

FOUNDER & MANAGEMENT CASE

Working Framework v2 | Investor Development Document

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

Capitalization context: \$8,000,000 working equity raise | \$24M pre-money | \$32M post-money | 25% new investor ownership

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EXECUTIVE OVERVIEW

	Mylo Bard
Founder-market fit	Artist, producer, multi-instrumentalist, songwriter, performer, entrepreneur and leadership consultant. PROJECT:ONE is built at the intersection of those disciplines.
Demonstrated development logic	Publicly documented work with Pip Lewis shows a relevant progression 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 28-5 and the program's first state Elite Eight appearance.
Institutionalization plan	The \$8M plan is designed to convert Founder judgment into process, standards and senior functional ownership, building toward an 8-10 person core team.
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. PROJECT:ONE develops the human being responsible for carrying the music into the marketplace.

The Company is 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 spans 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 totals are Founder-provided and should be cataloged during formal diligence.

3. THE FOUNDER IS AN ARTIST

PROJECT:ONE 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 PROJECT:ONE is not being conceived by an executive trying to reverse-engineer the emotional and professional realities of musicians.

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 lived familiarity with preparation, repetition, coaching, team accountability, pressure, recovery and public execution. Those disciplines underpin PROJECT:ONE'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.

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. The exact transaction and scope have not yet been independently corroborated through public sources and should remain 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. Shows can function as development environments, audience laboratories, revenue events and proving grounds for whether recorded identity translates into a compelling live product.

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 directly relevant to PROJECT:ONE: creative opportunity without timely capital can die between concept and commercial execution.

The \$8M capitalization is intended to reduce the chance that high-quality, evidence-backed opportunities stall because the Company lacks the speed or balance-sheet flexibility to act.

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. Until 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.

11. CORPORATE LEADERSHIP EXPERIENCE

The Founder describes two years leading media endeavors for REALM Global, including development of media technology and systems. Formal investor diligence should document title, scope, duration, major initiatives and reference contacts.

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. 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.

The \$8M plan gives PROJECT:ONE the ability to make that management transition earlier and with stronger senior operators, accelerating institutionalization without weakening Founder-led standards.

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: he 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.

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. PROJECT:ONE is not modeled as a transfer of that business and begins with zero assumed legacy revenue. The relevance is proof of method.

17. WHY PROJECT:ONE STARTS WITH MYLES

At formation, PROJECT:ONE'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.

The \$8M capitalization is being used in part to transform personal judgment into institutional knowledge faster, while preserving the Founder as the final standard-setter on the most consequential creative and capital-allocation decisions.

18. FOUNDER CAPACITY

The operating assumption remains that the Founder can maintain approximately five to eight meaningful high-touch Artist relationships simultaneously when protected by strong Operations and Artist Partnerships leadership.

The broader Company can support approximately 15 to 20 active Artist relationships across Commercial and Company-Funded pathways because routine execution, production coordination, commercial development, finance, marketing and project management are intentionally distributed across the team.

19. MANAGEMENT STRUCTURE

Founder / CEO / Chief Creative Authority	Vision, capital allocation, senior Artist relationships, creative standards, key partnerships, culture, A&R; calibration 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, proactive acquisition and early diligence.
Commercial Growth / Partnerships	Commercial Services pipeline, manager and label relationships, strategic partnerships, client acquisition and revenue development.
Marketing / Artist + Client Acquisition	Company positioning, acquisition strategy, campaign planning, Artist sourcing support, client demand generation and case-study development.
Production / Project Coordination	Production scheduling, deliverables, mix/master workflows, partner coordination, rights metadata, live-development coordination and release readiness.
Finance / Artist Accounting	Artist statements, recoupment accounting, controls, portfolio reporting, royalty administration and investor reporting.
Senior Creative / Production Leadership	Additional creative capacity and independent judgment as volume grows, reducing the need for Founder participation in every session.

Working team objective: approximately 8 to 10 strong core team members by the end of the initial capitalization period, supplemented by specialist external partners and contractors.

20. WHAT SHOULD NOT BE BUILT INTERNALLY AT FORMATION

- 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, major media buying and campaign execution where specialist partners outperform internal ownership.
- Merchandise fabrication and large-scale physical production.

21. PRODUCER NETWORK

Initially, PROJECT:ONE should operate through Myles plus a curated external production network. As volume grows, strong external collaborators can deepen their relationship with PROJECT:ONE. The \$8M capitalization creates room to internalize selected senior production or creative leadership when portfolio and Commercial Services workload justify it.

22. SCALING CREATIVE AUTHORITY

Years 0-2: Builder	Deep involvement in Artist selection, consultancy, key production decisions, quality control, partnerships, senior hiring, culture and capital allocation.
Years 2-4: Creative Executive	Reduced routine production. Greater emphasis on senior Artist strategy, A&R; calibration, capital allocation, team development, Company culture 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. 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.

The larger capitalization materially improves the Company's ability to mitigate this risk because PROJECT:ONE can recruit senior functional owners earlier, build stronger systems before workload becomes overwhelming, and avoid forcing the Founder to remain the execution point for every Artist and commercial relationship.

25. MANAGEMENT HIRING PRINCIPLE

Senior hires should own functions, not simply remove miscellaneous tasks from the Founder's calendar. PROJECT:ONE 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 remains \$180,000 annually, or \$15,000 per month, beginning upon institutional financing. Over the 30-month base operating model, this represents approximately \$450,000.

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.

27. FOUNDER EQUITY

The current working financing framework contemplates a \$24 million pre-money valuation and \$8 million of new capital, implying approximately 25% ownership for the new financing and approximately 75% for existing ownership before any separately negotiated employee or executive equity-pool mechanics.

The financing should preserve meaningful Founder ownership, future employee incentive capacity and room for subsequent institutional capital. Because PROJECT:ONE is initially highly dependent on Founder judgment and market relationships, the financing should capitalize that capability rather than unnecessarily transfer routine operating or creative control away from it.

28. GOVERNANCE

The recommended working Board architecture remains 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, A&R; and creative decisions should remain with management.

The \$8M capitalization increases the importance of disciplined reporting and investor visibility, but it does not change the principle that investors are backing PROJECT:ONE's ability to make high-quality creative and capital-allocation 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.

30. FOUNDER DILIGENCE FRAMEWORK

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

PROJECT:ONE 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.

32. THE MANAGEMENT THESIS

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

The \$8M capitalization is intended to accelerate institutionalization by funding stronger senior operators, a broader commercial engine, dedicated acquisition capacity and a longer runway in which PROJECT:ONE can build systems before growth pressure forces shortcuts.

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: <https://smumustangs.com/sports/mens-basketball/roster/myles-luttman/576>

SMU Athletics, May 8, 2009 signing announcement: https://smumustangs.com/news/2009/5/8/SMU_M_Basketball_Myles_Luttman_Signs_NLI_With_Mustangs.aspx

Myles Luttman Consulting: <https://www.mylesluttmanconsulting.com/>

Myles Luttman Consulting Business Portfolio: <https://www.mylesluttmanconsulting.com/business>

Pip Lewis EPK: <https://www.pipewisemusic.com/epk>

San Diego Reader, May 8, 2025: <https://www.sandiegoreader.com/news/2025/may/08/pip-lewis-slipped-out-of-her-stalemate-with-music/>

Redefining Music, EP 35: <https://open.spotify.com/show/67DInYvw0xC6oMgntWgLkR>

Brand Creative Marketing Group, Rich From Art: <https://www.brandcreativemarketinggroup.com/richfromart>

Shazam, Mylobard catalog metadata: <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.