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MARABOU DIGITAL SERVICES
BUSINESS PLAN SUBMITTED IN COMPLETION OF GRADUATE
THESIS AND CULMINATING EXPERIENCE

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Business Plan Template

1. Executive Summary

Marabou Digital is a music consultancy firm offering campaign management, marketing and business development strategy services to artists, indie labels and artist managers in the East African region. We also offer digital distribution, data analytics and media tracking services.

The music industry in Uganda and East Africa has always taken small gradual steps towards full functioning and capacity, however, with the limited local solutions and lack of expertise, it's difficult for an artist to break through the African and global market. In the digital age, with the potential routes to the consumer multiplying by the day, the process of introducing an artist to the wider commercial mainstream is fraught with complexity, be it via press, radio, TV, online, streaming services or social media. What is the best timing? How will the artist stand out from the crowd? What can be done to secure taste-maker buy-in? How can the artist reach the broadest number of people globally and maximize efficiency? How can we track the use of our music?

Who would be interested in Marabou? Record labels, music publishers, artists and songwriters, artist management companies, brand and ad agencies, music promoters. We strive to provide music companies, independent artists and label partners with access to the resources, relationships and experience required to share their creative vision with the African and global audience.

Marabou offers an unmatched set of local solutions and worldwide services, including:

- Customized label services and campaign management by release and territory
- Product management and execution of digital marketing campaigns, content creation and promotion plans.
- Data analytics, insights and reporting.
- Rights administration and catalogue management
- Radio promotion, publicity, and marketing services managed by our East African network of PR, Radio and online promoters.
- Dedicated sync licensing for ad agencies and short film production houses.
- Market Intelligence and Consultancy
- Future Products: Worldwide sales, distribution, and digital marketing including global account management for key digital retailers, Airplay monitoring and audio tracking.

Marabou aims to set itself apart from competition by being a boutique media and technology analysis company. What's good for the artist is good for the industry. We focus solely on the intersection of music content and technology, working with both the biggest East African artists and early stage DIY musicians. We combine bold, forward looking vision with practical, actionable advice.

Possible actions to be taken in response are based on building solid local East African partnerships and a global network of collaborators; Initial investment in order to cover administrative costs such as website development, setting up a digital distribution API, and

building a localized data dashboard in order to frame a robust value proposition;

Introduction:

The socio-economic structures of the Ugandan population play an important role in understanding what framework the culture is going to stand on and at the same time support. This framework is undoubtedly affected by varied factors: average income, literacy rate, political climate, GDP, population growth rate. Uganda being an agro-based nation, the Government mainly focuses most of the budgets around farming incentives and crops. Minimal focus is put on the arts, culture or entertainment.

In order for one to understand the context of this discussion, one must keep in mind that Uganda is a small country (241,000 km², about the size of Minnesota)¹ and much of the infrastructure is still in development. The major road networks are under construction and urban development is still on the rise. This affects exchange of goods or services across the country by centralizing music activity around major cities; Mukono, Jinja, Mbarara, Lira, and Kampala the capital. We have also experienced an upturn in terms of mobile phone coverage, music distribution through YouTube and the general attitudes towards copyright protection.

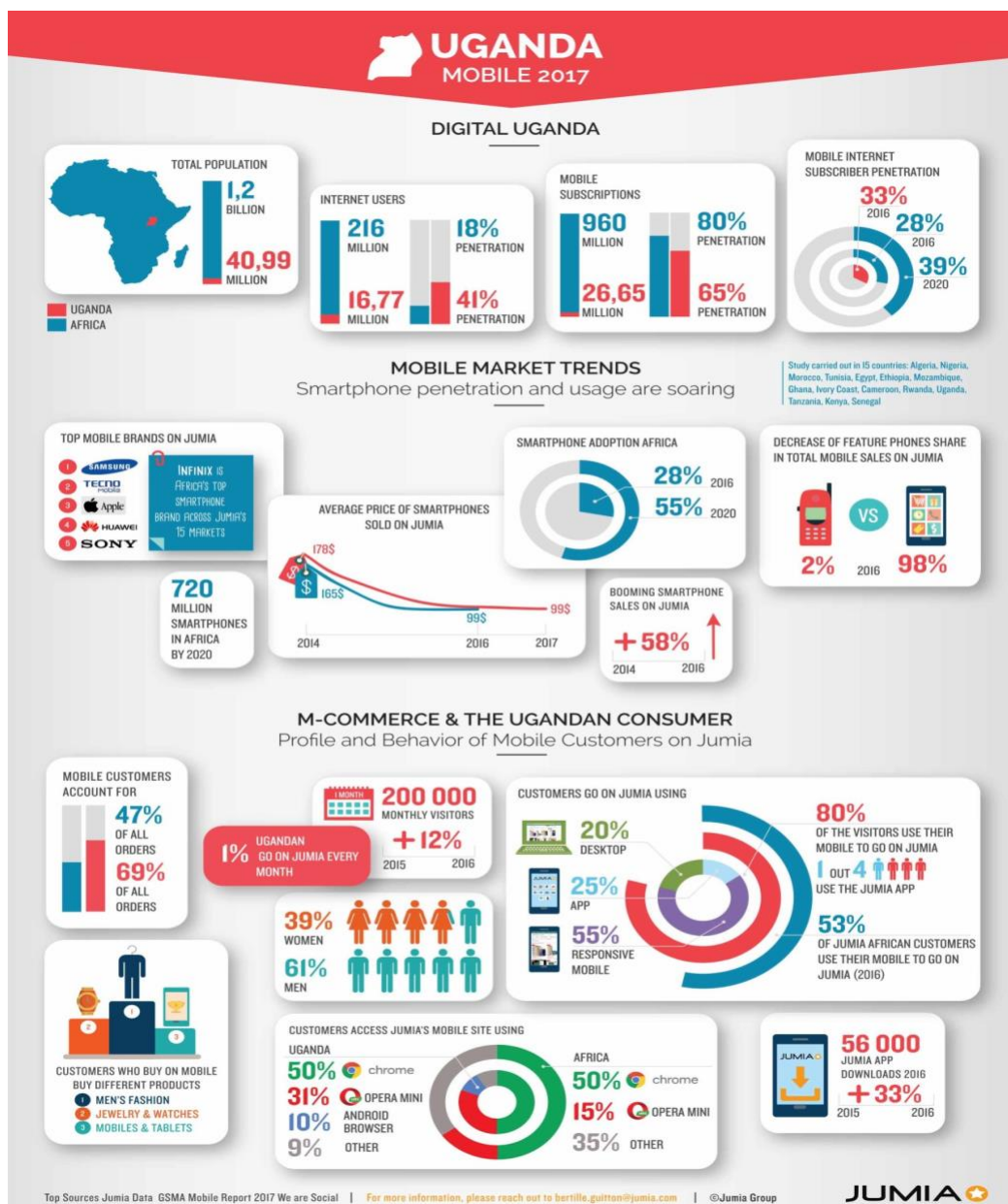
Uganda has a population of 43.57 million² with 18.4% living in urban areas, 1.52 million in Kampala the capital. Between 2002 and

¹ Website:

https://photius.com/countries/uganda/geography/uganda_geography_location_and_size.html

²Website: <http://worldpopulationreview.com/countries/uganda-population/>

2014, the urban population further increased to 6.4 million³ attributed to four factors, namely; the gazetting of new urban areas, natural growth (that is, excess of fertility over mortality), redefinition of the boundary of selected urban areas and rural - urban Migration. Between 2002 and 2014 the population increased from 24 million to about 35 million representing an average annual growth rate of 3.0 percent.⁴



³ Uganda Bureau of Statistics, 2015 Statistical Abstract.

⁴ Uganda Bureau of Statistics, 2015 Statistical Abstract

Rise of the consumer opportunity rests on five pillars: the rise of the middle class, exponential population growth, youth dominance, rapid urbanization and quick adoption of digital technologies. Population growth is on the rise. In Africa in general and estimated to rise from 1Bn to 2Bn by 2040⁵ In Uganda 21%-50% of population is middle class and this rise is signified by rise in aggregate household expenditure, broadly defined as those living within the \$2-\$20 daily budget.

⁵ Deloitte Africa Report (2014) Pg. 14

2. Company Overview

Mission Statement: Our service is digital marketing, rights management and market intelligence for the East African market as we provide worldwide digital distribution and data analytics for DIY artists, record labels, managers and collective management societies who are dissatisfied with the lack of data feedback and distribution. Unlike Africori, or CCA we are based in East Africa and offer digital marketing and consultancy.

Business Model: Our business model revolves around the customer and their needs. We offer free distribution and rights administration for their digital catalogue. We also have a digital marketing and analytics premium tier which involves monitoring, tracking and reporting usage of their catalogue in addition to market intelligence and consultancy which allow the customer to understand how to use their data in the most appropriate way to grow their business.

Competitive Advantages: Competitive advantage is a set of unique features of a company and its products that are perceived by the target market as significant or superior to the competition. We have low cost raw materials for example we are outsourcing a number of services (like the digital distribution and audio fingerprinting software) in order to maximize value for the customer. We have a skilled workforce of industry executives and music producers who understand the Ugandan music ecosystem and understand digital marketing. This enables us to have an advantage as we provide business and market intelligence to help customers have more insight and understanding on how to

maneuver the East African music industry. We are Outdustry with a focus on African and East African markets.

Legal Form: LLC with plans to incorporate.

Competition: Below we've outlined some of our competition in the digital environment, in order to understand what they're doing and analyze where the opportunity might exist for us.

- **Electro Mode:** is a South African music company that specializes in digital and physical distribution, manufacturing, online advertising and graphic design. They offer detailed design packages, from album covers to social media, and distribute physicals and digitally to all the online stores (including African ones).

<http://www.electromode.co.za/distribution.html>

- **Africori:** is a music distribution company with offices in South Africa and Nigeria. They offer digital distribution to over 200 download and streaming outlets in Africa and all over the world. They also deliver to various mobile stores and telecom operators (who have made business models around caller ring back tones) They also do licensing for TV, ad commercials and movies through a synch-licensing platform. Africori also does collection of publishing and neighboring royalties from collective management organizations all across Africa and the U.S and Europe.

<http://africori.com/>

- **JTV digital:** is a distribution company offering digital distribution, client support and label services. They use a pay-as-you-go model

with no subscription fees and free UPCs and ISRCs. They also take care of reporting and revenue collection with a monthly report. JTV offers artist services which include cover art, youtube monetization, Vevo & itunes channel setup, song licensing with Loudr and Easy, digital radio plugging and radio airplay monitoring.

<https://www.jtvdigital.com/>

- **Content Connect Africa(CCA):** is a 360 entertainment and digital partner based in South Africa. They offer digital distribution of audio and visual content, content marketing, blanket licensing, royalty collection, music video plugging and collaborations with various African stars.

<http://www.contentca.co.za/>

Services Offered	Digital Distribution	Licensing	Data Analytics	Tracking and Reporting	Consultancy
ElectroMode	Yes	No	No	No	No
Africori	Yes	Yes	Yes	No	No
JTV Digital	Yes	No	Yes	Yes	Yes
CCA	Yes	Yes	No	No	Yes
Nazwo	Yes	Yes	No	No	No
Musica	Yes	No	No	No	No

3. Business Environment/Customer

Market Assessment: On analysis of the market, we found out that there are few factors to consider. We identified 3 main issues affecting the Ugandan industry. These revolved around:

- Policing copyright infringement through take downs and finger printing.
- Challenges with tracking and reporting digital usage and ensure proper remuneration.
- Airplay data in order to justify public performance licenses paid out by UPRS (Uganda Performing Rights Society) and UMA(Uganda Musician's Association)

Uganda is a small nation in terms of physical area however population the is over 43,979,256 people. Populations are focused around four main cities; Kampala the capital city (with 1.3M people), Gulu (146K), Mbarara (97K), and Jinja (93K). These are important in understanding where the key markets are and where the business can really get to customers who need our services.

Uganda has a very young demographic, 48.47% of the Uganda is population being in the 0-14 age group, 21.16% of the total population is dominated by the 15-24 age group while 28.34% of the population of Uganda is in the 25-64 year age group.⁶ This allows us to make estimates in terms of where the digital music industry can grow. 41%⁷ of Ugandans

⁶ <http://worldpopulationreview.com/countries/uganda-population/>

⁷ <http://www.dignited.com/22706/jumia-white-paper-ugandan-internet-users-mobile-penetration-plus-m-commerce-trends/>

are internet users, meaning there is room for expansion into the other 59%. Mobile subscription is at 65% and is driven by a competitive mobile landscape which has proved to be favorable to Ugandan consumers. Since most of the music fans are mobile phone customers these statistics can provide us with a solid basis on which to be optimistic about the future of the Ugandan digital industry and in turn focus our marketing initiatives on small to medium enterprises that are developing and breaking artists on the landscape.

The telecommunications sub-sector posted an increase in the number of subscribers in the year 2014. In the context of telecommunications, any registered active line/SIM (active means the line has registered a transaction or more within the last 90 days) is considered a subscriber. 12.8 percent increase in telephone subscribers from 18.3 million subscribers in 2013 to 20.6 million subscribers in 2014⁸

A significant 55.9 percent increase in the total number of internet subscribers was realized and this was due to a 12.4 percent increase in the fixed internet subscribers and a 57.1 percent increase in the mobile internet subscribers⁹

Number of Mobile Money Transactions increased by The number of transactions increased by 28.9 percent to 49.4 million with a value of 2.3Bn Shillings.

Information and communication activities include; publishing activities, motion picture, video and television programme production, sound recording and music publishing activities, programming and

⁸ Uganda Bureau of Statistics, 2015 Statistical Abstract pg 66

⁹ Uganda Bureau of Statistics, 2015 Statistical Abstract Pg 66

broadcasting activities, telecommunications, computer programming, consultancy and related activities. Information and communication activities grew by 0.7 percent in FY 2014/15 compared to a growth of 12.1 percent in FY 2013/14. The slow in growth is due to increase in intermediate consumption and competition amongst the different players in the subsector.¹⁰ Arts, Entertainment and recreation activities include: creative, arts and entertainment, Libraries, archives, museums and other cultural activities, gambling and betting, sports and amusement and recreation. Arts, entertainment and recreation activities grew by 0.5 percent

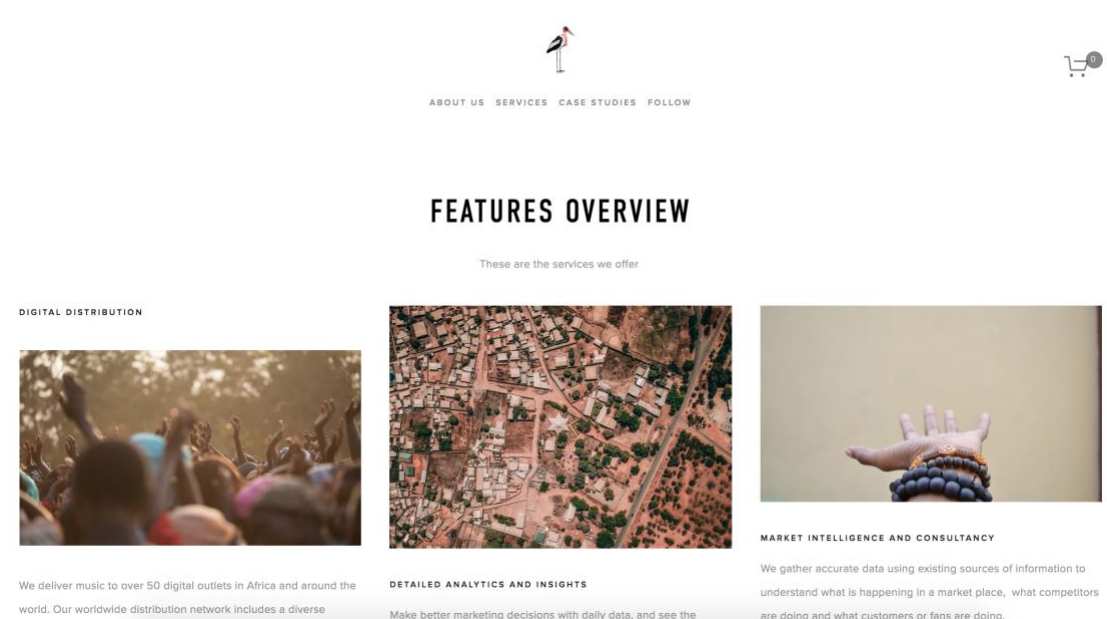
Our market would be record labels, DIY indie artists, Artist Managers and booking agents who would need the service in order to make their digital campaigns more robust. They would be able to distribute their music globally, get actionable insights and also be able to act on the information they receive to inform business decisions. There are also opportunities for use by collective management societies (UPRS and UMA) in order to handle rights management, tracking and monitoring and to deliver feedback and analytics to their customers to ensure the right license fees.

Some of the key labels Swangz Avenue, GoodLyfe Crew, Game Over Yard, Leone Island Crew, Gagamel Entertainment, Big Talent, Angel Music, Buddies Music Inc, Striker Entertainment, Badi Music, Fire Base, The New Eagles, Team No Sleep Entertainment, Gifted Music Group, Kwanza, Dustville Records, ROW Records, Navcorp, Elevation Records, Hannz Production House.

¹⁰ Uganda Bureau of Statistics, 2015 Statistical Abstract Pg 75

4. Marketing Strategy

We have a website which clients can visit in order to provide them with more information on what kind of services we offer. Potential clients can also request a demo whereby we conduct a free digital health-check and give them some insights and viewpoints to enable them to build a strategy and further consult us on how to implement the ideas.



We also plan to do marketing activations and events during exhibitions and conferences. This will allow us to educate more people about what we can offer and the advantages of using our services. We've built a stable network of contacts in the East African music industry and we plan on expanding by making some of the products available for trial.

6. Implementation Plan and Products to offer

This is a detailed section outlining some of the key services we are offering and how we are going to tailor them even more to suit the needs of the client.

Content Creation and Digital Marketing

We assist artists and labels in building winning digital content strategy with Marabou's impactful consulting and cutting edge insight and advice. We help East Africa's leading artists and music companies understand the competitive marketplace and to profit from their digital content.

We work closely with small client teams or individuals to help understand how you work and make decisions in your organization so that you clearly understand our solutions and can put them into practice.

Whether you are a best-selling artist or just starting out we've got a social media package perfect for you. Your social campaign will be delivered by a team of dedicated in-house and out-sourced experts. From brainstorming sessions to idea implementation we've got it covered when it comes to delivering fresh and exciting social content across all your social platforms. We have two social media packages available, our social media starter pack and the social media pro pack. We tailor our offering based on your needs and budget.

Our core strengths:

- ❖ Big-picture marketing vision
- ❖ Creative but data-driven business strategy

- ❖ Innovative new product or service propositions built on key insights

Rights Management and Digital Distribution

Marabou is the easiest way for East African musicians to get their music on iTunes, Spotify, Amazon, Google Play and all the African stores. Through our partners you can upload as much catalogue as you want, keeping 100% of your royalties. Marabou Distribution is for solo musicians, bands, DJs, performers and producers and Youtube creators who record music at home or in studio. We also have services for labels and publishers with substantial catalogue.

We offer full copyright and catalogue management, allowing you to manage all recording and publishing copyrights, metadata and assets. This makes it easy for management to track rights across the digital marketplace. You'll know what copyrights are being used, licensed, monetized, and claimed.

We offer centralized catalog management through a fully integrated, powerful copyright platform that runs your digital business online. This allows you to save time by managing all recording and publishing assets in one place.

Managers and Artists can deliver consistent, streamlined and perfect metadata, across the marketplace, easily. This will improve monetization and revenue collection and take the pain out of updating copyrights on all the major online music services.

We can also offer public performance and neighboring rights registration and collection. Artists can register with either UPRS(Uganda), UMA(Uganda), RSAU(Rwanda) PRiSK(Kenya), KAMP(Kenya),

KOPIKEN(Kenya), COSOTA(Tanzania) and administer neighboring rights and collect performance royalties for master recordings.

Data Analysis, Insights and Reporting

With Marabou, artist managers and labels can make better marketing decisions with data, and see the immediate impact of their marketing efforts. We deliver daily/weekly/monthly performance insights with trending data from the top platforms allowing monitoring of streaming and sales activity, across services, channels, countries, and cities. We provide artist managers with the data infrastructure for actionable decision making to enable transparency to all internal and external stakeholders involved in an artist's career.

We offer data collection, auditing, processing, and visualization work together in order to make it easier to truly understand your data.

Marabou Analytics is a unique subscription data analysis service. Pay one annual fee for monthly or weekly analyst reports, consumer data, market forecasts and proprietary data models. This subscription can also be done on a project basis. Our regular reports give you insight into your socials, streaming data and how to respond appropriately to what is happening now. We help music companies make sense of the changes that digital market forces are bringing about and we help them make profits from digital content.

Some of the analysis covered includes

- ❖ Audience insights: Understand an artist's online audience by age, gender, device & geography. Keep track of super fans and discover how they engage with the music across DSPs.

- ❖ Playlist insights: Allowing managers to gain deeper insights into the performance and market share of their catalog featured in playlists by geography. We allow artists to understand how changes in chart or playlist positions impact streams across DSPs.
- ❖ Market insights. We enable labels to understand what markets are over & under indexing and to see which songs or artists are more profitable by audience, market and service.

Our regular reports allow clients to understand the usage of their catalogue. We Consolidate all revenue and usage reports from Apple, Spotify, YouTube, Soundcloud, Radio, TV and many more via hardware partners and online tracking.

We analyze reports, visualize each individual DSP report and group data to allow clients to drill down into release, track, artist, label country, service, channel and format.

We also offer one unified dashboard to see all data reports. Complete flexibility in querying and filtering reports from all sources, by date, payments and territory allowing clients to get the full picture of their reported earnings, daily trending, and playlist data in one platform. We allow our clients to use permissions. They can set multi-tenant access levels and permissions for assets, rights, distribution, analytics, and accounting. This empowers the entire team and enables managing who is granted access to labels, artists, releases, tracks, and payees.

Market Intelligence and Consultancy

Our research service gives clients market insight, analysis, comprehensive data and future trends for the digital content marketplace. Our research practices include Music, Online Video and Mobile Content. Our consulting expertise helps companies and artists profit from digital content with winning strategies, market assessment and identifying the right partners. We cover topics ranging from:

1. Apple, Spotify and Google streaming models and strategies to impact consumer spend
2. Evolution and future outlook of music products
3. East African music service landscape and analysis
4. Value and digital supply chain analysis
5. The changing environment for live, radio and CD/Merchandise
6. Changing income models for songwriters, artists and labels.

Within consultation we help artists and management companies with the following services.

- Market assessment / market opportunity: This service includes identifying the size of a market across one or more geographies (or globally), who the key tastemakers are and help understanding their fans. We also present a structured analysis of the competitive African market place and how relationships manifest across industry value chains. We use these sets of information to help clients understand how to enter markets or new product

categories, to identify which partners to work with and decide which technologies to use.

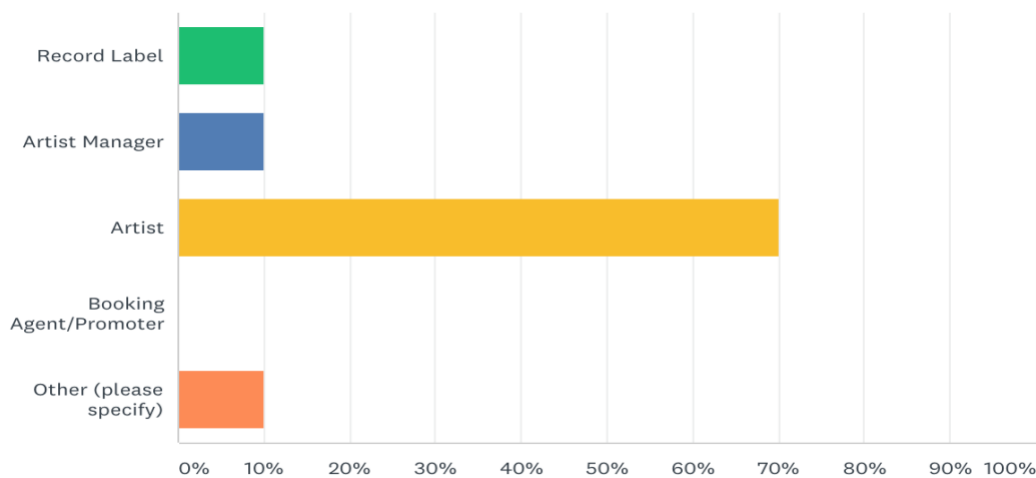
- Market sizing / forecast: We have a series of structured and robust market sizing methodologies that we use to define the size of markets across multiple product categories. We assess historical trends and map the future outlook for revenues and users along with identifying the key market drivers and inhibitors. In addition to the resulting datasets and analysis we also identify the key market risk factors and growth catalysts.
- Consumer segmentation: We use our market leading consumer insight expertise to help clients exploring the behaviors, attitudes and characteristics of the consumers that matter to them. We explore factors such as the role of demographics, life stage and technology outlook to build a robust understanding of clients' target consumers. We also leverage our proven consumer methodologies to identify and design bespoke consumer segments and designing the criteria with which to explore and size these segments through targeted marketing or strategic brand partnerships.
- Product strategy audit: We use our product strategy assessment methodology to provide a definitive health check of clients' release strategy. This includes identifying how well each aspect of the release will meet the company's and artists' business and user needs, testing usability, as well as product marketing analysis and assessment of the target consumers.
- Business strategy audit: Our business strategy audit provides a health check of a company's overall business strategy, including

an assessment of how well individual business disciplines (marketing, product, commercial etc.) are aligned with core business objectives. We also identify new opportunity and ways in which clients can to better position their businesses to capitalize on new opportunities.

7. Evaluation Metrics and Control

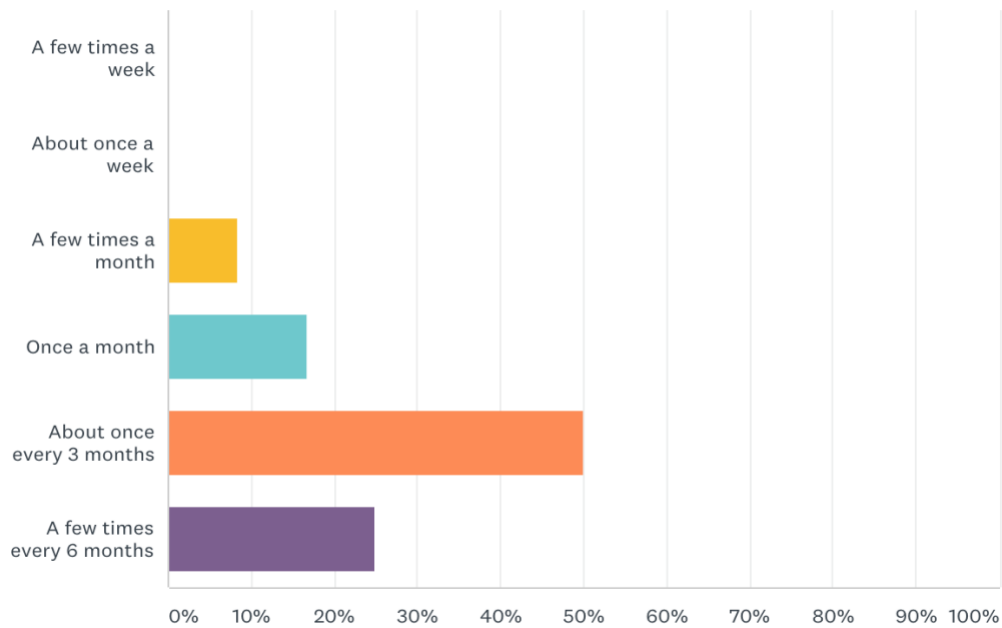
In preparation for market analysis, we conducted a quantitative survey to understand the behaviors and capabilities of our prospective clients. This survey covered their roles in the industry, frequency of music release, formats, data analysis tools, and their willingness to pay. We put forth our four main product offerings, digital marketing, distribution, analytics and consultancy to find out whether more people would be willing to pay for our services.

The first step was to determine what roles the people we surveyed play in the industry. We discovered that most of them were artists (70%) and only 10% were record labels and artist managers.



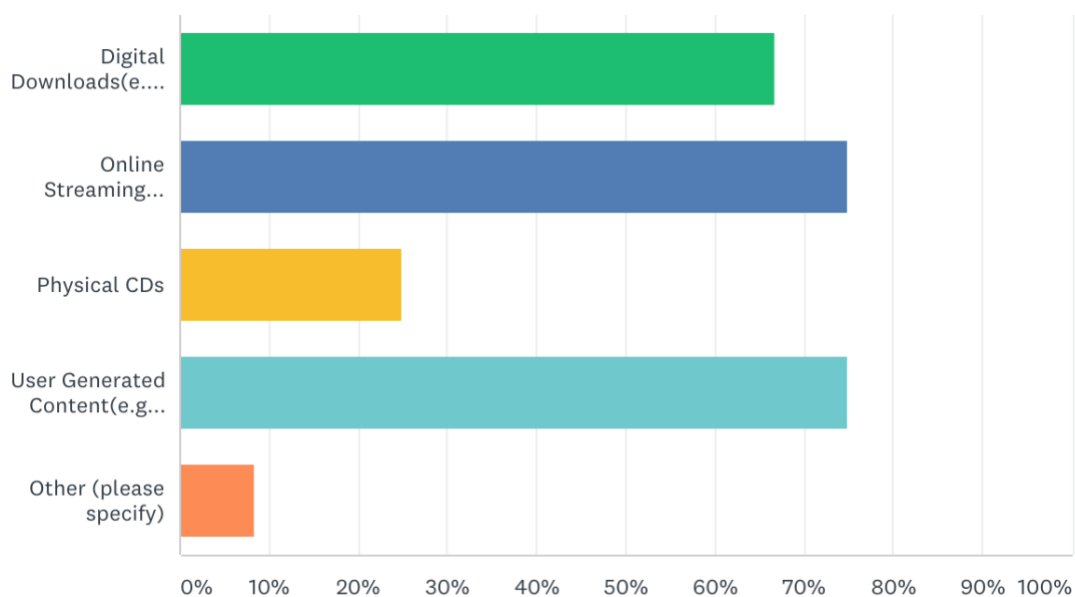
Graph 1: Roles in the industry

The second part was to understand how frequently they released music and we discovered that half of our respondents release music approximately once every three months. 25% released music twice a year and 16.7% released new music each month.



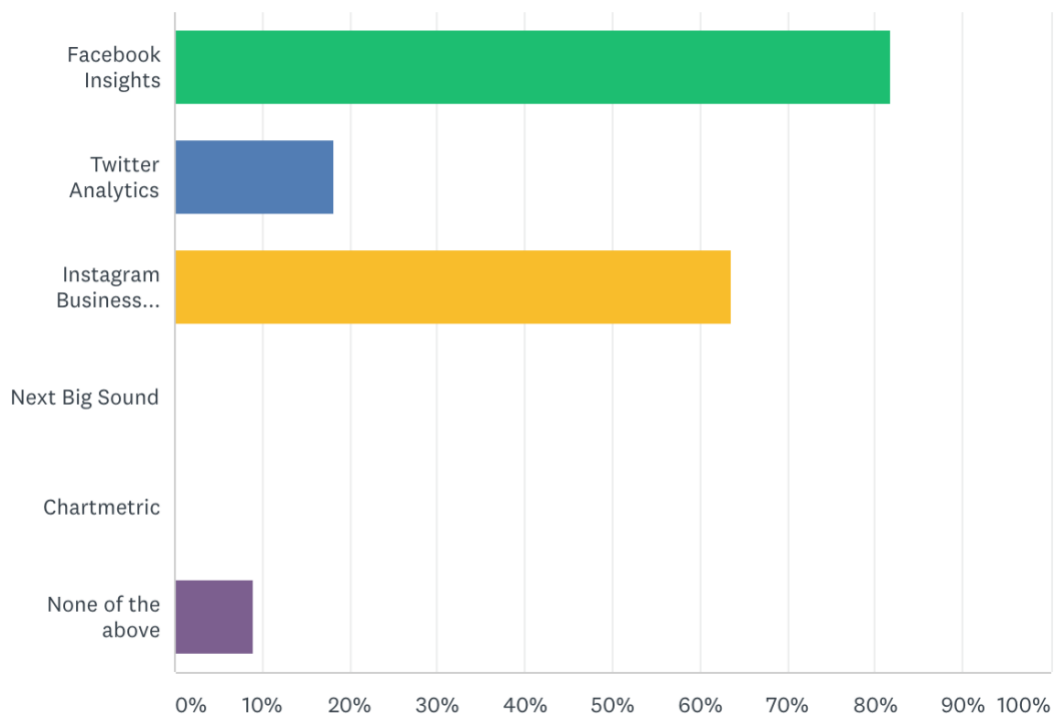
Graph 2: Frequency of Music release

The third part enabled us to understand what formats these musicians and labels were using to release music. 66.7% release digital downloads, 75% release songs for streaming (Spotify, Deezer) and user generated content with YouTube and Soundcloud contributing to 83.3% of the releases, while 25% still release physical CDs.



Graph 3: Format of Release

The last part of the study involved finding out how much data collection and analysis they take part in. We found that most of the respondents (82%) check their Facebook insights, while 63.7% check Instagram Business Insights. Twitter Analytics was the least popular with 18.8% while 9.09% do not use either of the above services.



Graph 4: Data analysis tools

At the end of the survey we discussed the respondent's willingness to pay for services we offer. 50% would pay for digital marketing, and 66.7% for distribution. However, the biggest percentage (75%) came from respondents who felt that they would pay for market intelligence and consultancy services. Only 25% said they would pay for data analysis.

In addition to the survey, we conducted several interviews with key stakeholders in the Ugandan music industry. We contacted record labels, management companies and mainstream artists to understand what was lacking for them in the music industry and try to find solutions to the needs they expressed.

During my study, I interviewed A-pass, a Ugandan recording artist. In our interview, he outlined some challenges that are faced in the music industry and brainstormed several solutions. One of his main concerns revolved around the fact that there are not many artists and this contributes to the lack of competition in the industry. Quality of production, marketing and promotion is reduced to the bare minimum and innovation is limited.

The media (radio, press and digital) play to this monotony by promoting songs and artists that they know. Any genres or movements that they aren't familiar with are not given any airplay except with the use of payola. Piracy is rampant and UGC sites like YouTube enable uploading of countless versions of the same song.

With regards to the Collective Management Organization, UPRS, he claims they do not listen to advice or council. During the last year, they made over 1Billion Uganda Shillings, however they spent almost 70% on administrative costs¹¹. In addition to the high admin costs, this society also collects licenses and revenue for unregistered artists and catalogue which they do not legally represent. They have a corrupt management and pay the bigger mainstream artists off in order for them not to say anything. They also charge club DJs a license for playing local music and this discourages them from exposing more Ugandan

¹¹ "ARIPO 2014 CMO Survey", Keitseng Nkah Monyatsi, Pg. 35

music to their audiences. He suggests they should be closed down and new companies put in place.

Another interview I conducted was with the managing directors and founding partners of Swangz Avenue. They are a record label/management company working with some of the mainstream artists in Uganda today.

One of the main challenges they highlighted was the lack of structure. There are so few professionals at every stage of the supply chain that systems are not in place for artists to make money off records. There are low returns and it's very expensive to record, develop and promote an artist, in terms of money, time and man power. Songs and music videos are used for exposure and the main source of income is live performances and endorsement deals. Piracy is an essential part of the promotional plan and enables them to push records even farther. This is mainly due to the lack of paying culture among Ugandans, and the limited options for money making opportunities.

One of the key takeaways from this interview was about *Sauteez*. This is a music download app which the record label commissioned in order to take direct advantage of their wide catalogue and the revenue that people have on their mobile money accounts. The startup faced challenges and decided to pivot towards streaming and think of new ways to engage consumers.

They decided to start focusing on building a huge consumer base and selling convenience and access. They plan to have a wide catalogue with access to most songs; an industry product that is open to everyone. Therefore, there is need for collaboration of labels, management

companies and catalogue owners. Due to the scattered distribution and de-centralized methods of dispensing records, piracy is still rampant, and the quality of music produced is diminished (innovation is discouraged)

Sauteez plans to roll out a new product this year. This is going to be a streaming service with content, context, editorial and algorithmic playlists. They also plan to integrate social functions such as sharing on Facebook, Snapchat and Twitter. This model will be based on weekly, monthly and annual subscription fees that can really help to encourage consumers to buy and an ad-supported free tier. There are plans to partner with Telcos to deliver packages that would enable students and families to get access at a discounted rate.

8. Appendix

It is worth mentioning some of the limitations faced while gathering these findings. The amount of information and literature on the Ugandan scene is very limited. There are reports focused on general consumer behavior, mobile coverage, internet, and general demographics. However, there are no research reports on music, music consumption, music companies and the record industry. Therefore, conducting some of the interviews with labels and industry executives was really essential in order to get a more holistic picture of how the industry works.

Key Personnel:

Below I shall outline the team members and various partners we plan to have on board. The team is made up of music industry executives and entrepreneurial individuals who I believe will push us forward and enable us to be most effective as we enter the East African and Ugandan market.

Abaasa as founder and CEO has helped launch a broad spectrum of artists into the marketplace, both in Uganda and internationally. He has a solid music production background and also in-depth knowledge of the entertainment business. Having compiled and overseen numerous successful marketing campaigns in both an artist and campaign management capacity, he is well versed in the process of introducing new up-and-coming brands to a wider audience. He will also be in charge of leading and synchronizing marketing initiatives.

For the operational aspect of the business we teamed up with Kabonero Micheal Don who is the CEO and co-founder of Dustville Records. He will use his talent management skills in areas of artist development, artist promotion and management including all aspects of the music industry, to guide our artists in the development of their careers. He brings the necessary business expertise and a vast network of partners to the table in order to guide Marabou Digital in daily matters of business development, accounting and related financial functions. He has strong connections in the music industry through relationships with key partners, influencers, blogs, promoters, radio and dance club pluggers, tour support, design and a wide array of East African industry executives. We feel confident that Don will provide the

proper guidance needed based on past results from the successful career launches and experience he has gathered.

For the marketing and promotions department we have Kihumuro Aggrey who works across multiple social media platforms to grow audiences & followers and maximize engagement with our clients' fan-bases. He helps set up and manage digital campaigns whilst ensuring advertising spends are effectively maximized to achieve campaign goals. In addition, he compiles and analyzes reports using online data and offline radio plugging data to optimize campaigns to achieve targets. He is also in charge of running digital health checks before, during and at the outset of campaigns, advising clients on how to optimize their online channels and drive the best promotional practices.

We have partnered with several third-party businesses in order to deliver the most appropriate services our clients need.

Africori, a music distribution company based in South Africa. Their expertise in the African market can help us maximize the reach and revenue our clients earn from their fans. They possess distribution infrastructure across the African continent which makes them perfectly placed for a partnership with Marabou in order to expand.

Music Kickup is a company based in Finland which offers a fully featured digital distribution API to all the major digital stores. They enable embedding and a white label offer to personalize our distribution offering. This partnership is essential as it will enable us to have our own fully functional digital distribution infrastructure. It is fast and easy to set-up, and costs an annual subscription per user.

This is one of the main things lacking in East Africa right now and we hope to capitalize by being the 1st major player in the industry.

MyPlayData is a media monitoring and tracking company based in the US, but doing business in West Africa. They possess proprietary audio fingerprinting hardware and technology capable to do audio tracking and provides actionable insights through reports. This partnership will enable us to successfully track clients' music as it is used on radio stations, TV, and major music venues. This service would be useful to artists and management because currently, there is no accurate feedback or data from the CMOs about music usage, therefore licenses are skewed.

Panamusiq is an East African management company based in Tanzania. They work on building promotional and marketing campaigns for local artists to provide global exposure and reach. This partnership would help us access more regional resources in terms of promotion, radio, PR, press, tour support and digital solutions.

Horus music is a digital distributor focused on delivering value for upcoming artists and labels through playlisting, marketing services and a full scale digital distribution platform with over 200 stores. They will offer us video and playlist pitching, in addition to tailored marketing services.

Relevant legislation has been drafted. We have prepared a legal memo outlining the key terms in our consultancy and marketing deals with clients. We also have label services contracts and record licensing agreements in order to handle distribution.

I will briefly talk about the operational budget and what fees structures we plan on using.

	Item	Units	Cost	
	Website Hosting	\$11/month	\$132	
	Graphic Design and Trademark	1	\$200	
	Access to Analytics (Chartmetric)	\$54/month	\$648	
	Digital Distribution (Horus Music)	\$35/release	\$105	
	Tableau	\$70/month	\$840	
	Digital Distribution API	\$10/release	\$495	
	Software Development	1	\$250	

Pricing Structures:

We have several features on our service. We offer a free digital health-check with first consultancy free. We offer the rest of our services on a premium subscription based model.

Music Distribution

Sell any amount of songs. 100% royalties.

Registration Fee: \$15 annual fee

25% commission on sales. For larger catalogue 10-15%

Campaign Management and Consultancy

Monthly subscription of \$100.

Free digital health check.

PRO Registration, metadata, barcode and ISRC - \$20

Analytics and Reporting

Monthly subscription \$10

Detailed weekly reports and insights.