, Producers & Creatives and encourage them to set up their own start-up otherwise known as an '**Artist-Company**', Where Trakk Selects will take an equity position in their new venture. Along with a robust and intense vetting process, the company will select and invest in **5 artists** per year to become an 'Artist-Company'. The 5 artists selected will be allocated with an '*Artist-Company Builder*' who will co-create and guide them all through the process over the 12 months. The program is designed to ensure more than just 'streams and sales' is captured and align our interests with the artists that we develop. Showcasing thorough belief in the **Artist Entrepreneur model** with the desire to 'take back control'.

The marketing campaign adopted will test and prove for 1 year that Trakk Selects can make a business foundation by investing £25,000 and operationally supporting 5 music artists (£5000 each) as companies rather than buying their IP, introducing the 'early-stage' venture builder for music artist-entrepreneurs to build their artist company.

According to (D.Simms 2007) It takes over 250,000,000 streams for an artist to earn \$2m and with that, it's easy to see why less than 250 artists per year succeed in this way. The traditional music label model is currently built on sales and streams (M.Sweney 2018) This model requires high volume and low margin sales in order to make a profit, and with A&R spend to find these artists is going up every year, rising to \$5.4bn in 2017 (R.Jones 2017), The mission now is to

create a music business for the artist-entrepreneur, along with a vision to be the leading alternative music label solely designed for the artist-entrepreneur. One example of this is R&B songwriter and producer Ryan Leslie. In 2013, Ryan Leslie built the initial version of SuperPhone running SMS campaigns to sell directly to his fans bypassing the traditional model altogether.

He released his new album using SuperPhone connecting directly to his fanbase and generated over \$2 million in revenue with sales to just 15,000 known fans. Leslie is one of the growing number of artist entrepreneurs working to put power back in the hands of artists. (J Constine 2018)

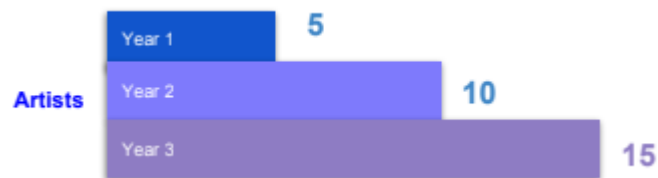
It is important that the marketing campaign highlights the following strategic processes of the Artist company programme. **Mentoring;** the program will accept music artist applicants who are working on new projects and applicants will not need to have a complete idea for a company or a team in place before applying, but will be evaluated solely on the basis of musical talent and value. **Stipend;** to become an artist-entrepreneur, thus avoiding this antiquated model, it'll require seed funding and support, similar to tech start-ups all across the globe. **Services;** the aim to focus on new business models and Untapped Markets worth billions. i.e. Patronage, Brand Partnerships, Fashion, Sync in Sports/Computer games/Films, private performances etc.

The artist entrepreneur model is a 12 month process by having a repeatable process, the aim is to optimise our margin on operational cost on every artist-company developed. **Step 1** - we identify the most talented and pioneering artist-entrepreneurs that have potential success in the new artist-entrepreneur industry. **Step 2** - we will assign an artist company builder to develop 5 artists per year by co-creating their start-up and exploring a tailored and alternative business model to 'streaming and sales'. i.e. direct-to-fan, patronage, ip licensing, brand partnerships etc, over a period of 12 months. **Step 3** - we maintain our equity position for a total of 3 years, recouping through revenue shares along equity lines. Once the revenue is recouped, we maintain our equity position without recouping further revenue (return via dividends/exits).

The projected revenue based on 75% of Artist companies per builder achieving the average goal

Number of Artist Companies per Artist-Company Builder

Number of Artist Companies per Artist-Company Builder



We have already begun testing and proving this new model, in less than a year, we have already curated our first 5 artists-companies with 2 already gaining interests to partner up with major record labels and publishing companies.

Ayden Morgan, 21 year old artist, songwriter, producer from London is influenced by the likes of Beyoncé, Rihanna, Chris Brown, Alicia Keys, The Weeknd and FKA Twigs and is currently working on his self-written and produced project 'The Hopeless Romantic Mixtape'. With a strong social media following on Instagram (14.6 followers), TikTok (1.6k followers) all built organically. With a background in dance and his recurring role in London's West End theatre-land, dancing and singing in "The Lion King" at the Lyceum Theatre for two years.

Ayden is now partnered with Liquid Management, with £10,000 to fund his project. **CHEK Beats**

21 year old Hip Hop and R&B producer from Milton Keynes, who has already reached a global audience with his production started 3 years ago by providing free production to the masses via his Youtube channel (8k subs) with over 2.5million views total. CHEK Beats landed a good number of placements during the course of 2019 and 2020. With songs containing his production accumulating over 10million streams and counting on Spotify. CHEK Beatz has worked with several UK Rap acts i.e. Berna, Fredo, Lil Dotz and International artists i.e. Josef Og Elias as well as a placement on the multi-platinum selling US rap artist Lil Tecca's album 'Virgo World' in September 2020, which peaked at #10 on the Billboard 100. **KINGDM** Producer-artist and DJ from Milan, now based in Los Angeles, released numerous collaboration records in 2019 with the likes of Reo Cragun (569,000 streams) Bipolar Sunshine on the record Mexico (965,600

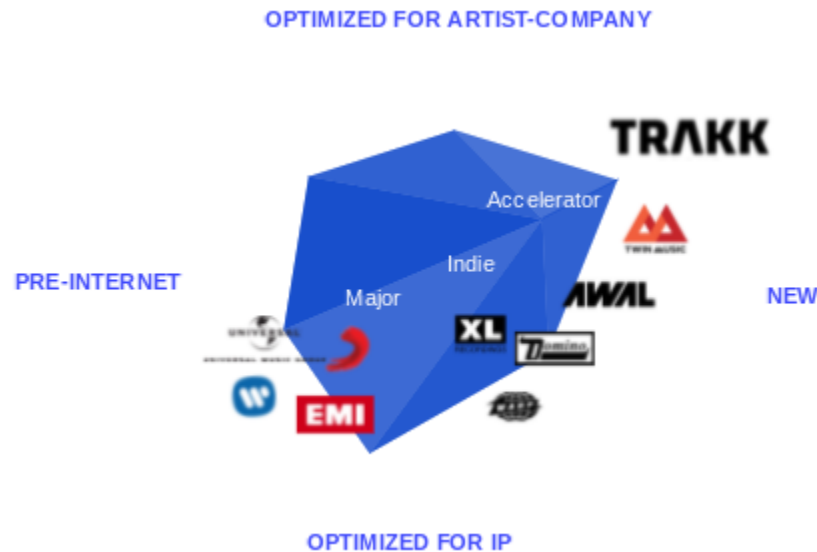
streams) and Kevin George Wait (360,000 streams). KINGDM later received funding (\$20k) from BMI, which was set aside for updates and purchases for his music studio in West Hollywood and future independent releases with features from Kevin Garret, Jaguar Twin, Jay Prince and Bipolar Sunshine ready for 2020 release. Sep 27-Nov 29th we put together a DJ tour across Asia (Delhi, India / Tokyo, Japan x2 / Seoul, South Korea x 2 / Jakarta & Bali, Indonesia and Manila, Philippines x 2. with Jarvis flying to LA for 2 months to work closely with KINGDM, dealing with A&R negotiations, studio sessions, travel and creative campaigns with labels.

KINGDM has previously been championed by Zane Lowe (Beats 1) Annie Mac (BBC) and Live Nations (Ones to Watch), been heard on such radio stations as KCRW, Beats 1, BBC1 and BBC2 and has accumulated an all time spotify streams of over 13million. Now partnered with Deadmau5's label Mau5trap.

The marketing strategy must show how the company has de-reskied the company as much as possible for the next phase to accelerate and incubate our artist entrepreneurs each year.

Validate The Need	Tested the concept with Music experts and pioneers.
Finding Artist	150 people came to us asking for development management using our model - no marketing
Artists Found	Secured 5 amazing top-tier/high demand artists to TRAKK
Providing Services	Developing these artists with big wins already...
Scale Artist	We are raising now to scale these artists throughout the next 12 months

There are many other organisations supporting this new industry. With the number of Artist-Entrepreneurs on the rise, now is time to bring the model to market. The following diagram shows analysis of where Trakk Selects sits in the Music industry ecosystem.



In regards to competition, last year's pandemic has challenged the creative industries in many ways including management, but it has also proved our fundamental importance and value to the structure of society. We don't see other management companies or newer models as competitors. However, we do acknowledge that it may be the case where other companies approach Trakk Selects as potential clients. I have included a SWOT analysis below, identifying our USP as well as areas of improvement.

SWOT Analysis

Strengths

- Talented artists-companies are already in the development of the roster, all with their own individual sound and niches at different levels. In-house label/marketing services, providing our artists a strong independent release. The DIY nature of the company ethos allows for development to happen at a natural pace.
- Awareness of the importance of artist/ manager mental health for a safe, supportive environment.

- Access to recording and dedicated mastering studios and rehearsal facilities are available
- A network of key industry figures, executives and A&Rs to utilise.
- A combined experience of 5 + years in the field of artist management

Weaknesses

- Limited main skills in certain areas of the company i.e, taxation and financial aspects of international business (exit tax etc). Reliant on consultation work income Intensive artist development costs. Lack of mental health crisis training
- No major brand awareness for the company
- Intensive equipment costs
- Lack of funding

Opportunities

- Room to grow Trakk Selects global outlook, knowledge and contact base.
- Opportunity to help support the music economy by providing artists a company-like structure
- The music industry is growing year after year
- Continuous revenue growth in the market
- An ability to grow adding more Artists companies and Artist Company Builders

Threats

- Sudden shifts in the digital/ social media sphere
- Post effects to the Music industry due to the pandemic along with Brexit restrictions
- Artist mental health impacting their art - mental health crisis training therefore important
- Chances of losing clients to larger and more proven companies

To execute we will seek to employ an aggressive promotional strategy in order to break the model into the market. Through Industry contacts and other extensive networks of family and friends who are willing to provide referrals to get the business off the ground. This will be secured within the first 6-8 weeks' worth of work at a minimum. Industry trade magazines, websites, LinkedIn, Press, Interviews, Trade forums, Newsletters. Hiring a Social Media and

Trakk Selects

YEAR 1

[illegible]

Trakk Selects

YEAR 2

[illegible]

Trakk Selects

YEAR 3

[illegible]

Digital marketing manager, creating a Facebook page and utilising the Ads, instagram, linkedin, Twitter. Google Adwords: Advertise on Google targeting just the London area. Attending Music networking events in London and surrounding areas.

Bibliography

Constine, J (2018) SuperPhone is building a Salesforce for texting -
<https://techcrunch.com/2018/01/29/crm-for-sms/>

Hunt, E (2016) In A Nutshell: Francis And The Lights -
<https://diymag.com/2016/09/29/in-a-nutshell-francis-and-the-lights#>

Simms, D (2018) How Streaming Will Continue To Change Everything In The Music Business -
<https://www.musicbusinessworldwide.com/how-streaming-will-continue-to-change-everything-in-the-music-business/>

Sweney, M (2018) Music Streaming Revenues Overtake CDs to hit 66bn -
<https://www.theguardian.com/technology/2018/apr/24/music-streaming-revenues-overtake-cds-to-hit-66bn>

Jones, R (2017) Global Recorded Music Industry Reached \$16.1bn In 2016 – Up 7% Yoy -
<https://www.musicbusinessworldwide.com/global-recorded-music-industry-reached-16-1bn-2016-7-yoy/>

Igham, T (2016) Record Label A&R Spend Grew By \$300m Last Year – But Marketing Spend Fell -
<https://www.musicbusinessworldwide.com/record-label-ar-spend-grew-300m-last-year-marketing-spend-fell/>

Hu, C (2016) The Record Labels Of The Future Are Already Here -
<https://www.forbes.com/sites/cheriehu/2016/10/15/the-record-labels-of-the-future-are-already-here/?sh=2ea28887872a>

Chahal, M (2015) Why authenticity is vital in brand and music tie-ups -
<https://www.marketingweek.com/second-feature-music-and-brands/>

Mangalindan, JP Analyst: Apple Music still has huge, untapped market potential -
<https://finance.yahoo.com/news/analyst-apple-music-still-huge-untapped-market-potential-172031209.html>

Awbi, A (2016) Gaming still untapped market for composers -
<https://www.prsformusic.com/m-magazine/features/gaming-still-untapped-market-composers/>

Griffiths, E (2018) Unlocking \$670m In Untapped Music Revenues: A Q&A With ClicknClear
Ceo Chantal Epp -
<https://www.synchtank.com/blog/unlocking-670m-in-untapped-music-revenues-a-qa-with-clickn-clear-ceo-chantal-epp/>