



BUSINESS PLAN

MaiMusic — business plan

What the company is, what is already built, what the round buys over the next eighteen months, and what could go wrong.

The turning point

The music industry is in transition. The tools have changed. The business models are changing. The audience is changing. What does not change is that great music begins with an artist who has something to say, and ends when it reaches the listener it was meant for.

Most companies responding to that transition pick one link in the chain — a generation tool, a distribution service, a rights platform — and sell it. MaiMusic was built the other way: as one connected ecosystem holding composition, production, release, distribution, discovery and connection together, so that a change at one end does not orphan the other.

The position

MaiMusic is a collective, a label, a distribution network, a production house, a listening platform and a home for artists — all at once. Every artist, every listener and every business meets the part of it that serves them, with the rest always within

reach.

The label's calling card is sound that refuses to sit neatly in any single bin: the roster pushes the edges of existing genres, crosses and merges traditions, and where nothing else fits, names a new genre and builds it.

What is built and operating

- A roster of more than ten acts spanning more than fifteen genres and six world regions, with more than twenty albums and over two hundred tracks released.
- Two licensing catalogs — an artist catalog paying royalties directly to creators, and a royalty-free AI catalog cleared for broad commercial use.
- A production house delivering original composition and scoring, arrangement and reproduction of existing works, full-service production and mixing, and sync-ready masters and stems.
- A listening platform with authentication, playlists, listening history, likes, sharing and deep links, role-based dashboards, public platform analytics, play tracking and royalty transparency.
- A dedicated home for every artist: their visual universe, their full catalog, their voice, and direct channels to their audience without a middleman owning the relationship.
- An education and consulting side: an AI learning program with core modules and specialization tracks, an AI readiness assessment for music professionals, a curated tool directory, glossary, FAQ and case studies.
- A production system operated by a small human core alongside dozens of AI agents, and a full AI executive team, published openly as AI personas.

The roster as a portfolio

The roster is not a collection of acts that happened to be signed. Each act carries a declared strategic role, and the roles are chosen so that they do not compete: prestige and critical acclaim, art-pop credibility, cultural conversation, mainstream pop, Latin market, global EDM and festival circuit, premium sync and film scoring, genre creation and multilingual crossover, Mediterranean and Levantine crossover, cross-continental pop fusion, and virtuoso prestige.

The same discipline governs coverage. The roster is mapped against geographic markets — North America, Latin America and the Caribbean, Europe, the Middle East and Mediterranean, Africa, Japan and Asia-Pacific — and against non-geographic ones defined by audience or licensing channel: sync and advertising, film and television scoring, video games, jazz and world music, art-pop, EDM, hip-hop and the Gen-Z platforms. Six revenue streams are tracked per act — streaming, touring, sync licensing, merchandise, brand partnerships and immersive experience — so that no act depends on a single one.

All of this is published, in public, at </portfolio/>. An investor does not have to take the portfolio claim on trust.

The revenue model

The live lines are: licensing of the artist catalog, licensing of the royalty-free AI catalog, commissioned original production, publishing and royalty administration, and AI consulting and training for the music industry.

No price for any of these lines is published on the site, and this plan does not reconstruct one. The revenue page sets out each line, who pays, the income source, the published price — “on request” in every case — its status and its intended role in the plan.

[Read the revenue page →](#)

How it is operated

MaiMusic runs on shared CEMI.ai group infrastructure: the production system behind the catalog, the persona engine behind the executive team and the roster, and the delivery pipeline behind the site and the player. That is what allows a company with this much surface area — a label, a catalog, a platform, a production house and a consulting practice — to be operated by a small core.

The site itself is a static build with a served catalog and an authenticated player, so the marginal cost of an additional listener is close to the cost of the bytes.

The plan for the money

The round is sized to a plan, not to a round number. Over eighteen months it funds five workstreams, in the proportions set out on the ask page.

- Catalog and artist development — keep the release cycle running across the roster rather than stopping at what is already out.
- Rights, licensing and royalty administration — clearance, registration, metadata discipline and the payout rails. This is the line that turns a published promise, that every play pays the people who made it, into a routine operation.
- Audience and commercial development — the first dedicated commercial capacity the company has had: sync, brand and licensing outreach, and release marketing.
- Platform and infrastructure — the player, the artist homes, catalog delivery, storage and compute.
- Reserve — unallocated, held against the risks below.

LINE	SHARE	OVER THE PLAN	PER MONTH
Catalog and artist development	35%	US\$35,000	US\$1,944
Rights, licensing and royalty administration	20%	US\$20,000	US\$1,111
Audience and commercial development	20%	US\$20,000	US\$1,111
Platform and infrastructure	15%	US\$15,000	US\$833
Reserve	10%	US\$10,000	US\$556
Total	100%	US\$100,000	US\$5,556

Risks, and how they are held

- Rights and provenance. Music made with AI sits in an unsettled legal landscape — copyrightability, training data, disclosure. MaiMusic takes public editorial positions on all three in its own resources: disclose AI involvement, register your works, do not use unlicensed training data, do not clone voices. The position is published rather than private, which is the only durable way to hold it.
- Discovery. A catalog without demand is a cost, not an asset. Audience and commercial development is the second-largest line in this round for that reason.
- Audience trust. Some listeners and some buyers discount music made with AI on principle. The roster answers with craft and with provenance rather than with concealment — every act is published as what it is.
- Concentration on licensing. The plan leans on licensing before licensing income is evidenced. The reserve exists so that a slow year in one line does not stop the others.

- Platform dependence. Distribution, storage and identity run on third-party platforms whose terms can change. The catalog and its masters are held independently of any one of them.

What is not published

Revenue to date and run rate, pricing that is not already on the site, client names and per-client billing, and pipeline are not published. They are available to investors on request, under a confidentiality agreement where appropriate.

INVESTMENT ENQUIRIES

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Financial terms, revenue and detailed materials are available on request. Figures describe capacity built and operating today; forward-looking statements are identified as such.

maimusic.ai/investors

CEMI.AI CEMI.ai group investor kit

The round at group level, for the shared platform every initiative is built on.

CEMI.AI CEMI.ai institutional dossier

The group's institutional document — thesis, pipeline, portfolio, governance.