INVESTOR DEVELOPMENT DOCUMENT

Founder & Management Case

WORKING FRAMEWORK v1

Core proposition

The Founder starts the machine. The management team makes it repeatable. The Company makes it scalable.

Investment lens
Myles Luttman brings more than two decades across artistry, production, live performance, media, entrepreneurship and leadership. The Company is designed to begin with that judgment advantage, then institutionalize it through A&R systems, operating leadership, production standards, financial controls and a scalable network of specialist partners.

Prepared for investor and family-office review. Publicly supportable claims are distinguished from Founder-provided claims that should be documented during diligence.

Executive Overview

CASE	WHY IT MATTERS
Founder-market fit	Artist, producer, multi-instrumentalist, songwriter, performer, entrepreneur and leadership consultant. The business is being built at the intersection of those disciplines.
Demonstrated development logic	Publicly documented work with Pip Lewis shows a relevant arc from independent releases through Mylo Bard-produced work, Enci Records infrastructure and expanded live performance.
Performance discipline	SMU Athletics documents Division I basketball participation and a prior San Diego City College season that reached a 28-5 record and the program's first state Elite Eight appearance.
Institutionalization plan	The Founder is not intended to remain the permanent day-to-day producer or operator. The management architecture deliberately converts Founder judgment into process, standards and people.
Five-year role	Rainmaker, senior creative authority, selective Artist advisor, capital allocator and strategic problem solver, not routine project manager.

1. FOUNDER THESIS

Successful Artists are leaders. The Company develops the human being responsible for carrying the music into the marketplace.

The Company is being built around a simple premise: exceptional creative businesses require leadership that understands both the Artist and the enterprise.

Myles Luttman's value is not limited to producing records. His career has developed across music, performance, Artist development, media, creative production, business ownership, brand strategy, leadership consulting and organizational development.

The initial Founder advantage is the ability to understand the Artist from the inside while also understanding that sustainable careers require discipline, capital allocation, commercial judgment, systems and leadership.

2. MORE THAN 20 YEARS AROUND CREATIVE DEVELOPMENT

Myles describes more than 20 years of work developing independent Artists and helping signed or established acts remain grounded in their artistry. His current public business portfolio positions Mylo Bard as a multidisciplinary creative, director, composer and producer serving both independent Artists seeking the next level and backed Artists seeking authenticity and control.

The Founder estimates more than 10 hours of personally published work and more than 30 hours of published production or client work. Those duration totals are Founder-provided and should be cataloged during formal diligence.

3. THE FOUNDER IS AN ARTIST

The Company is not built around the idea that Artists need to become less artistic. It is built around helping them become more capable of carrying their artistry into a career.

Myles is a multi-instrumentalist, writer, producer, singer and recording Artist. Public music metadata credits him as vocalist, songwriter and producer on Mylobard releases, and as songwriter and producer for other vocalists.

This matters because the Company is not being conceived by an executive trying to reverse-engineer the emotional and professional realities of musicians. The Founder has experienced the tension between creative identity, commercial expectation, financial pressure and professional sustainability directly.

4. PERFORMANCE DISCIPLINE

Myles's understanding of performance extends beyond music. SMU Athletics documents his Division I basketball career. Before SMU, he started every game for San Diego City College during a 28-5 season that won the Pacific Coast Conference and reached the first state Elite Eight in school history.

SMU later documented that he signed with a professional team in Iceland in January 2012.

The relevance is not celebrity athletics. It is lived familiarity with preparation, repetition, coaching, team accountability, pressure, recovery and public execution. Those same disciplines underpin the Company's belief that the stage is the commercial destination.

5. ARTIST DEVELOPMENT CASE STUDY: PIP LEWIS

Pip Lewis provides the clearest publicly supportable example of the Founder's development philosophy in practice.

Lewis's own EPK identifies multiple Mylo Bard-produced recordings and states that she joined Enci Records' roster while developing Growing Pains. The San Diego Reader later documented Growing Pains as produced by Mylo Bard, released via Enci Records, and accompanied by a month-long Casbah residency and a transition into full-band performance.

This is strategically important because the progression resembles the Company's intended development architecture.

STAGE	OBSERVED PROGRESSION
Independent Artist	Existing voice, songs and early audience.
Creative development	Production relationship and body of work.
Professional infrastructure	Enci Records release pathway.
Live development	Casbah residency and expanded band performance.

6. ARTIST DEVELOPMENT CASE STUDY: F3STIVE

The Founder identifies F3stive as another important development example. Founder-provided outcomes include securing an exposure opportunity involving SXSW, Meta and Rolling Stone.

That outcome is potentially powerful for investor materials because it demonstrates the ability to convert an emerging Artist relationship into major platform and media access. However, the exact transaction and scope have not yet been independently corroborated through public sources.

Until supporting evidence is assembled, the specific SXSW, Meta and Rolling Stone outcome should be presented as Founder-provided and subject to diligence documentation.

7. LIVE DEVELOPMENT EXPERIENCE: SUNDAY FUNDAY

The Founder created Sunday Funday in San Diego as a live event specifically designed to develop Artists through a spectrum of revenue-generating engagements.

The strategic idea is directly relevant to the new Company: shows are not merely promotional moments. They can be development environments, audience laboratories, revenue events and proving grounds for whether recorded identity translates into a compelling live product.

For diligence, the Company should assemble venue history, Artist participation, attendance, economics, media assets and examples of Artists whose live capability materially improved through the platform.

8. CREATIVE DEVELOPMENT BEYOND TRADITIONAL RECORDS

The Founder also designed and developed score work for a Candy Crush musical project. According to the Founder, the project stalled because the opportunity lacked sufficient capital to progress.

The lesson is relevant to the Company's capitalization strategy: creative opportunity without timely capital frequently dies between concept and commercial execution. The Company's financing is intended to prevent high-quality, evidence-backed opportunities from routinely stalling for that reason.

This project should remain Founder-provided until relevant project documentation is organized for diligence.

9. EXPERIENCE AROUND ESTABLISHED TALENT

The Founder reports professional work involving Frank Ocean, Charli XCX and David Guetta.

Those names can strengthen the Founder story if the exact nature of the work is documented with precision. They should not be used as loose proximity claims. The investor document should specify what Myles did, for whom, during what project and in what capacity.

Until that documentation is assembled, these relationships should remain Founder-provided professional experience rather than headline proof points.

10. CREATIVE ENTREPRENEURSHIP

Myles has not remained solely a creative practitioner. His public consulting materials position him as a leadership consultant, brand builder and strategic partner working with founders, executives and businesses on growth, decision-making, systems and execution.

The Company requires more than taste. It requires team leadership, commercial negotiation, financial accountability, capital allocation and operating discipline. The Founder's business career is therefore part of the underwriting case, not an unrelated second biography.

11. CORPORATE LEADERSHIP EXPERIENCE

The Founder describes two years leading media endeavors for REALM Global, including the development of media technology and systems. He characterizes that work as ultimately constrained by capital.

This is relevant because it extends the Founder's experience from personal creative delivery into organizational systems, technology, leadership and multi-stakeholder execution. Formal investor diligence should document title, scope, duration, major initiatives and reference contacts where appropriate.

12. CLIMATE MEDIA AND NETWORK DEVELOPMENT

The Founder spent more than a decade building network relationships through Climate Media. He reports that this experience enabled direct connection with leaders and opportunities involving ESPN, Marc Jacobs, Kobe-related brand activity, National Geographic and other major organizations.

The investor value is not simply a list of recognizable brands. The underlying capability is relationship formation: the Founder has experience turning creative credibility into access, trust and commercial conversation.

Specific engagements should be supported through archived work, contracts, credits, invoices, client correspondence or references before they are positioned as verified Company credentials.

13. FROM CREATIVE PERSON TO CREATIVE LEADER

The goal is not for Myles to do everything. The goal is for Myles to understand the system well enough to build and lead the people who can do each part exceptionally.

One of the Founder's most important lessons from prior organizations is that scale does not come from becoming personally expert at every function.

His current zone of highest value is understanding which capabilities need to exist, identifying the right experts to own them, setting the standard, aligning those experts around the mission and trusting them to execute.

This is the management transition the Company is deliberately designed to make.

14. THE FOUNDER'S OPERATING ADVANTAGE

- Speed: he can match extreme project velocity when a deadline requires it.
- Adaptability: he can also hold longer, developmental engagements when the Artist or problem requires time.
- Quality: urgency is not treated as permission for mediocre creative output.
- Protection: collaborators experience him as a protector of the vision, intention and people responsible for delivering it.
- Emotional intelligence: he combines high expectations with the capacity to connect deeply with creative people.
- Execution: the Founder is comfortable moving from strategy into actual deliverables rather than stopping at recommendations.

15. PUBLIC ARTIST-LEADERSHIP POSITIONING

A June 2026 episode of Redefining Music, "Defend Your Art: Mylo Bard on Building a Creative Career," describes Mylo Bard as bringing more than 20 years across media, entertainment, sports, film, music and business consulting.

The published episode centers on protecting creative time, building systems that work for creative minds, understanding one's zone of genius, turning creative skills into income and using community as a source of opportunity.

That public philosophy closely matches the Company now being designed. The Founder has already been articulating the underlying problem and solution before institutional capital is raised.

16. EXISTING ARTIST CONSULTANCY

Brand Creative Marketing Group's Rich From Art offering is designed for musicians, performers and other creators who need a practical roadmap across business, creative, financial and personal decisions. The public page emphasizes full ownership of the creator's IP, time and strategy.

The new Company is not modeled as a transfer of that business and begins with zero assumed legacy revenue. The relevance is proof of method: the Founder has already been building systems that help creative people convert talent and ambiguity into professional direction.

17. WHY THE COMPANY STARTS WITH MYLES

At formation, the Company's highest-value scarce resource is judgment.

The Founder must initially determine who is genuinely talented, what should be produced, when something is finished, which Artist deserves capital, whether a live show works, which opportunity matters and where additional resources should be deployed.

That initial dependence is intentional. Capital is being used in part to transform personal judgment into institutional knowledge.

18. FOUNDER CAPACITY

The current operating assumption is that the Founder can maintain approximately five to eight meaningful active Artist relationships simultaneously when protected by strong Operations and Artist Partnerships leadership.

This should be treated as a quality boundary, not a productivity failure. The objective is not superficial access to dozens of Artists. The Founder should provide high-value judgment, senior development guidance, quality control and intervention at critical moments while the operating team owns routine execution.

19. MANAGEMENT STRUCTURE

The early organization should be built around a small number of functions with real ownership rather than a large generalist payroll.

FUNCTION	PRIMARY OWNERSHIP
Founder / CEO / Chief Creative Authority	Vision, capital allocation, senior Artist relationships, creative standards, key partnerships, culture and high-level problem solving.
Head of Artist Partnerships / Operations	Artist communication, project management, development-plan execution, deadlines, internal coordination and protection of Founder capacity.
A&R / Talent Pipeline	Scouting, referrals, submissions, performance evaluation, Artist scorecards and early diligence.
Production / Project Coordination	Production scheduling, deliverables, mix/master workflows, partner coordination, rights metadata and release readiness.
Finance / Artist Accounting	Artist statements, recoupment accounting, controls, portfolio reporting, royalty administration and investor reporting.

20. WHAT SHOULD NOT BE BUILT INTERNALLY AT FORMATION

The Company should remain integrated without becoming vertically bloated. Specialist functions can be purchased or partnered externally until volume justifies internal ownership.

- Licensed booking and employment procurement where required.
- Touring infrastructure and road logistics.
- Specialist legal work and rights counsel.
- Publishing administration and distribution infrastructure.
- Specialized PR, performance marketing and major campaign execution.
- Merchandise fabrication and large-scale physical production.

21. PRODUCER NETWORK

Initially, the Company should operate through Myles plus a curated external production network.

Producers should be evaluated for musical ability and for professional conduct, Artist safety, communication, speed, collaboration, AI transparency and respect for the Artist's identity.

As volume grows, strong external collaborators can deepen their relationship with the Company. The long-term objective is a bench of creative leaders capable of delivering Company-standard work without Founder involvement in every session.

22. SCALING CREATIVE AUTHORITY

The Founder's role should intentionally change as the Company matures.

STAGE	FOUNDER EMPHASIS
Years 0-2: Builder	Deep involvement in Artist selection, consultancy, key production decisions, quality control, partnerships, hiring and culture.
Years 2-4: Creative Executive	Reduced routine production. Greater emphasis on senior Artist strategy, A&R calibration, capital allocation, team development and strategic relationships.
Year 5+: Rainmaker	High-level relationship builder, senior creative authority, selective Artist advisor, capital allocator, mentor and strategic problem solver.

23. THE FIVE-YEAR FOUNDER ROLE

In five years, Myles intends to be the rainmaker and trusted senior creative authority rather than the routine day-to-day problem solver.

He should be the person internal producers can approach when they reach a genuine creative impasse, the person an Artist can seek for a consequential career decision, and the person leadership can involve when a new relationship or problem has enterprise-level importance.

The intended role is the open door at the highest level of the organization, not because the Founder owns every problem, but because he can be trusted with the problems that matter most.

24. KEY-PERSON RISK

Founder dependence is initially a material investment risk and should be acknowledged directly.

The mitigation strategy is to convert Founder capability into documented A&R criteria, Artist-development systems, production standards, investment gates, commercial playbooks, culture, partner networks, financial controls and additional senior creative leadership.

Each successful Artist should generate both financial return and institutional learning. The Founder should become more valuable as the Company becomes less operationally dependent on him.

25. MANAGEMENT HIRING PRINCIPLE

Senior hires should own functions, not simply remove miscellaneous tasks from the Founder's calendar.

The Company should seek leaders who are better than the Founder within their specialty, capable of independent judgment, emotionally intelligent, commercially literate and aligned with the Company Constitution.

The Founder sets direction, culture and standards. Experts own execution.

26. FOUNDER COMPENSATION

The approved working Founder compensation is $180,000 annually, or $15,000 per month, beginning upon institutional financing.

This compensation is a Company operating expense. It is never allocated into an Artist recoupment balance. The Founder's principal long-term financial upside remains Company equity.

Legitimate songwriting or producer royalties can be earned separately when the Founder genuinely contributes to applicable works, with the same disclosure standards expected elsewhere in the Company.

27. FOUNDER EQUITY

The current financing framework contemplates a $16 million pre-money valuation and $4 million of new capital, implying approximately 20% ownership for the new financing before considering any separately negotiated equity pool mechanics.

The financing should preserve meaningful Founder ownership, future employee incentive capacity and room for subsequent institutional capital. The Company is initially highly dependent on Founder capability, so financing should capitalize that capability rather than unnecessarily transfer operating control away from it.

28. GOVERNANCE

The recommended working Board architecture is three seats: two Common or Founder-appointed seats and one Preferred investor seat.

Investor oversight is appropriate around capitalization, extraordinary transactions, major financial risk and governance. Routine Artist, production and creative decisions should remain with management.

Investors are backing the Company's ability to make disciplined creative decisions. Governance should not create a committee around every song.

29. MANAGEMENT CULTURE

The organization should be demanding without being predatory, ambitious without being chaotic, and fast without using urgency as permission for poor behavior.

Leadership standards should include transparency, direct communication, emotional intelligence, professional boundaries, Artist ownership, financial discipline, high creative expectations and protection of the team.

These cultural rules are not soft benefits. In a relationship-driven Artist business, trust affects sourcing, retention, referrals, execution quality and brand value.

30. FOUNDER DILIGENCE FRAMEWORK

Founder credentials should be separated by evidentiary status so investor materials remain precise.

EVIDENCE STATUS	CURRENT EXAMPLES
Publicly supportable	SMU basketball history; Mylobard songwriting/production credits; Mylo Bard public creative positioning; Pip Lewis production and Enci/live progression; Redefining Music appearance; Rich From Art positioning.
Founder-provided, documentation to collect	F3stive SXSW/Meta/Rolling Stone opportunity; Sunday Funday ownership and outcomes; Candy Crush musical score; Climate Media brand engagements; catalog-duration totals; REALM scope and outcomes.
Founder-provided, precise verification needed	Professional work involving Frank Ocean, Charli XCX and David Guetta. Document exact project, role, counterparty and date before external headline use.

31. WHY THIS MATTERS

The Company is not being founded by someone attempting to enter Artist development because an investment thesis appeared attractive.

The Founder has already spent much of his professional life moving between Artist, producer, performer, creative director, entrepreneur, consultant and leader.

The music industry taught him the creative problem. Operating businesses taught him the structural problem. Leadership consulting taught him the human problem. Artist development showed him where those problems intersect.

The Company is being built at that intersection.

32. THE MANAGEMENT THESIS

Founder capability is the starting advantage. Institutional capability is the destination.

The Founder is not building a production company that requires him to produce every record. He is not building a consultancy that requires him to attend every meeting. He is not building a label whose principal advantage is ownership of the Artist.

He is building an institution capable of turning judgment into process, relationships into infrastructure, talent into sustainable careers, and Founder capability into Company capability.

33. CORE FOUNDER CASE

The Founder starts the machine. The management team makes it repeatable. The Company makes it scalable.

Myles understands Artists because he is an Artist.

He understands performance because he has performed under pressure.

He understands production because he has spent decades making music.

He understands development because he has helped Artists move from independent creation toward professional recording, label and live opportunities.

He understands business because he has built and advised organizations.

He understands leadership because he has spent years helping people and companies develop it.

And he understands his own role well enough to know that scale will not come from doing everything himself.

Source Notes & Diligence Status

Public sources used to substantiate selected statements in this working framework. Founder-provided claims are deliberately labeled in the body and should be supported with primary documentation before final investor circulation.

SMU Athletics, Myles Luttman player profile - Division I roster and career details; San Diego City College history.
https://smumustangs.com/sports/mens-basketball/roster/myles-luttman/576

SMU Athletics, May 8, 2009 signing announcement - 28-5 season, conference title and first Elite Eight appearance.
https://smumustangs.com/news/2009/5/8/SMU_M_Basketball_Myles_Luttman_Signs_NLI_With_Mustangs.aspx

Myles Luttman Consulting, Business Portfolio - Public positioning of Mylo Bard as multidisciplinary creative, composer and producer.
https://www.mylesluttmanconsulting.com/business

Myles Luttman Consulting - Public consulting and leadership positioning.
https://www.mylesluttmanconsulting.com/

Pip Lewis EPK - Mylo Bard production credits, Enci Records roster reference and performance history.
https://www.piplewismusic.com/epk

San Diego Reader, May 8, 2025 - Growing Pains produced by Mylo Bard, Enci Records release, Casbah residency and full-band development.
https://www.sandiegoreader.com/news/2025/may/08/pip-lewis-slipped-out-of-her-stalemate-with-music/

Redefining Music, EP 35 - Published episode description documenting 20+ years across media, entertainment, sports, film, music and business consulting.
https://open.spotify.com/show/67DInYvw0xC6oMgntWgLkR

Brand Creative Marketing Group, Rich From Art - Artist consultancy positioning around creative/business/financial roadmaps and ownership.
https://www.brandcreativemarketinggroup.com/richfromart

Shazam, Mylobard catalog metadata - Public performing, songwriting and production credits.
https://www.shazam.com/song/1820718448/i-think-i-just-remembered

Recommended Diligence Package

- F3stive: agreement, emails, media/event documentation and explanation of SXSW, Meta and Rolling Stone scope.
- Sunday Funday: entity/ownership evidence, venue history, Artist roster, attendance, economics and media assets.
- Candy Crush musical: project correspondence, score files, briefs, rights context and evidence of development scope.
- Climate Media: selected contracts, work samples, client references and archived campaigns for major named brands.
- REALM Global: role confirmation, duration, representative work product and reference contact.
- Frank Ocean, Charli XCX, David Guetta: precise project-level documentation before external headline use.
- Catalog: consolidated discography and production-credit ledger sufficient to verify published-work totals.

Working document. This framework is intended for business planning and investor positioning. Legal, tax, securities and employment matters should be finalized with appropriate counsel before financing materials become definitive.