



Business Plan for Music and Artist Management

Executive Summary

Business Goals

If we want to build a Music and Artist Management agency, we should have clear business goals. First, we need to focus on Talent Acquisition and Development. Secondly, we should help new artists gain greater visibility. In addition, we can generate income from live performances, merchandise, and royalties. Lastly, we have to build strong industry relationships with booking agents, record labels, and PR agencies.

Our company should have clear and strategic Business Goals if we want to be profitable in the next few months. Firstly, in relation to Talent Development and Roster Growth, we should achieve these targets:

- Identifying and signing emerging artists with strong creative potential and market alignment
- Investing in artist growth
- Building a diverse, marketable roster spanning multiple genres and audience segments

In relation to Revenue Expansion and Diversification, we should achieve these objectives:

- Optimising core income streams from live performances, touring revenue, music royalties, licensing, Merchandise, and Brand partnerships and sponsorships
- Developing new revenue placements from Sync placements, Digital experiences, and Strategic collaborations with other divisions of Hackett & Hackett Group

In relation to Brand Building for Artists and Company, we should achieve these targets:

- Positioning artists as recognisable cultural brands, not just musicians
- Building Hackett Music's reputation as a top-tier management entity known for creative excellence and ethical representation
- Developing consistent brand identity and messaging across Digital platforms, Artist campaigns, PR and media

Business Description

Mission Statement

Our Mission Statement should be clear and concise. In fact, our primary goal is to empower artists with strategy and creative support. Thereafter, we need to help new singers and musicians to become famous, guaranteeing integrity, innovation, and purpose. Moreover, we have to implement the right strategies to launch their careers at a national and international level. Lastly, it's essential to build positive, trust-based relationships with our clients.

Our company should have a specific Mission Statement if we want to be competitive and profitable. Firstly, we should concentrate on these factors:

- Developing and nurturing musical talent through strategic career planning, creative guidance, and professional mentorship

- Representing artists with integrity and transparency, protecting their interests and ensuring fair, ethical business practices
- Bridging creativity and commerce by combining artistic vision with disciplined business management

There are other core ideas, which represent the foundations of our Mission Statement, such as:

- Building sustainable, long-term careers that extend beyond short-term trends or single releases
- Expanding artist brands and global reach through marketing, partnerships, touring, and digital platforms
- Creating diversified revenue opportunities across music, media, live experiences, and brand collaborations

To conclude, there are other core elements in relation to our Mission Statement, such as:

- Supporting artist well-being and longevity, recognising the personal and professional demands of creative careers
- Contributing strategic value to the Hackett & Hackett Group, aligning with its broader mission, standards, and growth objectives

Core Services

Suppose we want to be competitive in this market. In that case, we need to cover various services such as Artist Development, Contract Management, Live Performance Management, Marketing & PR Branding, and Social Media Strategy. Other areas to consider are Music Release Management, Brand Partnerships, Event Production, Personal Management, and Industry Networking. It's essential to have a flexible approach to meet the needs of a large clientele.

Our business should be focused on different Core Services. Firstly, in relation to Artist Management and Career Strategy, we need to consider these factors:

- Long-term career planning and strategic road-mapping
- Contracting negotiation and representation
- Releasing planning and catalogue management
- Talent positioning and career lifecycle management

In relation to Music Production and Creative Development, we should consider these services:

- Creative direction and project management
- Producer, songwriter, and collaborator sourcing
- Recording, mixing, and mastering coordination
- A&R guidance and artistic development

In relation to Marketing, Branding and Public Relations, we have to consider these services:

- Artist brand identity development
- Digital marketing strategy
- PR campaigns and media relations
- Fan engagement and community building

Industry Overview

This industry in the United Kingdom is worth around 6 billion GBP per year. London is considered a fundamental hub for artists and businesses in this niche. Artist management is an interesting sub-segment. This area is experiencing a massive transformation due to the advent of streaming and social media. In addition, even independent artists have a particular relevance in the capital. Furthermore, this market has a strong connection with other services such as TV, advertising, marketing, and business.

The music and artist management industry are highly relevant at the national and international levels. It is also intersected with other industries, such as creative talent, technology and commercial enterprise. This field is experiencing a steady growth due to different factors, such as:

- Streaming platform expansion, increasing global access to music and discovery opportunities
- Direct-to-fan models, enabling artists to monetise relationships without reliance on traditional gatekeepers
- Brand partnerships and sync licensing, creating high-margin revenue opportunities beyond music sales

During the last few years, we have been facing an Industry Shift from Labels to Artist-centric ecosystems, where management companies provide:

- Strategic career oversight
- Cross-platform brand development
- Rights and revenue optimisation
- Integrated marketing and analytics

In fact, modern artist managers act as business architects, who coordinate multiple stakeholders.

It's also important to understand the role of Technology and Digital Innovation, due to these factors:

- Streaming analytics and audience insights
- AI-driven marketing and content optimisation
- Social media and creator platforms as primary discovery engines
- CRM systems for fan data and engagement
- Virtual concerts, digital merchandise, and immersive experiences

It's crucial to realise that Management companies embracing technology gain a competitive advantage.

Market Analysis

Target Audience

Our company should target a large clientele to be successful and profitable in the following years. First of all, we have to help independent musicians progress in their careers. Secondly, we can also provide our services to established artists once we reach a particular level of popularity and reputation. We should meet the needs of people aged 16 to 35, who are also active on social media. Thereafter, we need to establish partnerships with Record Labels, Distributors, and Booking Agents.

Our company should have a clear Target Audience that covers many sub-segments, including Emerging Artists. These people follow this profile:

- Independent or unsigned artists at early-growth stages
- Strong creative identity with limited commercial infrastructure
- Active on digital and social platforms
- Seeking professional guidance and long-term career development

Their needs are:

- Career strategy and brand positioning
- Marketing, PR, and audience growth
- Distribution, licensing, and monetisation support
- Access to industry networks and opportunities

We should also target developing and Breakout Artists, who represent this profile:

- Artists with existing fan bases and traction
- Early streaming success, live performances, and media exposure

- Preparing for larger releases, tours, and brand deals

Their needs are:

- Advanced marketing and data-driven growth
- Brand partnerships and sync licensing
- Touring strategy and revenue optimisation
- Professional contract negotiation

We should target a third demography: Established Artists and Legacy Talents. These people have this profile:

- Artists with recognised catalogues and strong reputations
- Seeking reinvention, expansion, and professional restructuring

Their needs are:

- Rights and catalogue optimisation
- Global market expansion
- Brand repositioning and long-term legacy planning

Market Demand

The Market Demand for Music and Artist Management is growing in the United Kingdom and internationally. Global forecasts are optimistic, as this market is expected to grow by 2035. It means there are many artists interested in releasing their music. Obviously, these people need support and professional guidance to achieve their results. Thereafter, there is also a request for help to organise tours and live events. Indie musicians will require this support to emerge and sell their lyrics through multiple channels.

The Market demand for Music and Artist Management is experiencing strong growth internationally. In fact, artists increasingly require professional management partners. There are several Key Demand Drivers worth analysing. Firstly, the number of artists operating without traditional label deals is rising. These people look for:

- Career strategy and brand development
- Revenue diversification
- Industry access and negotiation expertise

A second important factor is the presence of Fragmented and Complex Revenue Streams, such as:

- Streaming and digital distribution
- Live performances and touring
- Sync licensing and brand collaborations
- Merchandise, digital products, and fan subscriptions

A third relevant factor is that we have a Digital-First and Data-Driven Industry, driven by Streaming platforms, social media, and creator ecosystems. In this case, artists require:

- Audience analytics and performance tracking
- Data-informed marketing strategies
- AI and CRM-driven fan engagement

Competitor Analysis

In London, there are many players in this industry. At the top, there are big agencies such as Modest! Management, TaP Music, and September Management. These companies have extensive networks and strong visibility. On the other hand, there are small, boutique agencies that offer a more personalised approach to Independent and emerging artists. Lastly, Hybrid and Multi-Service Entities also combine social media services.

In London, there are many competitors in the field of Music and Artist Management. A famous player is A-List Management, which focuses on a range of UK talent, including Benga, KoJey Radical, and others. Its strengths are:

- Boutique approach with bespoke artist development
- Genre diversity and strong local credibility

On the other side, its weaknesses are:

- A smaller roster means fewer economies of scale than larger labels or global entities.
- Limited global reach compared to multinational management firms

A second relevant player is Mada Music Entertainment. It is mainly focused on Management, brand PR, radio promotions, songwriting and production guidance. Its strengths are:

- Comprehensive service set combining Management and PR
- Long-standing presence and local industry experience

Its weaknesses are:

- Less clearly differentiated from traditional management firms
- May lack advanced international infrastructure

A third big player is Maa Records UK, which combines artist management with professional London recording and production support. Its strengths are:

- End-to-end support from production through branding
- Services tailored to emerging and independent artists

Its weaknesses are:

- More production-oriented than pure strategic Management
- Might be perceived as mid-tier compared to larger management houses

Hackett & Hackett's Competitive Edge

Our company has specific advantages over competitors for various reasons. Firstly, we offer a range of services across publicity & promotion, event production, brand alignment, and more. Secondly, we have a global reach and a big network in around 100 countries. In addition, we are a boutique agency which can offer more personalised solutions to smaller clients. Lastly, we have a hybrid structure that allows us to upsell additional packages in other areas.

Our business has an interesting competitive edge compared to similar companies. Firstly, we are Artist-First, Long-Term Career Focus, for these reasons:

- We prioritise career longevity over short-term gains
- Each artist is managed as a long-term brand and business
- Transparent relationships that align incentives between artist and management

We have other advantages in the field of Data-Driven and AI-Enabled Management, such as:

- Use of analytics, audience insights, and performance data to guide decisions
- AI-supported marketing, fan engagement, and campaign optimisation
- Evidence-based touring, release, and brand partnership strategies

We have interesting advantages in the field of Full-Service, Integrated Management Model, such as:

- Career strategy, marketing, touring, brand deals, and rights management under one roof
- Reduced fragmentation and clearer accountability for artists
- Seamless coordination across creative, commercial, and operational functions

Business Model

Revenue Streams

Our company can have multiple revenue streams to be successful and profitable in the following years. Firstly, we can earn commissions on the Artist Revenues (around 15/20%). Secondly, we can

get additional money from Live Performances and Touring Management. In addition, other sources of income can be Merchandising, Licensing, and Publishing rights. Lastly, we can sell additional packages that combine different services in Production, Marketing, and Branding.

Our company relies on multiple revenue streams, which help us remain profitable and productive. Firstly, we can get 15/20% commissions on the artist's gross income. In this case, if a musician earns 200,000 GBP annually, we can have 36,000 GBP.

In relation to Project-Based Career Management, we can sell specific packages for Emerging Artists, such as:

- Starter Development Package (Career roadmap, Brand positioning strategy, release plan, basic marketing strategy) - 3,000 GBP
- Growth Acceleration Package (Full campaign planning, Digital marketing oversight, PR coordination, 3/6-month advisory support) - 5,000/10,000 GBP

In relation to Marketing and PR Services, we can propose other packages, such as:

- Digital Campaign Management (SEO, social media, ads management) - 1,500/4,000 GBP per month
- Press and Media Campaign (press outreach, Interview placement, Release promotion) - 2,000/6,000 GBP

In relation to Live Booking and Touring, we can earn a commission of around 10/15%. For example, if a tour generates 100,000 GBP, we can get around 12,000 GBP.

For Brand Partnerships and Sponsorship Deals, we can earn a 20% commission. For example, if a Brand collaboration is worth 50,000 GBP, we can get 10,000 GBP.

Pricing Strategy

Our company should adopt a flexible pricing strategy to meet the needs of a large clientele. Firstly, we can earn a commission of 15/20% from Live performances. Secondly, we can generate additional revenue from recorded music royalties, Merchandising, and Brand deals. We can sell specific packages priced between 500 and 5,000 GBP. If we work in the right way, we can constantly have a net profit of 15/20%.

Our Pricing Strategy should follow a Hybrid Model, which combines:

- Commission-based pricing (core management)
- Tiered service packages (emerging artists)
- Retainer-based pricing (marketing and advisory)
- Success-based bonuses (brand deals, sync, major milestones)

If we follow this model, we can reduce risk, ensure predictable income, and align incentives with artists.

In relation to Emerging Artists, we can implement a Tiered Pricing Structure offering different options such as:

- Option A - Development Retainer - 1,000/2,000 GBP (Career roadmap, Brand positioning, Release planning, Monthly strategy calls)
- Option B- Project Package (6 months) - 3,000/6,000 GBP (Structured launch programme)

Regarding Breakout Artist, we can introduce a Monthly Management Retainer at 2,500/5,000 GBP per month. It includes:

- Full career management
- Brand partnerships

- Touring strategy
- Revenue diversification
- Data analytics

This strategy can help us achieve predictable cash flow while scaling with artist success.

In relation to Established and High Revenue Artists, we can earn a commission of around 18/20% on all income streams. In this case, we need to be focused on Revenue optimisation and global expansion.

Marketing and Sales Strategy

Marketing Plan

Our Marketing Plan should focus on objectives such as attracting new talent, building brand awareness, and establishing a digital presence. We have to target emerging, mid-level, and established artists. In addition, we need to be in touch with promoters, labels and potential sponsors. Our Value Proposition is to offer full-service Artist Management, combined with digital strategy and creative development. In essence, we should implement a flexible approach to serve a vast clientele.

Our company should follow a clear Marketing Plan to be profitable. Firstly, we need to achieve these objectives during the first 12/24 months, such as:

- Building brand recognition in London and the UK music industry
- Signing 5/10 high-potential artists within Year 1
- Establishing more than 10 strategic industry partnerships
- Generating consistent inbound artist applications
- Positioning the company as a premium, ethical, data-driven management firm

As a primary market, we need to target emerging and growth-stage artists in the UK and Europe. As a secondary market, we need to be focused on:

- Brands seeking music collaborations
- Sync licensing partners (film, TV, advertising)
- Industry stakeholders (labels, publishers, promoters)

In relation to Brand Positioning, we should offer something different from our competitors. Our main features should be:

- Artist-first, long-term career building
- Data and AI-driven decision-making
- Corporate infrastructure and boutique agility
- Ethical transparency and governance

In relation to Marketing Channels and Tactics, we should rely on different factors such as:

- SEO-optimised pages targeting
- Case studies and success stories
- Clear service structure
- Artist submission portal
- Industry insights reports
- Thought leadership on LinkedIn

In relation to Social Media Strategy, we need to use different platforms such as:

- Instagram (visual storytelling)
- LinkedIn (industry credibility)
- TikTok (artist discovery and engagement)

- YouTube (behind-the-scenes and educational content)

In addition, we should produce:

- Artist highlights
- Industry tips
- Live event clips
- Partnership announcements
- Educational content for emerging artists

Sales Strategy

Our Sales Strategy should focus on acquiring new customers across different segments. We mainly have to attract emerging and mid-tier artists. We can use other channels such as Networking, Cold Outreach, Referrals, and Talent Scouting Events. In addition, we have to follow a specific Sales Process from Lead Generation through Upselling activities. Lastly, we can offer performance bonuses to establish better relationships with our customers.

Our company should follow a specific Sales Strategy to be successful and profitable. Firstly, during the first two years, we should achieve these objectives:

- Signing 5/8 high-potential artists in Year 1
- Closing more than 3 brand partnership deals within the first 12 months
- Securing a minimum of 200,000/300,000 GBP in managed artist revenue
- Building recurring retainer income of 10,000 GBP per month

Our Sales Model should be relationship-driven and consultative. Our focus areas are:

- Artist Acquisition
- Brand and Commercial Partnerships
- Sync and Licensing Opportunities
- Premium Advisory and Strategic Services

In relation to Artist Acquisition, we need to have this Sales Funnel:

- Lead Generation (Website submissions, social media outreach, Industry referrals, Live showcase scouting)
- Qualification (Streaming data, Audience growth rate, Brand alignment, Revenue potential)
- Strategy Consultation (High-level growth roadmap, Monetisation potential outline, Partnership model explanation)
- Offer and Pricing Structure

Operations and Management

Founders and Roles

Our business should have a specific hierarchy if we want to be productive and profitable. At the top, there is the Founder & CEO, who is involved in the Strategic vision & company growth. Under him are the Creative Director and the Business Development Lead. All these figures should collaborate to achieve positive results. Then, we need an Artist Manager, a Marketing Manager and an Event Coordinator.

Our business should have a clear Leadership Structure. At the top, there is the Founder and Managing Director. His main responsibilities are:

- Defining long-term vision and growth strategy
- Approving artist signings and partnership agreements
- Overseeing financial performance and profitability
- Representing the company at industry events
- Maintaining alignment with Hackett & Hackett Group objectives

- Investor and stakeholder reporting

Our Strategic Focus should be:

- Expansion
- Corporate governance
- High-level deal negotiation
- Brand positioning

Under the founder, we have the Head of Artist Management or Director of Talent. His responsibilities are:

- Directing an artist's career strategy
- Overseeing release planning and touring
- Supervising marketing and PR execution
- Managing relationships with labels, publishers, and promoters
- Performance tracking and KPI reporting

Our Strategic Focus should be:

- Artist growth
- Revenue optimisation
- Talent development

Another crucial figure is the Head of Marketing and Brand Strategy. His responsibilities are:

- Marketing campaigns and content strategy
- Social media and digital growth
- Brand partnerships and collaborations
- Data analytics and audience insights
- PR coordination

In this circumstance, our Strategic Focus should be:

- Digital presence
- Audience growth
- Commercial brand alignment

Technology and Platform Management

Our company needs a specific technology that can operate across different fields. Firstly, we need a valid CRM system to manage our relationships with artists and new customers. In this case, we can adopt HubSpot, Salesforce, or Zoho. Secondly, we should have another software for Contract & Document Management. In addition, we have to choose the right Digital Distribution platform, such as Spotify, YouTube, or TikTok. Lastly, we need another tool to manage and track our Social Media accounts.

If we consider Technology and Platform Management, we should have specific Strategic Objectives, such as:

- Optimising artist growth
- Improving revenue tracking and forecasting
- Enhancing fan engagement
- Streamlining internal operations
- Creating scalable infrastructure

In relation to Data and Analytics Infrastructure, we should have these tools and capabilities:

- Streaming analytics dashboards
- Social media performance tracking
- Audience demographic insights
- Campaigning performance measurement
- Tour and merchandise revenue analysis

Our Strategic Purpose will be:

- Data-informed release planning
- Market-specific tour targeting
- Identifying high-growth territories
- Optimising ad spend and ROI

In relation to Marketing Technology, we need to have these platforms:

- CRM systems for fan data management
- Email marketing automation
- Paid advertising platforms (Meta, Google, TikTok)
- SEO monitoring tools
- AI-powered content optimisation

Our Strategic Purpose will be:

- Personalised fan engagement
- Automated campaign workflows
- Conversion funnel optimisation
- First-party data collection

Financial Plan

Pricing Plan

Our Pricing Plan should be flexible, given that we cover many services. Firstly, we can get a commission of 10/12% from emerging artists. For Mid-Level and Established musicians, we can charge around 15/20%. In addition, we can sell specific packages for Marketing, Content Production, and Tour Production. Moreover, we can earn money from Brand partnerships and Sponsorships.

Our Pricing Plan should follow a specific Philosophy based on these aspects:

- Value creation, not hourly billing
- Shared upside through commission
- Tiered access depending on the artist's stage
- Transparent, performance-aligned structure
- Premium positioning in the London market

Firstly, we need to sell some packages for Emerging Artists earning under 50,000 GBP annually. In this case, we need to introduce a Development Retainer Model, priced at 1,250/2,000 GBP per month. It should include:

- Career roadmap
- Brand positioning
- Release strategy
- Monthly performance review

Another option is to introduce a 6 Month Launch Programme, which is worth around 4,000/6,000 GBP.

A second package should be focused on Growth Artists, who earn between 50,000 and 250,000 GBP per year. In this possibility, we can charge 3,000/4,000 GBP per month and implement an 18% commission on gross income. This solution includes:

- Full career management
- Brand deal sourcing
- Touring strategy
- Data and analytics reporting

- PR coordination

For example, if an artist earns 180,000 GBP, we receive 32,400 GBP in commission and the remaining 42,000 GBP from the monthly retainer.

The third package should be focused on Established Artists earning more than 250,000 GBP per year. In this circumstance, we can execute a retainer of 5,000 GBP per month and a 18/20% commission. It includes:

- Global expansion strategy
- High-value brand partnerships
- Rights optimisation
- International touring support

Startup Costs

If we want to build a Music and Artist Management agency, we need to consider different operational costs. Firstly, for the whole Company Setup, we should invest around 1,000/5,000 GBP. Secondly, we have to spend additional money for Office rent, Office furniture, and Utilities (10,000/27,000 GBP). Thereafter, we need to purchase the right Technology and Platforms (2,000/6,000 GBP). Lastly, we should have a budget of around 2,000/6,000 GBP to launch a good Marketing & Branding campaign.

If we want to launch our company, we should consider specific Startup Costs that can't be avoided. Firstly, in relation to Company Formation and Legal Setup, we need to face these expenses:

- Company registration - 1,000 GBP
- Shareholder agreements - 2,000 GBP
- Artist contract templates - 3,000 GBP
- IP and trademark registration - 1,000 GBP
- Accounting setup - 2,000 GBP
- The subtotal is around 5,000/14,500 GBP

In relation to Technology and Software Setup, we should face other expenses, such as:

- CRM and marketing automation - 5,000 GBP
- Analytics tools - 3,000 GBP
- Royalty and rights management software - 5,000 GBP
- Project management systems - 2,000 GBP
- Website development - 5,000 GBP
- Cybersecurity and cloud systems - 3,000 GBP

The subtotal will be between 14,000 and 42,000 GBP.

In relation to the Office and Infrastructure in London, we have to consider these investments for a small office:

- Deposit and three months' rent - 10,000 GBP
- Office setup - 5,000 GBP
- Utilities and insurance - 3,000 GBP

The subtotal will be between 11,000 and 28,000 GBP.

If we want to have a lean launch, we can consider an initial cost of 60,000/100,000 GBP. For a Mid-Level London Setup, we can reach a budget of 120,000/250,000 GBP. Lastly, in relation to a Premium Launch, we can reach 250,000/400,000 GBP.

Projected Revenue (Year 1)

During our first year, we can expect revenue of around 15,000 GBP. Our sources of stream will be Live Performances, Merchandise Sales, Brand Deals, and Service Fees. If we implement a more aggressive approach, we can sign more clients. In this case, we can have a gross profit of around

30,000/50,000 GBP. If we want better results, we need to focus on upselling additional packages to our artists and musicians.

Our first year will be challenging if we want to achieve good profitability. If we consider a Conservative Model, we can reach these results in terms of sales:

- 3 Emerging Artists (retainer model)
- 1 Growth Artist
- 1/2 brand/sync deals closed

In this case, the earnings are;

- Emerging Artists - 54,000 GBP
- Growth Artist - 57,600 GBP
- Brand Deals - 8,000 GBP
- Sync Placement - 3,000 GBP

In this circumstance, the total revenue will be around 120,000 GBP.

If we consider a Balanced Model, we can reach these results in terms of sold packages:

- 3 Emerging Artists
- 2 Growth Artists
- 3 brand deals
- 2 sync placements

In this case, the earnings are:

- Emerging artists - 54,000 GBP
- Growth Artists - 138,000 GBP
- Brand Deals - 15,000 GBP
- Sync Placements - 8,000 GBP

In this circumstance, the total revenue will be around 215,000 GBP.

In the third scenario, we can reach these results in terms of sales:

- 4 Emerging Artists
- 3 Growth Artists
- 4 brand deals
- 3 sync placements
- Strong touring activity

The estimated revenues will be

- Emerging Artists - 72,000 GBP
- Growth Artists - 207,000 GBP
- Brand Deals - 30,000 GBP
- Sync - 15,000 GBP
- Touring Commission - 24,000 GBP

The total revenue will be around 350,000 GBP.

Profitability Goal

Being profitable in this industry isn't so easy. Our first year may be challenging for various reasons. After 12/18 months, we can reach better results by having a good portfolio of artists, management commissions, and brand partnerships. Obviously, we need to consider a range of operational expenses, which can vary from 20,000 to 30,000 GBP. In the second and third years, we can become profitable and achieve an adequate net profit relative to our gross income.

If we want to achieve a good and sustainable profitability within 12/18 months, we need to be focused on:

- Recurring retainer income
- Performance-based commissions

- High-margin brand and sync deals
- Controlled operational overhead

During our first year, our Revenue Target will be around 200,000/250,000 GBP. On the other side, the Operating Costs will be 180,000/220,000 GBP. If we complete the right calculation, the net profit will be 15,000/25,000 GBP. During this period, we should be focused on:

- Building infrastructure
- Securing anchor artists
- Establishing brand credibility

During our second year, our Revenue Target will be 350,000/500,000 GBP. The net profit can be around 60,000/125,000 GBP. In this case, we need to be focused on:

- Scaling growth artists
- Increasing brand partnerships
- Expanding touring revenue

During the third year, the Revenue Target will be around 600,000/900,000 GBP. We can achieve high efficiency through higher commission income, stable retainers, and optimised operations. The net profit will be around 150,000/300,000 GBP. We should be focused on these elements:

- Portfolio maturity can increase recurring revenue
- Brand reputation can attract higher-value artists
- Commercial partnerships scale

Legal and Risk Management

Company Structure

The structure of our company should be clear and follow a specific hierarchy. At the top, we have the CEO, who oversees the whole vision and strategy. Under him is the Chief Operating Officer, who manages the day-to-day operation. Then, there is the Chief Financial Officer, who handles the whole financial planning and budgeting. In addition, we need to hire Artist Managers, Talent Developers, and Marketing Managers.

If we want to build an operational and profitable business, we need a strong company structure. At the top, we have the Head of Music and Artist Management, who is involved in these tasks:

- Senior executive responsible for strategic direction and integration with the Hackett brand
- Setting goals, overseeing budgets, and aligning music strategy with wider group services
- Coordinating with global leadership (CEO/Founders)

The second relevant figure is the Artist Relations and Talent Manager, who is involved in these duties:

- Serving as primary manager for individual artists or act rosters
- Handling contracts, scheduling, tours, branding initiatives, endorsements, and partnerships
- Splitting by genre, region, or artist profile

A third crucial figure is the Talent Scout, who is involved in these actions:

- Scouting, identifying, and developing new musical talent
- Working closely with existing artists to grow careers and catalogue reach

Other essential figures in our organisational chart are:

- Business Affairs/Legal
- Marketing and Brand Partnerships

- Tour and Event Manager
- Finance and Administration

Legal Considerations

If we want to build this business, we need to consider many Legal Considerations. Firstly, our company should be a Limited Liability Company. Secondly, we need to stipulate the right Artist Management Agreements. We then have to obtain the necessary licenses to be active. In addition, we should manage the Publishing and Songwriting Rights of our musicians. Lastly, we need to close the Recording and Merchandise Agreements.

Our company is subject to various Legal considerations, which are worth analysing. Firstly, our business needs to be registered as a Legal Entity according to various available structures, such as:

- A division within the main company
- A wholly owned subsidiary Ltd
- A joint venture entity

We need to understand that Artist management involves a certain financial and reputational risk. For these reasons, many groups isolate this risk by implementing a separate limited company.

In relation to Artist Management Agreements, we are exposed to the following Key Clauses in Artist Contracts:

- Term length
- Commission structure
- Scope of representation
- Exclusivity
- Sunset clause
- Termination rights
- Authority to sign on the artist's behalf

In relation to Intellectual Property, we need to manage these legal issues:

- Copyright ownership
- Songwriter splits
- Producer agreements
- Sync licensing rights
- Trademarking artist names and logos
- Brand protection enforcement

The main laws to follow are:

- Copyright, Designs and Patents Act 1988
- PRS for Music (for performance royalties)
- PPL (for recorded music royalties)

In relation to the Financial and Commission Law, we should consider these legal aspects, such as:

- Transparent accounting
- Audit rights
- VAT treatment
- International tax treaties for touring artists

On our side, we may need:

- Royalty tracking systems
- Cross-border tax planning advisors

Risk Mitigation

Our company can be exposed to specific Legal Risks. First, we need to ensure our written contracts are transparent and ethical. Secondly, we must maintain legal compliance in every region. In addition, we should implement a proper system for IP & Trademark Protection. On the financial

side, we need to separate Artist Funds from Agency Funds. Lastly, we have to introduce strict accounting controls and Insurance Coverage.

Our company is subject to many Legal risks in relation to IP, reputation, finance, international mobility, and public visibility. For this reason, we should follow a specific strategy to mitigate these risks.

Firstly, in relation to Corporate Structure Risk Mitigation, we have to create a separate legal entity to get these advantages:

- Isolating financial risk
- Preventing cross-liability with chauffeur/events divisions
- Protecting parent assets

In addition, we should have Clear Intercompany Agreements if we share:

- Marketing teams
- Legal staff
- Events division
- Finance resources

In relation to Financial Risk Mitigation, we need to implement these changes:

- Transparent Royalty Systems
- Professional royalty accounting software
- Quarterly reporting to artists
- Built-in audit rights
- External annual audit

In relation to Contractual Risk Mitigation, we should introduce these changes:

- Term limits (reasonable length)
- Sunset clauses
- Termination provisions
- Force majeure language
- Dispute resolution mechanism

On the other side, there are also some Authority Limitations. In fact, managers shouldn't:

- Signing binding deals without the artist's approval
- Incurring debt on the artist's behalf without written consent

SWOT Analysis

Competitor Analysis

If we want a Music Management company in London, we need to consider the intense competition. For these reasons, it's not easy to be profitable from the beginning. The most prominent players in this industry are First Access Entertainment, September Management, and TaP Music. These agencies are large and represent well-known, established brands. On the other side, we have many boutiques operating at a local level.

Our company should face the competition from three different segments:

- Global full-service entertainment giants
- Boutique artist management agencies
- Hybrid lifestyle/creative agencies

Among Global Entertainment Conglomerates, the main competitor is Creative Artists Agency. It has the following advantages:

- Full-service talent representation

- Strong brand partnerships division
- Deep global touring infrastructure

On the other hand, its weakness is that it offers less boutique/personalised attention.

Among Specialist Music Management Firms, the main competitors are:

- TaP Music (managing global pop stars)
- Modest! Management (known for large commercial pop acts)
- Red Light Management (roster across genres)

If we want to compete with them, we need to position ourselves as:

- Offering cross-service integration
- Providing global mobility support
- Positioning as a premium lifestyle + career architect

Among Hybrid Creative and Brand Agencies, the main competitor is YMU Group. Its advantages are:

- Good roster of talents, music, and digital creators
- Strong brand partnerships
- Multi-sector talent approach

On the other hand, its weakness is that it is exposed to mid-sized vulnerabilities.

Industry Market Size

The Music Management industry is worth around 1,50 billion GBP per year in the United Kingdom. On a Global scale, this market will grow during the following years. At the moment, Europe represents a big player in this niche. Considering these aspects, there is a significant demand for our services, especially for Indie and Emerging artists. In addition, this sector is growing because we can also export our production abroad.

The global recorded music industry is worth around 30 billion GBP and is set to grow over the coming years. At the moment, streaming represents the dominant segment. In addition, live performances and concerts remain a huge source of revenue, especially after the pandemic.

Inside this market, there are many subsegments, such as Artist Management and Services. The latter is linked to management commissions, touring income, branding, sponsorships, publishing, and sync revenue. In this field, managers earn around 15/20% commissions on artist revenue streams.

Many factors have an impact on the Growth of Industry and Management Agencies, such as:

- Streaming subscription growth (expanding both in mature and emerging markets)
- Live concerts and touring (rebounding strongly post-pandemic and growing attendance/revenues)
- Brand partnerships and sync licensing (increasingly valued by rights holders and artists)
- New monetisation models (social media, direct fan memberships, digital experiences)

All these trends can directly benefit artist management firms, given that they increase the overall revenue pool that managers help artists access.

The Artist Management Industry can also give other advantages, such as:

- Helping artists grow streaming and touring revenue
- Securing licensing deals (sync and publishing)
- Build diversified revenue streams (brand partnerships, merchandise)

Conclusion

Our company has many advantages over our competitors. Firstly, we have an established business model, which is also connected to other sectors. Secondly, we serve clients in more than 100 countries. Thereafter, there are suitable premises for being a luxury/high-end agency. Lastly, we can

offer packages that include additional services, such as chauffeur and concierge services, as well as Event Management.

As it was exposed before, this industry is worth around 30 billion GBP per year and is expected to grow during the next 5/10 years. For this reason, our company can have many opportunities to be profitable and successful. Firstly, we are different from our competitors, because we offer integrated services, such as:

- Lifestyle management
- Events
- Concierge
- Mobility and logistics
- Private client service

We should position ourselves as a luxury integrated artist and lifestyle management firm.

Artist management can involve many risks, such as:

- Contractual risk
- Royalty accounting disputes
- Reputational exposure
- Touring losses
- Public scandal volatility

In this case, it is recommended to establish a separate legal entity with robust compliance, insurance, and governance oversight from day one.

Our Financial Model is interesting, because it allows us to earn a commission of 15/20% from every package and the artists' income. However, we may experience two problems:

- Revenue concentration risk is high if dependent on one or two artists
- Cash flow volatility is common in the early-stage roster stages

Considering these factors, our success will depend on:

- Diversified artist portfolio
- Strong cost control
- Long-term IP participation strategy

If we consider a long-term investment, our main advantages will be:

- Publishing participation
- Catalogue ownership
- Rights investments
- Brand equity

In essence, Music Intellectual Property can be considered an asset class for us.

SWOT Analysis for Music and Artist Management

Operational Strengths

Our business definitely has some relevant Operational Strengths. Firstly, we already have an established network of clients in the Luxury and Lifestyle segment. Secondly, we have integrated creative Production Capabilities. In addition, we have the proper infrastructure for Live shows, Artist showcases, and Private performances. Moreover, we have vast experience in Brand Management and PR. Lastly, we have a multi-dimensional talent ecosystem covering multiple industries.

Our company has different operational strengths that could help us become profitable in the future. Firstly, we have an Integrated Service Infrastructure, in relation to different aspects, such as:

- Luxury transport and logistics
- Event coordination
- Concierge and lifestyle management
- Private client services

The operational strength is that we can support an artist's career and personal operations simultaneously.

In relation to Logistics and Mobility Expertise, we have operational capabilities in:

- Chauffeur services
- VIP logistics
- Schedule coordination
- Tour mobility
- Festival runs
- International press trips
- High-security movements

In this case, the Operational Advantage is that we have reduced our reliance on third-party vendors, thereby improving cost control.

In relation to Cross-Divisional Collaboration, we have:

- Shared finance teams
- Legal resources
- Marketing/branding capacity
- Established vendor networks

Our Operational Strength is that we have lower startup friction and faster scaling compared to building a management company from scratch.

Financial Strengths

Our firm has many financial strengths that could make us profitable over the next few years. Firstly, we can rely on multiple revenue streams from different sources. Secondly, we already have a good database of existing clients. Afterwards, launching this kind of business doesn't require high operational costs. Moreover, we have a High-End Market Positioning, which allows us to charge higher fees. Lastly, we can produce a lot of content inside our corporate facilities.

Our company has many interesting financial strengths, which can help us to become profitable in the next years. Firstly, we have Diversified Group Revenue Backing, given that we can earn money from various sources such as:

- Artist commissions
- Touring cycles
- Release schedules
- Chauffeur services
- Events
- Concierge
- Other lifestyle verticals

Our advantage is that we can have revenue cushioning, reducing early-stage pressure on the music division to be immediately profitable.

A second Financial Strength is that we have Lower Initial Capital Requirements in relation to:

- Office space
- Accounting systems
- Legal retainers
- Administrative staff

- Shared infrastructure
- Centralised finance and compliance

Our advantage is that we can have higher potential operating margin due to shared cost base.

A third Financial Strength is that we have Established Financial Controls, especially in relation of:

- Budget approval processes
- Cost tracking systems
- Financial reporting standards
- VAT and tax compliance frameworks

Our main advantage is that we have a reduced risk of mismanagement, royalty errors, and accounting disputer, which are common in smaller management firms.

Internal Strengths

Our holding has many Internal Strengths, which shouldn't be undervalued. Firstly, we have a strong Brand Reputation and Identity, given that we are operative in the premium and luxury segment. Secondly, we have very flexible employees who can take on multiple tasks and roles. In addition, we have an internal ecosystem covering various industries. Furthermore, we have a flexible approach that allows us to tailor our services to our clients. Lastly, our internal processes are established and well-standardised.

Our company has several internal strengths that can help us become profitable over the next few years. In relation to Organisational Structure and Governance, we have these advantages:

- Defined reporting lines
- Senior leadership oversight
- Budget approval controls
- Risk monitoring processes

In this case, we are structurally more stable than independent boutique managers who often operate informally.

In relation to Administrative and Back Office Infrastructure, we have the following advantages:

- Finance and Accounting teams
- Contract administration
- Compliance frameworks
- Payroll and HR systems

All these elements can help us to improve:

- Royalty transparency
- Payment accuracy
- Contract execution speed

In relation to Compliance and Risk Awareness Culture, we have these advantages:

- Insurance coverage awareness
- Legal review processes
- Data protection protocols
- Documented procedures

In this circumstance, we can reduce the risk of unmanaged legal exposure. This factor is crucial in artist management, where contract and reputational risks are high.

Operational Opportunities

Our firm definitely has Operational Opportunities. Firstly, given that we operate across different fields, we can rely on strong Cross-Divisional Collaboration. Secondly, we have the correct premise to expand our activities into the Luxury and High-End Market. Moreover, we have a good expertise

in Social Media Growth and other Digital Platforms. Furthermore, we can promote our agency by participating in showcases, branded events, and private concerts. Lastly, we have a promising Talent Development Program to launch new artists.

Our business can have many specific operational opportunities that can help us be successful in the future. Firstly, we have a Vertical Service Integration, so that we can have the following advantages:

- Internalised tour logistics
- Coordinated transport and mobility in-house
- Managed private travel and security
- Bundled concierge services

The Operational Opportunity is to increase margins by reducing reliance on third-party vendors and keeping spend within the Group.

The second Operational Opportunity is that we have a Premium "Artist 360 Lifestyle" Model, which is based on the following elements:

- Scheduled coordination
- Personal logistics
- Brand event hosting
- Private client networking

In this case, we can create a 360-degree premium management model that combines professional and personal support, differentiating it from traditional agencies.

In relation to International Expansion via Existing Infrastructure, we can rely on these elements:

- Vendor networks
- Local partnerships
- Client relationships

We can leverage this to:

- Supporting global tours
- Entering emerging markets
- Coordinating cross-border projects

In this circumstance, the Operational Opportunity is to achieve faster global scaling without building overseas infrastructure from scratch.

Financial Opportunities

Our company has some interesting Financial Opportunities. Firstly, we can rely on a strong Premium Pricing Model to target the Luxury segment. Secondly, we can have diversified Revenue Streams from multiple sources. Moreover, we can count on strong cross-divisional Revenue Integration. Afterwards, we can save money since we already have In-House Production facilities. Lastly, we can promote our artists through many Digital channels, such as Spotify, Apple Music, and others.

Our company can have different Financial Opportunities. Firstly, we can earn a commission of 15/20% across artist income streams, such as:

- Recorded music
- Touring
- Publishing
- Brand partnerships
- Merchandise
- Sync licensing

Our advantage is that we can achieve greater margin leverage across multiple streams.

In relation to Touring and Live Event Margin Capture, we can rely on:

- Reduced third-party costs
- Negotiated better vendor terms
- Bundled services

In this case, the Financial Opportunity is to increase effective margin per tour cycle while keeping more revenue within the Group.

In relation to Intellectual Property Participation, we can count on:

- Publishing participation
- Master recording equity
- Catalogue co-ownership
- Royalty share agreements

In this circumstance, the Financial Opportunity is to build recurring royalty income and long-term IP assets, moving from service income to asset-based valuation growth.

In relation to Brand Partnership Structuring, we can develop internal capabilities linked to:

- Negotiating endorsement deals
- Structuring equity participation in brand collaborations
- Securing long-term ambassador agreements

Our Financial Opportunity is that we can secure higher-margin commercial deals than we can with streaming revenue alone.

In relation to International Market Penetration, we have to consider that emerging markets such as Africa, Asia, and Latin America are growing in streaming and live revenue.

The Financial Opportunity is that early entry into these developing markets can create upside as those territories scale. In fact, global expansion increases revenue without duplicating infrastructure.

Customer Opportunities

Our agency is open to crucial Customer Opportunities. Firstly, we have good access to High-Value Luxury Clients. Secondly, we need to understand that the market of Independent Artists is growing. Afterwards, we can upsell additional packages combined with other activities. Moreover, we can expand into Corporate and Private Events such as Product launches and Gala dinners.

Our business can have different Customer Opportunities. Firstly, we can target Underserved Premium Artists. In fact, many agencies focus only on established global superstars and High-volume rosters. Through this innovative approach, we can be open to:

- Emerging but high-potential artists
- Mid-tier artists seeking premium service
- Artists dissatisfied with corporate-style management

Our Customer Opportunity is to position ourselves as a high-touch, premium alternative, offering personalised strategy and lifestyle support.

In relation to International and Cross-Border Talent, we can be focused on:

- Artists relocating to the UK/EU
- International artists needing UK market access
- Touring artists needing structured mobility support

The Customer Opportunity is to leverage our operational logistics strength to become the "international-ready" management partner.

In relation to High-Net-Worth Private Clients, we can target different individuals, such as:

- Corporate clients
- Luxury brands
- Private event organisers

In this circumstance, we can serve two typologies of customers:

- Artists
- Corporate/private buyers of artist services

We need to have this dual-sided model to increase monetisation opportunities.

External Opportunities

Our company can rely on various External Opportunities that shouldn't be undervalued. Firstly, we have to understand that the global music market is growing worldwide. Secondly, we should be aware that there is an increased demand for Experiential Marketing in this field. Afterwards, we can collaborate with other sectors, such as fashion, luxury brands, and lifestyle, among others. Moreover, we can expand our activities into new markets such as the Middle East or Latin America.

Our company can pursue different External Opportunities to become profitable and productive. Firstly, we are facing a Global Streaming Expansion in various fields, such as:

- Emerging markets (Asia, Southeast Asia, Latin America)
- Subscription penetration in developing economies
- Ad-supported free tiers

In this case, artists can scale globally faster than ever. In addition, management agencies can benefit from international fanbase growth without physical presence in every market.

In relation to Live Event and Experiential Growth, we can definitely have advantages from:

- Festivals
- Intimate VIP events
- Luxury curated Experiences

The External Opportunity is to position artists in premium experiential markets, especially where we already operate in events and luxury services.

In relation to Music as an Asset Class, we have to understand that music catalogues are increasingly acquired by:

- Investment funds
- Private equity
- Institutional buyers

The External Opportunity is to build IP participation early, so we can position the agency to capitalise on catalogue monetisation in the future.

Action Plan

To be competitive, we need to follow a specific Action Plan over the next months. At the beginning, we have to organise the proper Brand Identity and Strategy to launch our agency. Then we should focus on Talent Acquisition & Development. In addition, we need to increase collaboration between our internal departments. Moreover, we have to implement different plans to generate multiple revenue streams and monetisation sources.

If we want to be operational, we have to follow a structured 24-month action plan to scale our agency. During the first three months, we should be focused on Legal and Structural Setup:

- Establishing a ring-fenced legal entity
- Artist management agreement templates
- NDA templates
- Brand partnership frameworks

In addition, our insurance should cover:

- Professional indemnity
- Public liability
- E&O

In the second phase, we should be focused on Strategic Positioning and Talent Acquisition. We should develop:

- Brand deck
- Artist value proposition
- Corporate partnership pitch materials

We also have to build our Core Team, hiring the following figures:

- Head of Artist Management
- Talent Scout
- Legal advisor
- Royalty/accounting manager

In the third phase, we have to work on Revenue Diversification and Operational Integration. Mainly, we need to get Monetisation Expansion from these sources:

- Touring strategy
- Brand partnership roadmap
- Publishing strategy
- Sync/licensing pipeline

In addition, we also have to implement Cross-Division Integration, leveraging these factors:

- Group logistics for tours
- Event division for showcases
- Concierge for VIP client engagement

Lastly, we have to work on Brand Partnership Development, following this strategy:

- Developing luxury and corporate sponsor relationships
- Building an ambassador program
- Targeting multi-year agreements

PESTEL Analysis for Music and Artist Management

Political Factors

There are various political factors that can affect our agency. Firstly, we need to understand that Immigration, Visa and Work Permit Laws impact the activities of our musicians. Secondly, the national Government can allocate a specific amount of funds to support the arts. Thirdly, we have to comply with the Copyright, Licensing and Royalty Legislation. In addition, we have to establish the right trade agreements so that we can send our artists abroad. Lastly, a lack of Political Stability and Security can damage our operations.

Various political factors can affect our agency. Firstly, given that the UK left the European Union, cross-border touring is more complex. The impact includes the following issues:

- Work permit requirements for EU tours
- Cabotage restrictions for transport vehicles
- VAT compliances for cross-border services

The Political Impact is that we may face a higher administrative burden and cost for European touring logistics. For us, it means:

- Strong visa planning is essential
- Increased reliance on immigration advisers
- Longer tour planning lead times

In relation to International Trade and Diplomatic Relations, Artist management is global. Political tensions can affect:

- Visa approvals
- Travel restrictions
- Sanctions regimes
- Cultural Exchange programs

For example, sanctions and political instability in certain nations can block touring activities. The Political Impact is that we can experience revenue volatility due to geopolitical events.

In relation to Government Support for Creative Industries, the UK government implemented different policies covering the following areas:

- Arts funding
- Export support
- Tax relief schemes
- Cultural grants

The Political Opportunity is that we can access grants, export funding, and co-investment initiatives for emerging artists.

Economic Factors

Many economic factors can influence our business. Firstly, the current Economy in Britain is stagnating, so people spend less on concerts and festivals. Secondly, artists can generate revenue from various sources, such as live performances and merchandise. In addition, Inflation is increasing overall operational costs, so the net profit margin may be lower. Moreover, Exchange Rates aren't so favourable during this period. Lastly, companies may reduce their budgets in Sponsorship and Brand Partnership.

Different economic factors can affect our company. Firstly, in relation to Global Economic Cycles, Music revenue is partially discretionary. During recessions, we experience the following issues:

- Consumers reduce concert attendance
- Brand sponsorship budgets can shrink
- Luxury spending slows

On the other side, we should consider these factors:

- Streaming subscriptions are relatively resilient
- Music consumption often remains stable even in recessions

The Economic Impact is that Touring and sponsorship revenue are more sensitive to macroeconomic downturns.

In relation to Inflation and Cost Pressures, we can have higher expenses in terms of:

- Touring production costs
- Travel and accommodation
- Venue rental
- Staffing
- Security

In fact, High Inflation can compress tour margins unless ticket prices increase. The Economic Risk is that the profitability of live events becomes harder to predict. In addition, Operational efficiency becomes a financial advantage.

In relation to Consumer Spending Patterns, we are experiencing these changes:

- More Experiential spending
- Premium/VIP experiences

On the other side, disposable income volatility can affect:

- Ticket sales
- Merchandise
- Subscription retention

The Economic Opportunity is that Premium positioning can perform well if targeted toward higher-income segments.

Social Factors

Our firm can be subject to many Social Factors. Firstly, we have to understand that Music Tastes and Genre Popularity change year after year. Secondly, people expect more from Diversity and Inclusion than in the past. Thirdly, social media plays a significant role in providing greater exposure to new artists. Furthermore, social behaviour may change attendance at concerts and festivals. Lastly, Fan Activism and Social Causes can create higher engagement between individuals and their preferred stars.

Many social factors can affect our agency. Firstly, we are experiencing Changing Music Consumption Habits, in relation to:

- Consumers are more interested in streaming rather than purchasing music
- Consumers discover artists via social media
- Consumers expect constant content output
- Consumers engage through short-form video platforms

The Social Impact is that artists must be visible and accessible, especially on the World Wide Web. In this case, Management should support:

- Digital presence strategy
- Cross-platform engagement
- Fan community development

In relation to social media and Cancel Culture, we have to understand that public reputation is highly sensitive. In fact, artists may face:

- Rapid viral backlash
- Social accountability pressures
- Reputation amplification

The social risk is that a single incident could seriously affect brand partnerships and touring demand. In this circumstance, strong crisis communication planning is essential.

In relation to Global Cultural Influence and Diversity Expectations, audiences are more interested in:

- Authenticity
- Cultural representation
- Inclusivity
- Social responsibility

In this case, we have to understand that authentic storytelling and cultural positioning can build strong global communities.

Technological Factors

Our company is subject to multiple Technological Factors. Firstly, Streaming Platforms and Digital Distribution have a significant role in the Music Industry. Secondly, social media also plays a crucial role in giving artists greater visibility. In addition, Music Production Technology is more advanced and cost-effective than in the past. Furthermore, Artificial Intelligence is also affecting this sector. Lastly, consider the growing popularity of Virtual and Hybrid Live Performances.

Many technological factors can impact our business. Firstly, we need to understand that Streaming and Digital Distribution Platforms will become increasingly popular year after year. There are many key players in this field, such as Spotify, Apple Music, Amazon Music, YouTube, and Tidal. The technological impact involves three main issues:

- Global reach and instant distribution
- Data-driven insights on listener demographics and engagement
- Algorithmic playlists influencing artist discovery

The main opportunity is to use analytics to guide artist strategy, tour planning, and marketing campaigns.

In relation to social media and Content Platforms, we have many solutions such as Instagram, TikTok, Twitter/X, and YouTube. The impact involves three main actions:

- Artists can build personal brands directly
- Viral content can rapidly increase audience size
- Short-form video can drive music discovery

The opportunity is to develop an integrated digital content strategy to amplify artists' reach and monetisation potential.

Artificial Intelligence tools and Music Tech are emerging for:

- Songwriting and composition
- Music mastering and production
- Fan engagement via chatbots and personalised content

In this circumstance, the opportunities and risks are:

- Early adoption can reduce production costs and enhance creativity
- Legal/IP considerations for AI-created content must be addressed

Environmental Factors

Many environmental factors can impact our business. Firstly, we should find a way to reduce Carbon emissions in our tours. Secondly, we have to implement Sustainable Event Management. In addition, we need to consider the risks from Climate Change and Bad Weather. Moreover, we have to comply with the latest Environmental and Compliance Regulations. Lastly, we should promote Green Branding so that we are better aligned with consumer expectations.

Many environmental factors can affect our agency. Firstly, we need to realise that music tours are energy and transport intensive for various reasons, such as:

- Air travel, buses, and trucks
- Venue energy use
- Merch production and shipping

The main impacts are:

- Increasing scrutiny on emissions from artists and brands
- Potential reputational damage if tours are perceived as unsustainable

On the other side, the Opportunity is that we can implement low-carbon touring strategies, such as hybrid travel, renewable energy venues, and eco-friendly logistics.

In relation to Sustainability Expectations from Fans and Brands, audiences and sponsors are very interested in:

- Environmental responsibility
- Ethical merchandising
- Climate-conscious touring

The main impacts are:

- Artists aligned with sustainable practices are more marketable

- Luxury brand partnerships may require green credentials

The Opportunity is to position ourselves as a sustainability-conscious manager, attracting eco-conscious talent and partners.

In relation to Regulatory Compliance and Environmental Law, governments can impose these restrictions:

- Venue energy regulations
- Waste disposal standards
- Emission reporting for tours

The impact is that Non-compliance can result in fines, permit delays, and reputational harm. As Operational Response, we have to track environmental compliance and integrate it into operational planning.

Legal Factors

Many Legal Factors influence our holding. First, we need to protect our singers' Intellectual Property. Secondly, we have to respect the Contracts and Artist Agreements. Thirdly, we should respect the current Labour & Employment Law. In addition, we need the appropriate licenses for public performances. Moreover, we have to understand that Streaming platforms have their legal complexities. Lastly, we need to pay direct and indirect taxes on our annual earnings.

Many legal factors can influence our company. Firstly, we should understand that Copyright and Intellectual Property are linked to key legislations, such as:

- Copyright, Designs, and Patents Act 1988
- International treaties such as the Berne Convention and WIPO

The main impacts are:

- Governing music publishing, licensing, and royalties
- Mismanagement can lead to litigation or lost revenue

The Operational Response may involve these actions:

- Implementing internal systems for copyright compliance and royalty tracking
- Including IP clauses in artist contracts to secure long-term participation

In relation to Contract Law and Artist Agreements, our Management requires legally robust agreements, such as:

- Commission structures
- Termination clauses
- Brand partnerships
- Touring and performance obligations

The main legal risks are:

- Disputes over contracts can damage relationships and cash flow
- Poorly structured agreements may violate employment and agency laws

The Opportunity is that we can get standardised, well-reviewed contracts, increase trust and reduce litigation risk.

In relation to Employment and Labour Law, the applicable areas are:

- Hiring of staff, contractors, and tour crew
- Health and safety obligations for live events
- Minimum wage, working hours, and insurance compliance

The Legal Requirements will be:

- Proper HR policies and contracts
- Safety compliance during tours and events

In relation to Tax and Financial Compliance, the main legal areas to consider are:

- Corporate taxation
- VAT on international services
- Withholding tax for foreign royalties
- Double taxation treaties

The main impacts of these regulations are:

- Incorrect compliance can result in penalties and reputational damage
- Complex international touring requires expert tax planning

In relation to International Law and Cross-Border Regulations, the key issues are:

- Artist visas and work permits
- Customs and transport rules for equipment
- Intellectual property enforcement in different jurisdictions

The main risk is that Non-compliance can disrupt tours and limit revenue opportunities.

Edwin **Hackett**

Founding Chairman & Managing Director

Office: +44 (0) 333 123 0773

Mobile: +44 (0) 7949 129 929 (D/D)

Head Office

5th Floor, 167-169 Great Portland Street,

London W1W 5PF

HackettAndHackett.co.uk

HackettAndHackettGroup.com

Our Services

