

SCAN TO  
SEE THE  
MOCKUP



"Discovering the  
Artists of Tomorrow"



## Business Plan





## A UNIQUE, DISRUPTIVE, REFRESHING VISION FOR THE MUSIC COMMUNITY

---

The Music Industry is entering a new era where digital is breathing new life into the business and creating exciting opportunities.

Physical sales are being replaced by digital downloads and especially streaming. This new digital business however, is in the hands of new, younger tech companies with little or no musical knowledge.

Due to the lack of initiative by the record labels, the static business of the digital platforms and artists' general disenchantment with the shockingly low royalties paid by streaming platforms, artists are seeking a new model where they can eliminate the middle man and reach fans directly.

**uBusk is a disruptive and refreshing 21<sup>st</sup> century digital global music community where artists and fans can flourish together, where artists can monetise their performances by a combination of digital and physical innovations including "1 click tips" by music fans for video performances.**

**uBusk is the first ever F2A "Fan to Artist" platform, a "one stop shop" for artists combining every music industry segment under one roof, enabling unheard of monetisation and 360° revenue.**

**uBusk is the mobile virtual alternative to The Voice, X factor, Britain's Got Talent, with no geographical boundaries and a global audience and has the potential to become the Biggest Talent Show in the World.**



## STORYBOARD

---

### MARKET POTENTIAL

1 - 6

With our disruptive vision and our uBusk F2A "Fan to Artist" solution, how do we make it happen? What are the key market indicators and what is the competition telling us?

### MEET THE SOLUTION

7 - 16

An irresistible bundle of innovations will generate an end-to-end 360° revenue proposal for the artists.

### THIS IS HOW WE START

17 – 21

A focused compact three-phase strategy that will roll out five consecutive versions of the platform, launching in the UK in 12 months.

### AND HOW WE ACCELERATE

22 – 25

Snowballing across the globe, uBusk will also implement a tailored broadcast package for the Media and its "cherry on the cake" in five years: The uFranchise.

### TEAM AND FIGURES

26 - 35

A three phase funding before auto-financing combined with a simple straight up 15 % revenue on all activities, led by experienced management, will bring multiple investment & exit potential.



## MARKET POTENTIAL

---

WITH OUR DISRUPTIVE VISION AND OUR uBUSK F2A “FAN2ARTIST” SOLUTION, HOW DO WE MAKE IT HAPPEN? WHAT ARE THE KEY MARKET INDICATORS AND WHAT IS THE COMPETITION TELLING US?

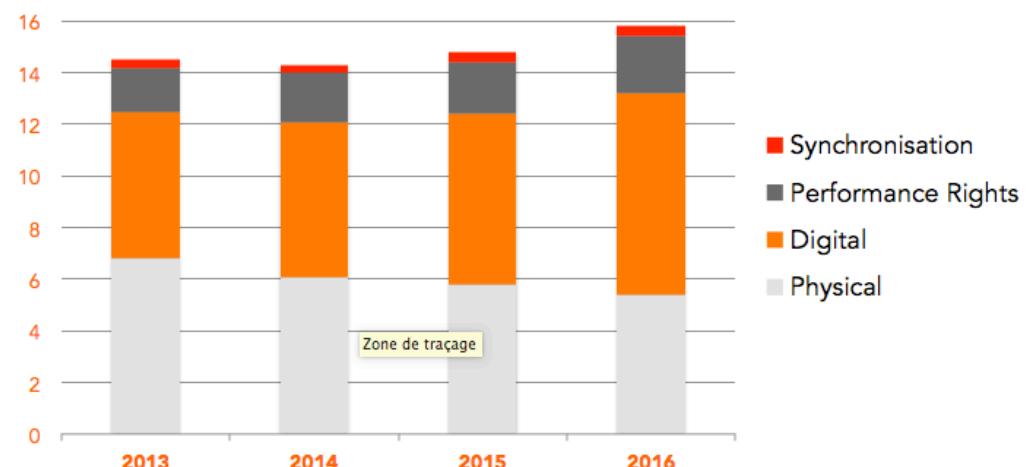
## AMAZING POTENTIAL & OPPORTUNITY

There is a major power shift under way. The music industry is growing again for the fourth consecutive year but Artists have come to realise that they need not be dependent on Record Companies any more.

- Producing & making music has never been easier.
- With all the new technological & software tools artists can now directly access platforms that specialise in downloads to fans, digital & streaming distribution and crowdfunding.
- The popularity of the amateur video on YouTube & Facebook has rocketed and surpassed all expectations.

Mobile and digital are the future. Virtual music, video consumption and social networking are all on the rise and predicted to continue rising for years to come, with direct contact between music fans and artists now the norm.

Global recorded Music Industry Revenues  
(US\$ Billions)



## THREE COMPELLING INDICATORS

### 1. YouTube<sup>1</sup>

While Facebook, Instagram and Snapchat continue to grow, YouTube boasts 1.5 billion monthly active users, with viewers spending more than an hour a day watching videos on mobile devices alone; 300 hours of video are uploaded to YouTube every minute. Almost 5 billion videos are watched on YouTube every single day.

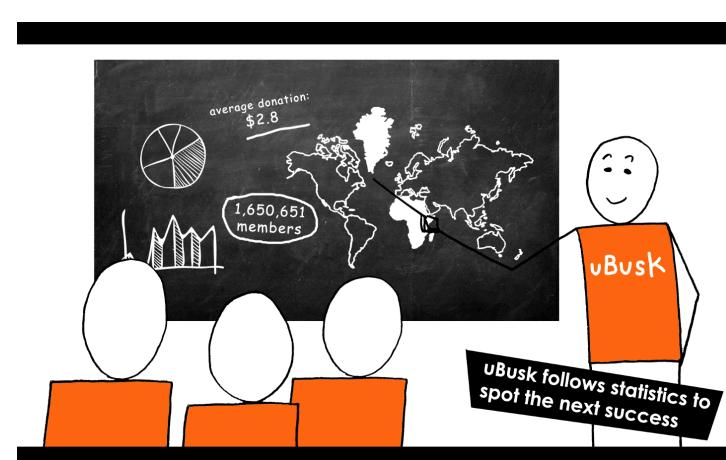
### 2. Digital Music Sales for the UK<sup>2</sup>

In 2017 sales of 135 million albums across all formats is the biggest this millennium (third year of consecutive growth.), for a retail value of £1.2 billion. 68 billion audio streams served, ( 1,740% increase since 2012). Streaming now accounts for over half of UK music consumption and the industry recorded a new landmark last month of 1.5 billion audio streams in a week.

Domestic talent was central with eight of the Top 10 best-selling artist albums of 2017 being British.

### 3. Intellectual copyrights<sup>3</sup>

Global Music Publishing revenue has reached a record high of 8 billion €, up 6.8%, with digital revenue up 52% from the previous year. Since 2012, the revenue has grown by 18.5%. Music Publishing in the UK is worth in excess of £2 billion yearly.



<sup>1</sup> <https://fortunelords.com/youtube-statistics/>

<sup>2</sup> [www.musicweek.com](http://www.musicweek.com)

<sup>3</sup> [www.billboard.com](http://www.billboard.com)

## SPOTLIGHT ON TWO SUCCESSFUL PIONEERS

Digital music sales platforms Bandcamp and Tunecore have proven that fans are more than willing to spend money when it reaches the artist directly. Although highly successful, their core business is simply the transfer of audio files, their interface with the public is boring and their business model outdated. Both these platforms are static, showing only record sleeves and photos.



Founded 2007, profitable since 2012.  
To date, fans have paid artists \$270 million.  
Now cruising at \$3.5 million per month.  
Bandcamp commission of 15-20% is on top.

Launched 2006.  
Fans have now paid \$1 billion to artists to download their music.  
Now cruising at \$12 million per month.  
57 billion downloads & streams.

**Using Bandcamp and Tunecore as a blueprint, uBusk adds 7 layers of business and technology to the existing upload / digital distribution model to revolutionise and enhance the user's experience to an unprecedented level, as expected by the Z generation in the 2020s:**

- TIPPING
- CROWDFUNDING & CROWDSELLING
- MUSIC PRODUCTION & PUBLISHING
- BLOCKCHAIN & COPYRIGHTS REGISTRATION
- VIDEOS
- GAMING
- DYNAMIC INTERFACE & PREDICTIVE ALGORITHMS

## WHO IS MOVING IN THE ARTIST DEVELOPMENT INDUSTRY?

---

The surge in digital business was created not by the traditional record companies but by the young tech startups. Of the 4 market segments crucial to artist development, the “old guys” are left behind, struggling to catch up in the digital age while the “new tech guys” are focused solely on their digital business and have no interest or experience in musical or artistic creation. Artists are therefore stuck in the middle with everyone talking digital and no-one talking music.

**1. RECORD COMPANIES** missed the digital boat and are focusing on Top 40 style formatted artists and are no longer developing careers. Emerging artists avoid these companies due to their out of date views, tough contracts and low royalties.



### THE SLEEPERS

**2. DIGITAL AGGREGATORS** handle global digital distribution of audio files to all the big platforms (iTunes, Amazon, Spotify etc.) with occasionally downloads possible on their own sites. No serious attempt has been made to diversify into other market segments. They are the digital DHL.



### THE MOVERS

**3. PUBLISHING COMPANIES / COPYRIGHTS** The big slice of the pie is owned by the Majors own publishing companies, but they are stuck in the past, practising out of date deals. Seeing the opportunity, some more recent companies (such as Kobalt) have attracting writers due to a more modern approach, and offering some services to artists.



**4. STREAMING PLATFORMS** Spotify & Apple Music have not yet hinted to actual artist signings, however YouTube is investing heavily in music and could be the first streaming platform to invest directly in new artists.



ubusk will scrutinise carefully the existing players and their platforms and will enhance with our original ideas of tipping and predictive analytics.

## THE CURRENT PROBLEM: KNOCKING ON HEAVEN'S MANY DOORS

The various components of the digital music economy are now all in place, up and running and can fit all the needs.



However, these are all “vertical businesses” and don’t individually cover the entire needs of an artist. Furthermore, most doors are not accessible to unsigned artists, and those that are, the artist has to pay to access the platforms.



## MEET THE SOLUTION

---

AN IRRESISTIBLE BUNDLE OF INNOVATIONS WILL GENERATE A 360° REVENUE PROPOSAL FOR THE ARTISTS.

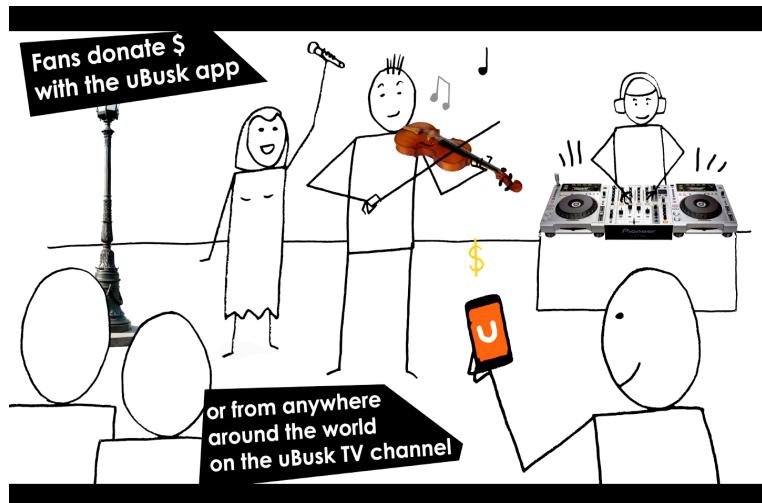
## uBUSK: THE FIRST EVER F2A "FAN TO ARTIST" SOLUTION.

uBusk is the first ever F2A "Fan2Artist" music platform connecting music fans to artists directly and offering multiple end-to-end services under one roof to maximise the artist's potential & exposure. uBusk is the first ever "one stop shop" and the first platform to monetise video performances by enabling fans to tip an artist directly with 1 click on their phone.

A surprising number of artists are content to just record & film themselves at home and then upload their music & videos, hoping someone will stumble across them one day. Our scouts and A&R managers, combined with our analytics, will spot potential and introduce artists to digital tools to help them manage the digitisation and uploading process, suggest cross collaboration with other artists in the uBusk community and encourage the artists to use our crowdfunding templates.

Inversely, there are electronic artists who are wizards with their machines but haven't a clue how to organize their music in a more appealing way. Again, the A&R managers are there to nudge them in the right direction.

We will go all the way from the day a fan posts a video to nurturing the artist through a multistep process while carefully picking which artist will be offered uBusk Representation (publishing, production, management).



## AT THE CORE OF UBUSK: TIPPING

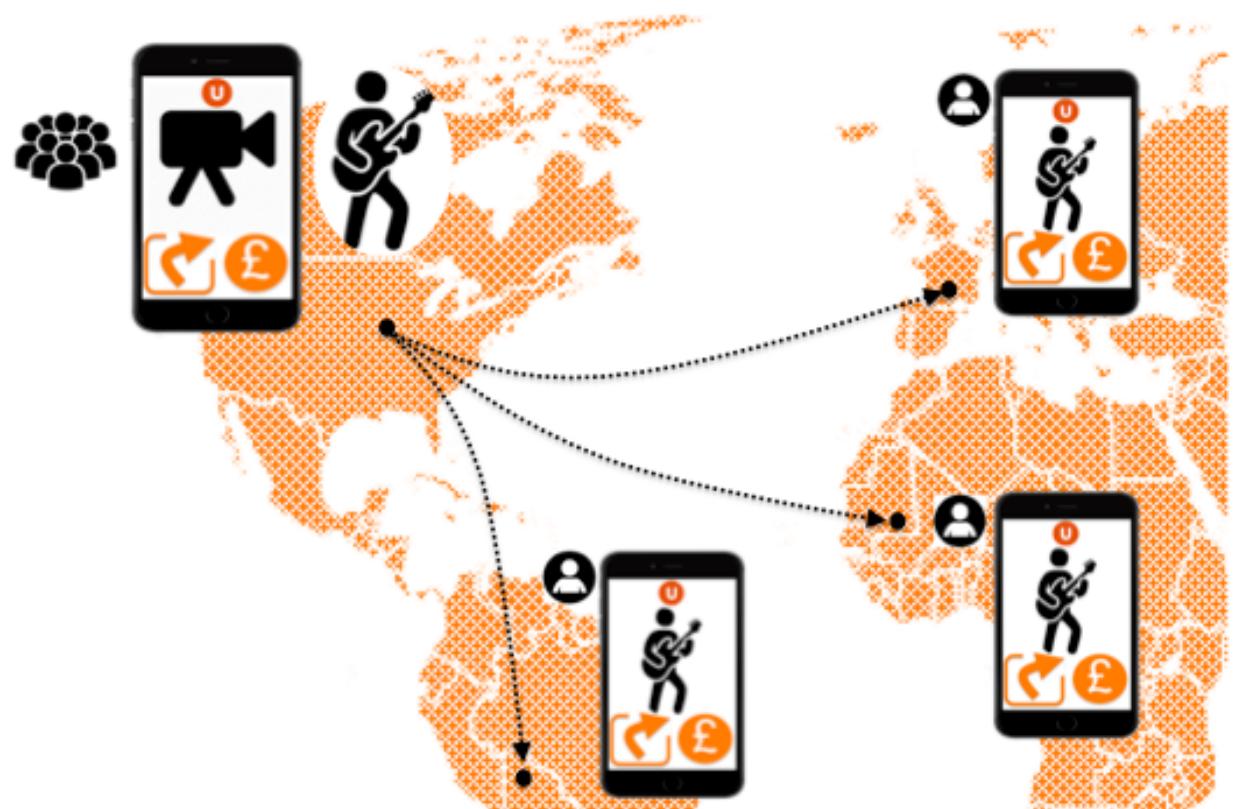
---

For 2,000 years, "busking" has been the very first expression of musical creation. Today, all over the world, at any given time, artists are performing and audiences are listening, applauding and tipping.

Ubusk allows audiences to film, upload, share and tip any artist with 1 click on their phone, and also enables tipping from around the world. The crowd of 50 people watching a singer in Covent Garden becomes a crowd of potentially millions.

With uBusk, a spectator in Beijing can tip a band performing in San Francisco in real time or later in review, and the shy amazing vocalist singing at a wedding in the countryside in southern Italy can be rewarded by tips from south America and Iceland.

And our team and technology creates tailored shared content for each music fan based on their tipping and musical preferences.



## AN IRRESISTIBLE BUNDLE OF INNOVATIONS

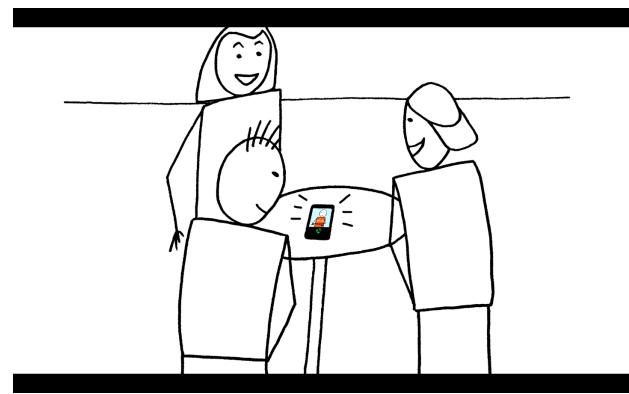
---

### 1. A combination of the latest innovations and most recent user interface technology:

- **Swiping right and left (Tinder).**
- **One click main functions (Shazam).**
- **Chatbot for assisted navigation.**
- **Artificial Intelligence for content creation & editing.**
- **Blockchain for tracking publishing copyrights and payments.**

### 2. A revolutionary idea

The revolutionary notion of "virtual busking", by enabling fans to "tip" an artist by **1 click on their phone**. How many people around the world would hit the € - \$ - £ sign if they could, when watching videos on YouTube or Facebook?



### 3. A combination of traditional and digital model

We will mix the good old traditional A&R ("Artist & Repertoire") management and talent scout methods, with all the digital innovations available to us today.

### 4. A dynamic interface

Unlike all the music & video apps around, the uBusk platform will function as a media, using a dynamic Interface with the most sophisticated algorythms, machine learning and all other AI opportunities to guarantee the ultimate personalised user experience, ensuring that the Music Fan will always be captivated by the suggestions and selected information that he is fed.

**These innovations bundled together make uBusk the irresistible place to be for music fans and artists alike.**

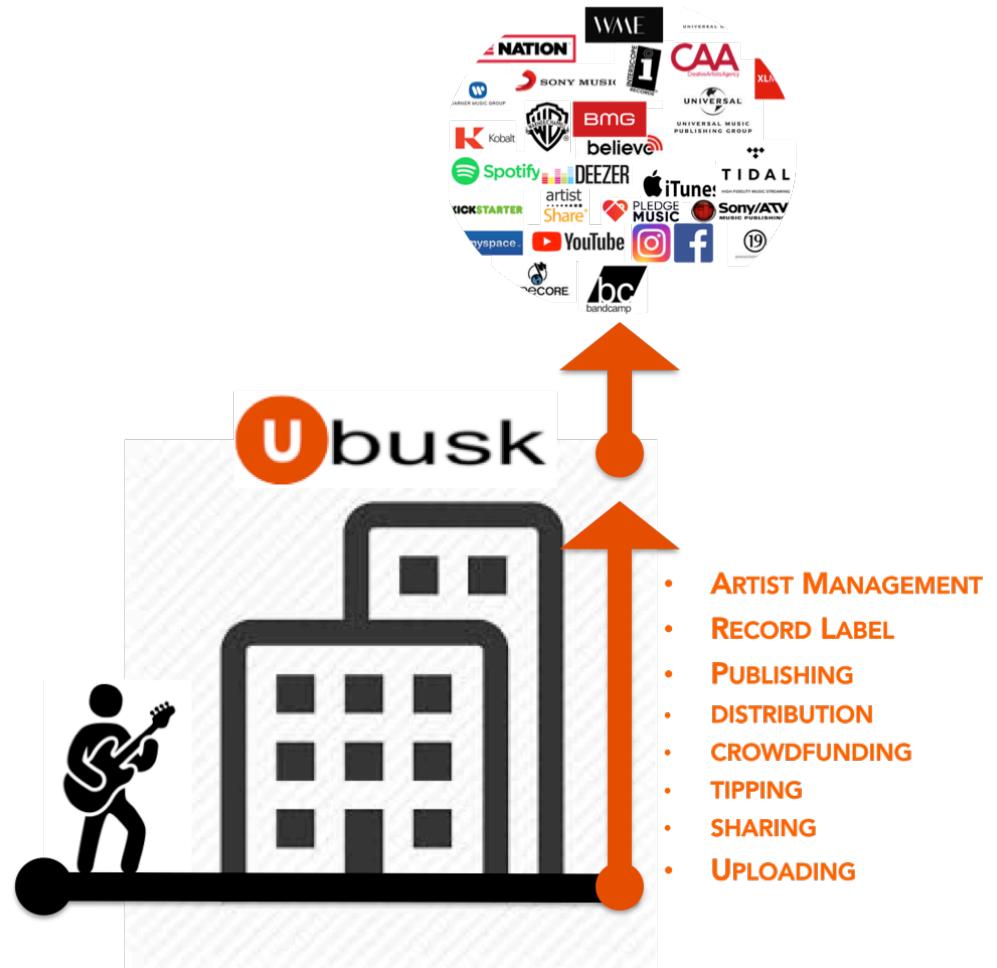
## AN END TO END 360° VALUE PROPOSAL FOR ARTISTS

By creating the first ever F2A “Fan to Artist” platform, and by using video performances & tipping as a tool for making money, uBusk enables interactions never seen before between music fans and singers & musicians anywhere. As proven by the impressive success of Bandcamp and Tunecore, the music fan gladly participates in discovering and supporting morally and financially new artists.

The artist will be paid by the music fans, by tipping and by setting crowdfunding targets. Some artists will be eligible for digital distribution and all will aspire to achieving representation by uBusk, and becoming a uBusk Artist.

**Using Bandcamp, Tunecore and the various digital musical actors as a blueprint, uBusk is a radically revisited dynamic Digital Music Community under one roof. We boast 8 integrated layers of business and technology to the existing model.**

**uBusk is the mobile virtual alternative to The Voice, X factor, Britain's Got Talent, with no geographical boundaries and a global audience and has the potential to become the Biggest Talent Show in the World.**



## HOW DOES IT WORK?

### ① UPLOAD FROM THE FAN

From the street performer to the school choir, from the gigging band to the bathroom mirror soprano, Music Fans everywhere will be able to "discover" artists themselves and upload the videos to uBusk and tip anyone anywhere virtually by simply pressing the £ - € - \$ sign on the app (payment to phone bill, paypal, credit card etc.).

### ② FROM THE ARTIST

All performers can create their uBusk Artist page by their own initiative or by being uploaded by a fan. Whether they are Street Musicians, DJs or Bands on the road, they can upload their performances, videos and music and can all display their unique uBusk QR Code (Quick Response Code) on flyers, posters, merchandising, other websites and other social media networks, enabling fans to scan & tip and discover uBusk.

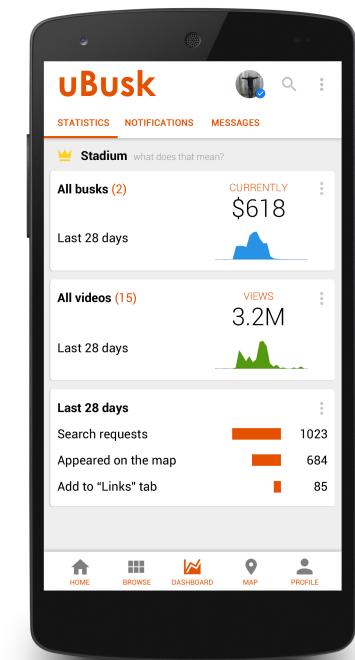
### ③ ONCE THE CONTENT IS UPLOADED

With the uBusk dynamic interface, uBusk will function as an interactive media. Music Fans will interact directly with artists and with each other. Our predictive analytics will ensure that every time a fan or artist connects to the app or site, that the visual experience is different, with new information and suggestions, creating many unseen mini layers of interest (communal tipping, similar artists, suggested fan groups, collectively funding virtual concerts...).

uBusk TV & uBusk Radio will broadcast permanently to the app & website and will be a dynamic eclectic mix of musical styles, trending videos, interviews & charts (tips, musical genre, territory).

The Artist will unlock different levels on the app as his notoriety grows. The ultimate level will be STADIUM, ensuring uBusk Representation and global Digital Distribution.

Blockchain and standard copyright registration for the writers & composers with the leading collection societies (PRS in the UK, ASCAP in the USA, SACEM in France) will be facilitated to enable uBusk to faultlessly track the artists' & writers' exploitation rights & payments.



## MOBILE & FIXED TECHNOLOGIES SIMULTANEOUSLY

### ④ MOBILE APPLICATION

uBusk will be available as an iOS and Android app to both fans and artists / performers. An emphasis will be put on the UI (user interface) to provide access to rich and dynamic multimedia content.

To speed-up the availability of the first version, both apps will be based on a cross-platform framework targeting iOS and Android (e.g Xamarin), allowing only small parts of the software to be platform dependent. Further evolutions of the applications could result in a move to pure native design, if required.

### ④ WEB APPLICATION

This application will provide access to uBusk by artists and fans using their recent web browsers.

The web application will provide most of the same functionalities as the mobile apps, using html5 technology and a responsive web design to provide platform agnostic access to the uBusk services.

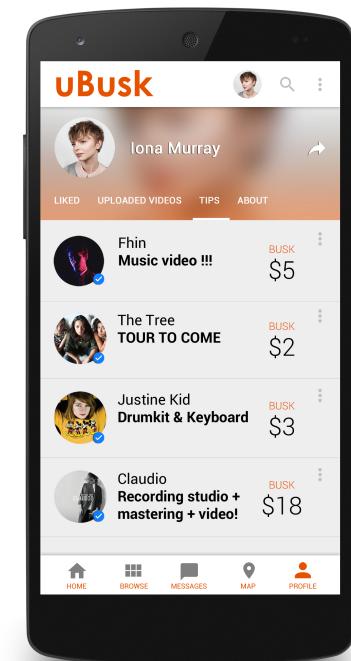
### ④ OPEN uBUSK

The Open uBusk web application will provide access to uBusk shared content (audio, video, photo, PDF) to other platforms (Facebook, twitter...) or via an url link (e.g <https://open.ubusk.net/track/xyz123...>).

The url will display a web page with a viewer for the corresponding content, and a link to download the mobile app to create a new uBusk account or connect to an existing account.

### ④ uBUSK BACK OFFICE

Back office management will be hosted by a web application accessible only by uBusk authorised employees.



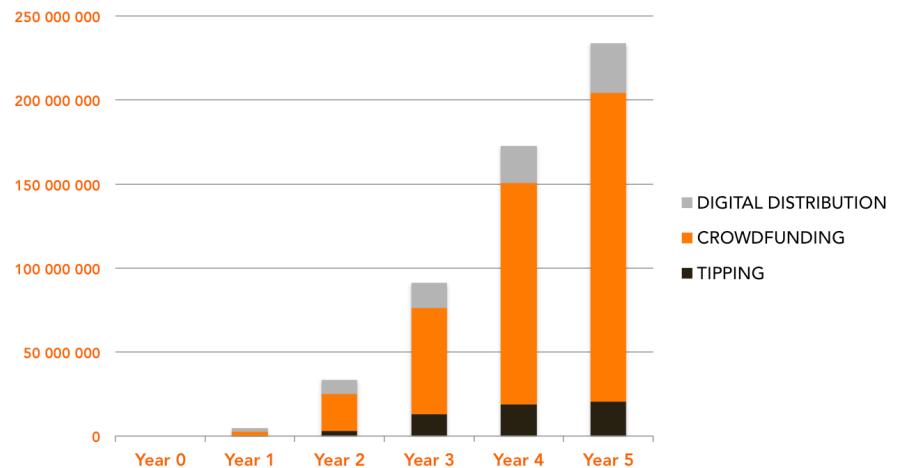
## THE UBUSK "REVENUE BOOSTER" EFFECT

The average artist may never see the world through the eyes of Ed Sheeran, but uBusk offers an open window for any performer, however modest, whatever size, race or colour, to showcase their talent to the world with every chance of being seen. From anonymity to a new life, physical to digital, gaining respect and the possibility to make money.

**What do Ed Sheeran, Bob Dylan, Rod Stewart, Tracy Chapman, Janis Joplin & B.B King all have in common?  
They all started off as street performers!**

The ubusk effect is Artists gaining recognition, appreciation and revenue, thanks to their talent and uBusk, the only "ad free" platform linking fans 2 artists.

**By combining 2€ tips, an average 3,000€ crowdfunding budget per project and the digital distribution at 0.90€ per song, uBusk will generate 545 million € in artist revenue over a 5 year period.**



## CASE STUDY 1: ED, THE NEW STAR FROM 2€ TO A MILLION RECORDS

---

*"For three years Ed had been busking around London, banging on Record Companies doors trying to get someone to listen to his songs and then being turned down, and despite his obvious talent he had become almost homeless and broke. Ed's new life starts one morning when Tracy, an art student in London on her way to university, sees him singing in the street".*

<b>Day 1</b>	She immediately uploads a video shot with her phone to uBusk. When he finishes the song, she asks his name, and on her phone shows him the video and tags his name in "artist" then tips 2€ with her phone.	2€
<b>Day 2</b>	Ed downloads uBusk and is amazed to see the video Tracy uploaded has generated 1,000 views already and that he has received 100€ in tips. He logs in and immediately, receives his QR Code and prints it on his flyer that he displays when he plays live and posts it to his profile on Facebook, Instagram, Twitter etc.	1 000 views
<b>3 months</b>	Ed has 300,000 views of his video and has received 5,000€ in tips.	5 000€
<b>6 months</b>	Ed gets a call from uBusk who advise & help him to create his first crowdfunding event to finance his first album, video and van to tour around the country gigging. He does it, raises the required 30,000 € and hits the road.	30 000€
<b>9 months</b>	Ed's video is now at 1M views, uBusk has signed Ed to uBusk for full Representation (Management / Publishing / Production). Ed's first album is now a worldwide success and distributed on all streaming and download platforms.	1 000 000 views
<b>1 year</b>	uBusk has secured a deal with Warner for global physical distribution and a deal with Live Nation for touring. Ed rewards his uBusk fans by playing a virtual concert broadcast only on uBusk.	500 000€

**One year later Ed's first album reaches Top 10 in almost every country selling in excess on 1 million units, grossing 5 million € in music sales, publishing and touring.**

## CASE STUDY 2: A DREAM COME TRUE FOR LISA

---

*"For 6 years, Lisa's day job is sales rep for a car company, and the last Friday of every month, she sings & plays guitar in the local pub. She gets paid a hot meal and two pints of lager. If the public are sufficiently inebriated and feeling generous, someone might pass around an empty beer glass and people will throw in their loose change. "*

It could have gone on forever, until Brian showed up with his phone and the uBusk app ...

<b>Page on uBusk</b>	Brian and mates create Lisa's uBusk page and upload her performances (covers of Disclosure, Coldplay, Rag'n'Bone Man...).
<b>Sharing</b>	Lisa gets noticed by other Music Fans around the world and is shared on Disclosure's facebook & Instagram pages.
<b>Tipping</b>	Disclosure fans, impressed by Lisa's acoustic versions, start tipping & sharing Lisa's uBusk videos. Disclosure themselves become aware of Lisa and congratulate her on uBusk.
<b>Crowdfunding</b>	Lisa gets the call from uBusk and creates a crowdfunding event to help record a mini album for 3,000 €.
<b>Publishing</b>	uBusk get in touch with Disclosure to feature Lisa on a track, and sign Lisa's publishing, registering her songs on Blockchain and global rights & royalty collection agencies.
<b>Digital Distribution</b>	Disclosure use Lisa's voice on a new track and give authorisation to uBusk to release the track digitally.

**The track hits the digital platforms and six months later scores Top 30 in thirteen countries. For her first year, Lisa grosses 100,000€ in contracts managed by uBusk and is on her way to a new life .**

## THIS IS HOW WE START

---

FOCUSED COMPACT THREE-PHASE STRATEGY THAT WILL ROLL OUT FIVE CONSECUTIVE VERSIONS OF THE  
PLATFORM IN TWELVE MONTHS, LAUNCHING IN THE UK

## A FOCUSED COMPACT 3 PHASE STRATEGY

---

The strategy is to build massive, viral publicity to maximise awareness of uBusk leading up to the official launch from a city in the UK, which will be broadcast live, then push into the USA and Europe, followed by other territories and the creation of market segment verticals.

1. With the publicity, we aim to achieve ultra fast notoriety in the UK, helped by celebrity uBusk Ambassadors.
2. Then replicate these operations internationally, begining with the US market, setting up on the east & west coasts with local scouts and local Ambassadors on the back of the UK success. uBusk's presence in these two major key English speaking territories will snowball out across the rest of the globe, and open the door to repeating the operations in Continental Europe and further afield as appropriate, with an eye on Asia,
3. uBusk's success with music & video will be replicated into other market segment verticals with the uFranchise, such as uAct, uLaugh, uCook, uTeach, uModel etc., the possibilities are endless.

**The strategy is also to appeal to a maximum of performers around the world by maintaining high quality artists on uBusk, and this will be achieved by focusing continuously on UK and USA artists throughout the first 5 years, while deploying internationally.**

## 12 MONTHS TO FULL RELEASE

---

To enhance the Artists' & Music Fans user experience it is essential to progressively reveal the numerous functions of the app & web site over a short period of 4 months from the launch, to guarantee maintained interest and to build the buzz.

- ① DEC 2018: **V1 STREAMING, SHARING, TIPPING** The basics, focusing on the original concept: tipping
- ② 2019 : DEVELOPMENT, DESIGN THINKING & BETA TESTING OF FULL PLATFORM
- ③ DEC 2019: LAUNCH

**V2 (Launch + 1 month) Artist Achievement Levels & "Open uBusk":** Motivation for the artist to climb the ladder and unlock new revenue streams & share uBusk content on other platforms.

**V3 (Launch + 2 months ) CROWDFUNDING:** The exciting tool that enables artists to realise their dreams and also generates large revenue for uBusk.

**V4 (Launch + 3 months) DIGITAL DISTRIBUTION:** Presence on all streaming & sales platforms and recognition for the artist & new global revenue stream.

**V5 (Launch + 4 months) STADIUM STATUS:** The ultimate goal for the artist: uBusk Representation, opening the door to multiple revenue streams including Management, Publishing, Touring, Recording, Branding.

## CREATING THE BUZZ ON uBUSK

To attract as much attention as possible, a massive viral digital marketing campaign will commence 2 months before the official launch which will be in a UK city with a high profile uBusk Ambassador and a few hand-picked impressive unknown artists.

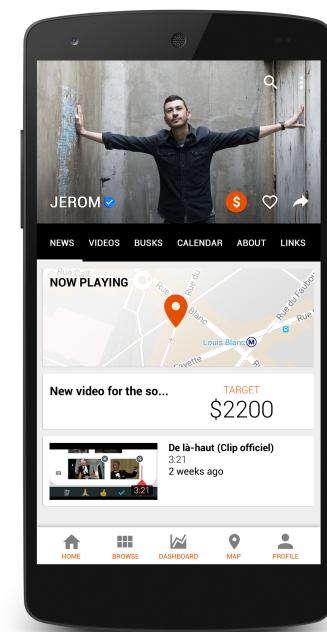
The artists will perform live and the launch will be streamed live to all uBusk platforms.

Extensive international TV and press coverage will be guaranteed with uBusk Ambassadors speaking out publicly in favour of uBusk in the UK and other countries.

The campaign will include a selection of videos

- Videos of highly talented street performers already exist and a compilation with extracts of these will be put together.
- Videos showing all the features of uBusk with music fans and artists using the app in different scenarios and different musical styles.
- Another video will set out the financial reality of streaming and showing clips of industry personalities speaking out, such as Taylor Swift, Pharrel Williams etc.

**On-line music bloggers specialising in different musical genres will be engaged to create a viral buzz on all social networks announcing the arrival and launch of uBusk. uBusk scouts around the country will scour the internet to discover local artists and will suggest the best to us and will advise the others to get connected on uBusk.**



## AND IT'S "LIFT OFF" IN THE UK

---

Although not the largest market, the UK is the world leader for innovation and new trends and it is the most coveted. It is our first target territory.

The quality of talent on uBusk is essential, and by seizing the UK market first, the window display of talent will be world class and will therefore attract artists from around the world.

The UK is also extremely dynamic and our A&R, Talent Managers and Scouts will all be UK residents who will know the industry from the inside and some will be high profiles which will help uBusk to be accepted by the industry. uBusk will initially be viewed as highly disruptive, but the Brits being a positive minded people, will quickly applaud our audacity, particularly the independent sector and without a doubt every artist & performer in the UK, whether signed, unsigned, famous or unknown.

The big players in the UK are Believe / Tunecore for distributed music, Kobalt for publishing and rights management, Pledge Music for crowdfunding. Each of these companies are focused on one single element. There are a few websites for unsigned artists such as Richer Unsigned and a few concentrating solely on buskers (very limited and more interested in finding places for them to play).

No company comes near uBusk's offer of integrated services and innovations.

**Since 2015, British artists accounted for more than one in six of artist albums purchased in the U.S. and one in five in Canada. That equates to a record 17.6% share of the U.S. artist albums market, up from 12.2 % in 2014.**

## AND HOW WE ACCELERATE

---

**SNOWBALLING ACROSS THE GLOBE, uBUSK WILL ALSO IMPLEMENT A TAILORED BROADCAST PACKAGE FOR THE MEDIA AND ITS “CHERRY ON THE CAKE” IN FIVE YEARS: THE uFRANCHISE.**

## SNOWBALLING ACROSS THE GLOBE

---

As uBusk spreads internationally, we will be expanding into other areas to build the uBusk brand and to create new revenue streams.

### ④ ON THE ROAD

uBusk will go on tour in selected cities across Europe with "uBusk Talent" live events, showcasing local talent with celebrity Ambassadors in each country. These events will take place in venues, shopping malls, beaches etc., and will gain further media exposure in each city & country.

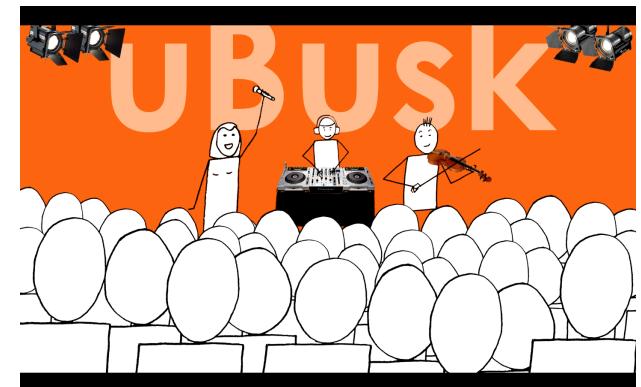
A uBusk Stage will integrate some of Europe's most prestigious Music Festivals and will showcase the new rising talent.

All these live shows will be streamed on the uBusk platform

### ⑤ PAID SUBSCRIPTION-BASED MODELS

Multiple paying models have been identified for professionals, from simple weekly delivery of assembled snippets of new uBusk artists to installation of the **uBusk Talent** client user software model for Radio & TV which includes delivery of artists' tracks in broadcast quality and browsing uBusk's music catalogue.

Subscription based models are planned also for artists including tailor-made bundles for professionals (labels, publishers, radio, TV) and delivery of songs to radio, TV, Press (these services are free for artists who achieve full uBusk Representation).



### ⑥ uFRANCHISE

The first Business Segment Replication Vertical will be developed in the 4<sup>th</sup> year of business and released in the 5<sup>th</sup> year, opening up potential to double or triple uBusk's revenue (uAct, uLaugh, uCook, uTeach, uModel etc.).

**A successful launch in the UK will raise awareness of uBusk in the US and facilitate our penetration into the lucrative US market.**

## TAILORED BROADCAST PACKAGE FOR THE MEDIA

---

In a short space of time after the Launch, uBusk will become a serious source of talent for record labels, publishers, promoters etc., but will also attract attention from the media, particularly radio & TV.

Radio stations are permanently vying & spying on each other and jostling to be seen as the first to discover the next big song or the new artist that will be the face of a generation. Being officially associated with the artist in a media campaign validates the radio station in the eyes of the fans and has direct repercussions on the radio's listening audience. With the Major record labels signing less & less artists, independent labels and artists have never before enjoyed such exposure on national radio & TV. Press, radio & TV will be intrigued by uBusk and will use uBusk as a source of new talent.

Television functions in much the same way, although since the dawning of reality TV, every station in every country has its own talent show (The Voice, Britain's got Talent etc.). uBusk will become a serious contender for the same audience.

Four Subscription Based models for the media have been identified:

1. a weekly round-up of performances on uBusk, revealing statistics by genre, country, tips, shares, likes, comments
2. a weekly delivery of selected snippets of uBusk artists' songs
3. uBusk Talent (artist version)

Local installation of the **uBusk Talent** application enabling push delivery of uBusk artists material in broadcast quality to radio & TV & compatible with local broadcast software. Information per song/track will include BPM, song fade-out or cut, musician's & producer's info, indexed audio interviews for direct broadcast as well as ISRC codes (writer, composer, publisher) also integrated into blockchain where applicable.

uBusk will also be a source of original music with many of the uBusk Artists being writers & composers. TV and Radio are always looking for music to use as jingles, background music, incidental music etc.

4. uBusk Music Catalogue (publishing catalogue version)

Local installation of the **uBusk Music Catalogue** application enabling TVs & Radios to scour our catalogue, organized by musical genre, ambiance, BPM, language, instruments etc. An integrated chart will enable the radio or TV to immediately calculate the fee per usage of a chosen composition, with immediate payment and download facility.

## THE CHERRY ON THE CAKE IN FIVE YEARS : THE UFRANCHISE

---

uBusk's model can be easily replicated into other market segment verticals.

Having achieved success with the music & video segment, we can duplicate the same platform for other creative activities such as aspiring comedians (uLaugh), geniuses in the kitchen (uCook) or fashion designers (uDesign, uCreate) etc., the possibilities are endless.

Taking "acting" as an example, one of the biggest difficulties for aspiring actors is getting the opportunity to do their first screen test. uAct would function in exactly the same way as uBusk. Fans discover actors, upload their performances, actors themselves will upload too. It would be an incredibly entertaining window for fans of cinema & theatre but also for professionals looking for new talent (casting directors, cinema agents etc.).

To create new verticals, the financial implications are basically the recruitment of a specialised in-house team of people with experience in casting and directing, and like uBusk, a team of talent scouts « on the ground ».

The technical implications are negligible, a repeatable model.

**What do Pierce Brosnan, Robin Williams, Eddie Izzard, Bernie Mac and US President Benjamin Franklin all have in common ?**

**They all started out as street performers!**

## TEAM AND FIGURES

---

A THREE PHASE FUNDING BEFORE AUTO-FINANCING COMBINED WITH A SIMPLE STRAIGHT UP 15 % REVENUE ON ALL ACTIVITIES, LED BY EXPERIENCED MANAGEMENT WILL BRING MULTIPLE INVESTMENT & EXIT POTENTIAL

## SIMPLE STRAIGHT UP 15 % REVENUE ON ALL ACTIVITIES

---

Unlike most major digital content sharing communities (Facebook, Instagram, Pinterest etc.), uBusk does not rely on advertising. Each revenue stream is based on monetising content that has market value. The content is the “artistic creation” and revenue will be shared 15/85 between uBusk and the Artist. uBusk is ad free, generates cash for content, with the following projections over 5 years:

### ① CROWDFUNDING

**70 MILLION €**

Crowdfunding is extremely successful for all kinds of artists and uBusk's A&R Talent Managers will select and nurture artists towards successful funding projects (music lessons, recording, shooting photos & videos, touring...).

### ② TIPPING

**11 MILLION €**

With videos on YouTube, Instagram, Facebook of unknown singers & performers reaching the millions, how many people watching would be prepared to give a couple of euros if they could just click on a button to “tip”, just as they do to “like”?

uBusk is focusing initially on videos and using “1 click” action to tip, and we believe the impulse behaviour will be high with an average tip of 2€.

### ③ DIGITAL DISTRIBUTION

**10 MILLION €**

On the US digital music sales platform Tunecore, the public have now paid \$1 billion to artists to download their recordings. Bandcamp now averages \$3.5M per month. Artists on Bandcamp can either sell their music for a fixed price or, using the “Radiohead” model, they can allow fans to “give-what-you-want”. The average donation for an album on Bandcamp is 7.4€. Both these platforms prove that fans are willing to spend money when it goes directly to the artist.

### ④ SPONSORSHIP AND ENDORSMENT

**9 MILLION €**

Professionals in the field have estimated the sponsoring value of uBusk in the 2<sup>nd</sup> year of trading to be £1M.

A major sponsor will be sourced and will appear on the home page of the uBusk TV & site with a slogan such as “supporting uBusk and new talent”

Preferred Potential Sponsors are Telecom Operators, Sports brands, Soft Drinks, Hifi & Headphones manufacturers.

### ⑤ ARTIST RELATED REVENUE

**4 MILLION €**

Producers, Record Companies, Labels, Publishing Companies and Promoters / Live Agents will be attracted to uBusk as a source for new talent, which will itself entice even more artists to uBusk. uBusk will hand-pick artists for uBusk Representation that will include management, publishing, production and will negotiate contracts on behalf of the artists with third-parties.

## 4 PHASE FUNDING BEFORE AUTOFINANCING

---

To date, use of personal resources has enabled the founders over the best part of 3 years to identify and fine-tune the business model, envisage and plan the technical platform and integration of outsourced technologies, select and meet with strategic partners and recruit celebrities to uBusk as Ambassadors.

**To become a major player in 5 years, to revolutionise and disrupt the industry, uBusk needs to be ready at launch with the full platform. With the following funding, we will build in 12 months what would normally take years and will launch in September 2019. We will roll out the platform with our major innovations spread rapidly over the first 4 months maximising the buzz. uBusk will profitable in the 4<sup>th</sup> year of business.**

### 1. Seed Round – 300 000 € - Q3 2018

- Development of V1 focusing on the original concept: tipping.

### 2. 1<sup>st</sup> Round - 4 500 000 € - Q1 2019

- Finalising Development of technical platform & editorial architecture (app, web site, software...) and full beta testing.
- Recruitment of key personnel and Ambassadors
- Conclusion of partnerships (YouTube, Amazon, telecoms, digital distribution...).
- Scouting artists and building data base.
- Preparation and launch of publicity & marketing campaign plus official launch in December.

### 3. 2<sup>nd</sup> Round - 4 500 000 € – Q1 2020

- Preparation and local operations in the USA & Continental Europe.
- Maximizing the R&D, building the platform for **uBusk Talent** media application.
- Market research & feasibility studies for first market segment verticals, launch of first vertical.

### 4. 3<sup>rd</sup> round - 4 000 000 € - 2021

## MAIN FINANCIAL INDICATORS

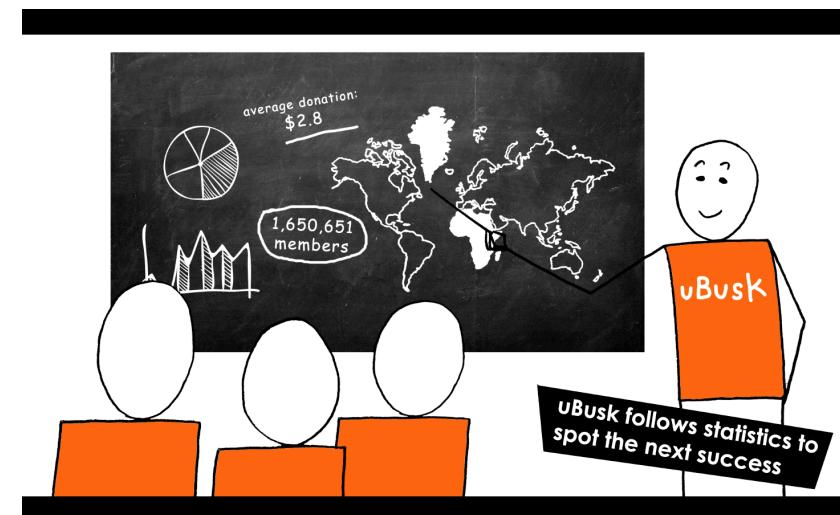
The economic model is based on two fundamental variables that have been researched and assessed cautiously:

Number of visitors	Number of artists
We have used a population awareness of 1% of the target audience (14yrs-35yrs) on the 1 <sup>st</sup> year of business, rising to 8% in the 5 <sup>th</sup> year of business. Then we have considered only 10% of the resulting awareness audience in the 1 <sup>st</sup> year, rising to 30% in the 5 <sup>th</sup> year	We have used the number of artists on Tunecore in the UK (70,000) as the reference, with artists' awareness of uBusk starting at 35% and rising to 60%. In the first year, 15% of artists aware of uBusk will join, rising to 60% in the 5 <sup>th</sup> year of business

Using prudent assumptions, the turnover will bring the company to a fourth year position where it is self financing and generates free cash flow.

€	Year 3	Year 4	Year 5
<b>Global Turnover</b>	110 000 K	208 000 K	280 000 K
<b>uBusk Revenue</b>	18 000 K	33 000 K	44 000 K
<b>Ebitda</b>	(300 K)	1 300 K	2 700 K
<b>Free cash Flow</b>	(376 K)	900 K	2 300 K

In five years, uBusk will have 12 million active Music Fans and 370,00 Artists and will have generated 545 million € in revenue for the Artists.



## MULTIPLE INVESTMENT & EXIT POTENTIAL

---

Music based social & tech platforms are attracting serious investment and with the numerous innovations and strategy planned, uBusk will be in prime position to attract major investment and potential well timed exits.

### ① BELIEVE DIGITAL

French company Believe Digital received \$60M in 2015 from Spotify investor TCV (Technology Crossover Ventures) and subsequently swallowed US based Tunecore. Believe recently turned down an offer from SONY in Japan to buy a majority stake for more than \$400M.

### ② KOBALT

Kobalt is continuously expanding and raising capital. In 2014 the company first raised \$140M to accelerate rapid growth. In the same year, another \$60M, then a further \$60M the year after in a Series C round. In 2017, Kobalt announced \$75M in a Series D round.

In less than 2 years Kobalt has doubled in size, and towards the end of 2017 announced a further \$14M bringing the total amount raised in 2017 to \$89 million. Kobalt has just announced a further \$150M in March 2018 to strengthen it's artist services wing AWAL. The Financial Times has recently estimated the company value to be \$800M. Kobalt Capital, the investment arm also raised \$600M in November 2017 for the specific purpose of buying copyrights & publishing catalogues.

### ③ SPOTIFY

In 2013 Spotify raised \$250 million and has recently raised eyebrows by achieving a highly successful IPO on the New York Stock Exchange, closing with a market valuation of \$26.5 billion.

## EXPERIENCED FOUNDERS TO LEAD THE SHOW

---

uBusk is founded by successful executives from the music and digital industry, with significant experience in the three key competencies needed to set up and launch uBusk:

- Artists' discovery & development, production, publishing, promotion, touring and management.
- Management and financial expertise in running international companies, independent labels and recording studios
- Development of multi-technology digital platforms and expertise in audio & video technologies.

### Peter Murray - CEO

Music producer, manager, writer, publisher, creator & manager of different independent & major record labels including with Universal and East West / Warner. Manager of world renowned recording studios, consultant for different media & music companies in relation to music and new technology. Ex-busker.

### Eric Viard - CFO

Ex VP & CFO Warner Music France, VP Business Development Sony Music France, CFO CIBY Pictures Los Angeles.

### Lionel Arrachart - CTO

IEG engineer with 30 years of professional experience in mobile systems architecture and distributed systems over satellite communications.

Two other key roles are crucial to the management team and will be recruited in the first year of development. Candidates have been identified:

### Chief Marketing Officer

The CMO will have vast experience in the digital world including the creation and delivery of digital campaigns and sound knowledge of analytics technology platforms and will have previously worked within the digital world of entertainment.

### Creative & Editorial Director

The role is similar to the role of an Editor in Chief, but adapted to video and audio. This person will have experience in a dynamic, fast moving environment (film, video games, TV, advertising, fashion) and will be responsible for bringing the platform to life, working closely with the A&R team and the ever changing analytics and statistics to keep uBusk a busy and exciting window.

## PETER MURRAY – PRESIDENT & CEO

---

Peter has 30 years all round experience in the music business, including discovering, producing and managing artists, publishing and running top recording studios. He is always at the forefront of new music related technological solutions .

### Key Experience in relation to uBusk

A passionate Scot, Pete moved to Paris in the '80s and was a highly successful busker in the streets of Paris. Spotted by different French record companies & producers, Murray bluffed his way into a recording studio and recorded a n°1 selling single with fellow buskers.

He went on to set up his own labels and managed world class recording studios, working with top acts such as Maria Carey, Ozzy Ozbourne, Metallica.

He discovered and signed French artists Les Negresses Vertes (global success), Zebda (2 million sales), Elmer Food Beat (1.5 million sales). He also signed iconic artists for France including Curtis Mayfield, John Peel Session, Motorhead and licensed and managed legendary Stiff Records in Europe, making France the 2<sup>nd</sup> territory for the Stiff label and particularly The Pogues after the UK. He was a scout / in-house label / producer for Universal and Warner / East West Records running his own labels.

In 2000, he built a B2B digital distribution company Grandlink Network in Luxembourg, developing innovative satellite multicast push & store technology to send music and videos in broadcast quality to TV and radio, enabling massive savings for the record industry.

He consults for music and media companies as well as VCs. He advised Mangrove to invest in Skype at the dawn of VoIP. He is also co-founder of the top audio mastering facility in France, La Source Mastering and was voted Independent Record Producer of The Year at the MIDEM in Cannes.

### Core competencies for uBusk

---

A&R (Artist & Repertoire)  
Recording & producing  
Team motivator

Artist Management and communication  
Knowledge & experience of new technology in music  
Has learned from successes but also from failures

Pete is passionate about all things Scottish, and loves music, golf, rugby and travel. He is a motivator and trusted manager of people. He believes in fairness, loves a challenge and thrives under pressure.

## ERIC VIARD – CFO

---

Eric has 30 years experience in Strategy, Management and Administration with a focus on Digital Entertainment and setting up of new businesses. His goal is to help build the most efficient 360° digital business solution for artist development in the 21<sup>st</sup> century.

### Key Experience in relation to uBusk

---

After obtaining his MBA from University of Hartford Connecticut, Eric entered the Internal Audit department of the Bouygues group where he conducted audit missions in France, Asia, USA and Africa on Strategy, risks, legal, operations & financial reporting. After three years, the group offered him the position of CFO for the newly founded CIBY Picture Production facility in Los Angeles, producing David Lynch Movies.

In 1996, he was recruited by Sony Music France as the Director of Organization and Business Development where he digitalised the sales force and created and managed diversification divisions (Internet, Licensing, Video). As digital was appearing, he was included in the London based team in charge of developing the future strategy of Digital Music Distribution for Sony Music international

At Warner Music France, as the Managing Director Finance & Administration, he reorganised the company in the difficult period of the early 2000s, which involved a year long negotiation with German partners to outsource the distribution and the creation and implementation of a major redundancy plan over 6 months. He worked on setting up two Joint Ventures with renowned music producers Thierry Chassagne and Vincent Frerebeau. He met Peter Murray and was a key support to help him implement Grandlink Media into the Majors. Throughout his time with the Music Majors, he benefited from working closely with global executives such as Roger Ames, Paul-René Albertini or Saul Tagarro.

Since 2000, Eric has been Founder, CEO, CFO or Consultant for start-ups related to the music industry or technology such as Music Social Network, Jazz International Directory, Content Protection Technology, Chatbot etc. Among the 10 positions throughout his career, 80% were newly created ones.

### Core competencies for uBusk

---

Strategy for new businesses  
Business Model of music producers  
Design of Digital platforms (Web, App, Bot)

Contract negotiation in the international environment  
Financial modelling and forecasting  
Organisation design, implementation & control

Eric is the author of seven novels, has an 8 golf hcp and sails dinghies in Normandy. He is generally viewed as having the ability to mix the creativity and innovation of the entrepreneur, with the rigour of the CFO and the spirit of a coach.

## LIONEL ARRACHART – CTO

---

Lionel has over 30 years experience in software conception with an emphasis on industry, and has acquired the ability to find the right architectural solution for a broad spectrum of business needs.

### Key Experience in relation to uBusk

---

With an engineering degree in Computer Aided Design from the Institut Polytechnique de Grenoble (Grenoble Institute of Technology), Lionel started his first software company at 23. Specialized on building dedicated applications based on core CAD (Computer Aided Design) standards, the company was later sold to IGE+XAO group.

Lionel then worked as a CTO in several companies serving various fields from hardware integration, network communications and software development. In 2000, he joined Grandlink Network, a Luxembourg company seeking to revolutionize the distribution of multimedia content to the music industry and the media using satellite communication. As the CTO, he crafted the architecture of a music library solution, and a unique distribution system of new audio/video releases from record companies to radios and TVs.

Since 2008, he has founded his own software development company, providing innovative software solutions for small businesses to major enterprises such as Vinci and Veolia; with expertise ranging from distributed systems, mobile / Web and backend applications and IoT.

### Core competencies for uBusk

---

Software solutions architect  
Distributed systems architectures  
Commitment to specific industry requirements

Experience with the record industry and the media  
Music/audio/acoustic technologies  
Recognized technology awareness

Lionel is an experienced jazz guitarist and has always been passionate about music and audio technology. Growing up in the Caribbean (with a lack of Scottish blood) has left him with limited golf skills, preferring to watch from the comfort of a sailboat.

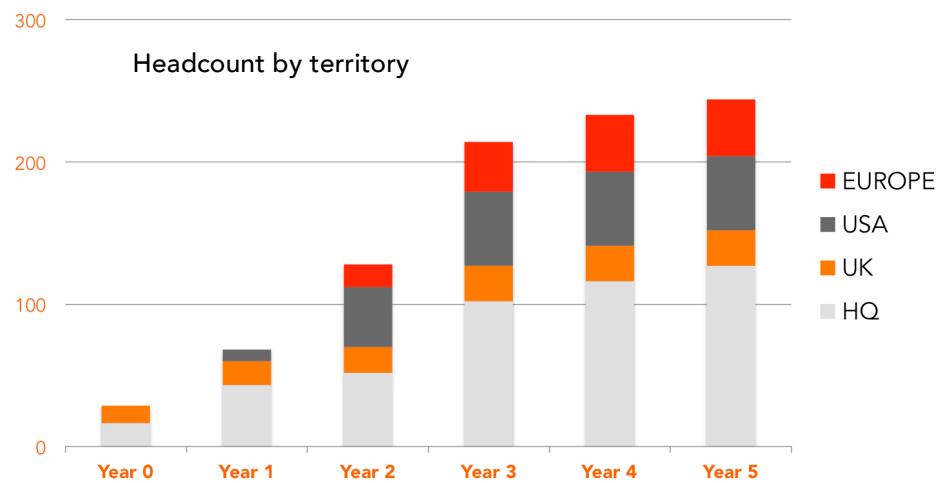
## A SMART AND KEEN INTERNATIONAL TEAM

---

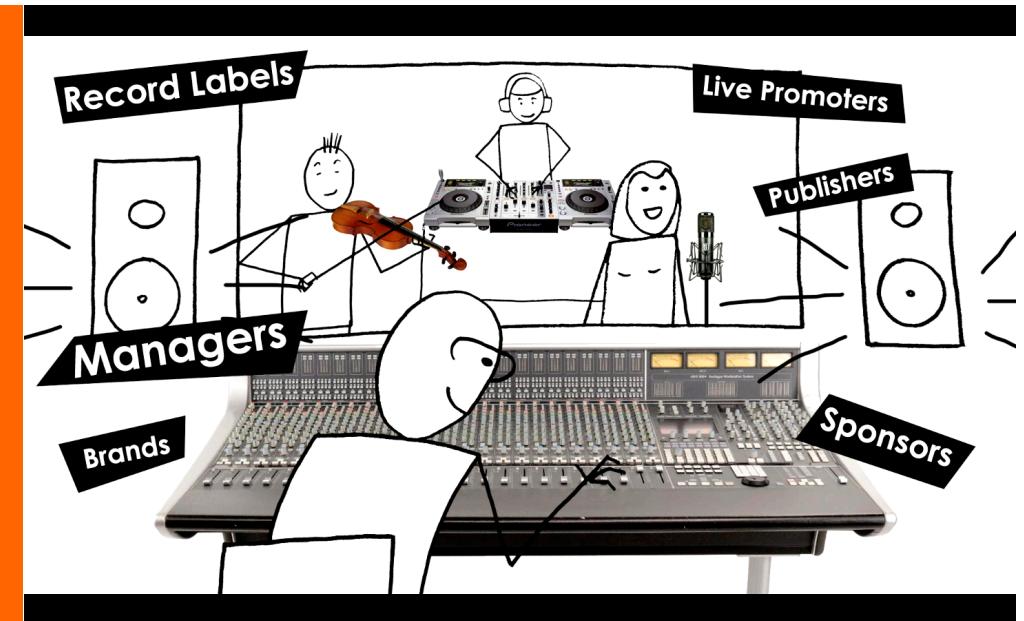
uBusk needs a fully operational dynamic team combining multi-competences from different business sectors including digital music platforms, labels, social media networks, TV production, film directors, video games creators, copyright management, music publishing, crowdfunding, public relations, marketing etc., to efficiently execute & manage the following:

- 1. Artist & Repertoire (A&R):** Discovering tomorrow's talent and skilfully building artists' notoriety and repertoire.
- 2. Creative & Editorial:** Sculpting the "media style" attractive & dynamic front-end window that will attract fans & artists.
- 3. Promotion & Publicity:** Growing the uBusk family by attracting attention with continuous media coverage & buzz.
- 4. Crowdfunding Management & Tipping:** Creating artists' wealth with friendly advice and management of the uBusk tools.
- 5. Artist Management:** Careful & tasteful management & advice on a 360° model to build the artists' career.
- 6. Publishing & Digital Distribution:** Making sure the selected artists songs & rights are managed efficiently and revenues optimised.

The team will be young and none are likely to come from Major Record Companies. They will be creative & committed, combining their talent with a passion for music and a sense of fairness. They will share the vision and help build this adventure and will be justly rewarded.



Thanks to our Artificial Intelligence enhanced tech platform, our understanding of the artists development process and our team of musical adventurers, uBusk will revolutionise the music business and become the ultimate home for the Z generation.



[www.ubusk.net](http://www.ubusk.net)

Peter Murray - + 33 678 733 294 – [peter.murray@ubusk.net](mailto:peter.murray@ubusk.net)

Eric Viard - + 33 616 924 703 – [eric.viard@ubusk.net](mailto:eric.viard@ubusk.net)

Lionel Arrachart - + 33 663 080 414 – [lionel.arrachart@ubusk.net](mailto:lionel.arrachart@ubusk.net)