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MA Music Business

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1. Introduction

Editorial notes:

- The Film, TV, and Gaming industry will be denoted throughout as FTG industry.
- The word 'filmmaker' is intended to include TV, animation, and gaming creators, the word 'songwriter' or 'artist' to denote music creators, and 'creatives' to note all aforementioned groups.
- A business model canvas that shaped the early writing of this report can be found in [Appendix A](#) alongside guidance notes used to fill it out.

1.1. Executive summary

Scored is a sync agency with a mission to bring new emerging artists and creators up to speed with the modern-day sync industry. Through on the ground discussions with student filmmakers and songwriters, there is a pattern that at its root comes down to a lack of education and understanding of how sync works and how to best protect yourself and your creations from exploitation. We aim to solve this through a combined platform of learning, connecting, and creating. We are beginning this venture by connecting the outstanding students of Tileyard Education, London with talented filmmakers in Napier University, Edinburgh to discover early sync opportunities and provide students with the ability to hone their skills in a real-world context. They will be guided through the process from start to finish, with accompanying networking events, educational resources and seminars, and assistance with the creative projects that they are undertaking. As a social enterprise, we look forward to taking this a step further by providing our services to up-and-coming aspiring music supervisors, artists, and filmmakers from underrepresented backgrounds, improving access to education and breaking barriers in the industry.

1.2. Mission and social impact

Scored will be a collaborative collective of creatives with aspiring careers in songwriting, composing, filmmaking, music supervision and more. The company will provide an opportunity for creatives to work with us, perfect their skills in their area, and have tangible projects to use for career opportunities.

A note from Róisín Doyle-Bakare, CEO:

As the founder of Scored, the company began partially as a result of my own struggle to find information and education on how to work in the sync industry. The idea behind this social enterprise was born when I shared this struggle with others at my level from different fields, and we all expressed the same disillusionment with sync, music supervision, and film/television placements generally. At the core of this enterprise will be education; artists need to be more aware of their rights, and filmmakers need assistance in finding and fairly treating the artists that they work with. This ranges from education surrounding various copyrights, legal rights, and the world of sync more broadly.

Scored aims to act as your stepping stone. We want to train people to become sync masters to move up the ranks and find brilliant companies and connections whilst retaining connections made during their time with us. As an entry-level only platform, we will share our passion and belief in the inherent value of making connections with others that are early in their career. The creative that you meet during your time with Scored could be the next Scorsese or Beyoncé!

At Scored, we will ensure that all creatives are paid fairly, whilst also recognising the significant value in having a credit in your early days. Though in some cases this may result in a lower payouts, this will always be approached fairly, with an understanding of the big picture as well as the wellbeing of the artist in question. All income and fees for creative projects will be strictly between users, meaning that Scored will make no profit from a film/project's income or take any portion of the artist's sync fee or royalties.

A key mission of ours is to reach out to young people and creatives from underrepresented backgrounds who did not have the chance to pursue education but have ambitions to work in FTG and/or music. For every three users we have, we will provide free consultancy and education to someone in need of support. We hope to see a future where students, aspiring professionals, and creatives from underrepresented backgrounds are treated fairly, and feel educated and capable enough to negotiate deals, find the best projects, and understand their rights in sync. All the while, we want our users to have fun learning about sync, and realise the fantastic doors that this industry can open for them.

Scored aims to be:

- A sync agency
 - Setting sound to moving picture
 - Music supervision and consultancy

- Student centred
 - Early / junior users
- A community platform
 - Social enterprise
 - Networking
 - Connection / collaboration
- An educational platform
 - Lectures / guest speakers
 - Podcast / video series
 - Useful curated resources
- An A&R platform
 - Scouting for talent from both areas of music and FTG
 - Feedback on tracks
- A tech company
 - App based platform
 - Metadata storage on blockchain

1.3. Goals

Below are several input and output goals that Scored will aim for in Y1:

Overall goals and focus

- To educate and inform artists and creators about sync
- Connect networks of creatives to establish a collaborative community for sync projects
- Become a social enterprise with the ability to bring young people from underrepresented backgrounds into the conversation

Input goals

- Complete all legal and business affairs with Companies House and other regulatory bodies
- Create a minimum of 3 more focus groups to shape the MVP
- Utilise marketing tools to raise awareness with potential users of the service
- Reach out to potential partners to begin social enterprise initiative, such as Small Green Shoots
- Secure necessary freelancers and staff to successfully run the service

- Secure investment / support from Napier University and Tileyard Education regulating bodies
- Crowdfund for additional services and for social enterprise
- Organise speakers, location etc. for 2+ networking events
- Begin consultancy and music supervision on upcoming student projects

Output goals / KPI's

- A minimum of 10 successful sync placements in our first year
- Be financially stable, reinvesting any profits into the progression of the business and social enterprise
- Have a minimum of 25 creatives signed up and actively using Scored to learn and connect
- Receive a minimum 80% positive feedback rating based on end of Y1 surveys with users
- Host a minimum of one successful networking event in Edinburgh and in London

2. Market research

2.1. Competitors

There are many sync agency competitors, however there are few direct competitors that combine education with music supervision and networking. The largest competitor to Scored is US based 'Sync Summit' – a company that host an annual event to connect creators and music business professionals to discuss all things sync. However, as we will see from this competitor analysis, they do not focus primarily on students / entry level creators and do not have an especially strong presence in the UK market.

The following services were used previously by survey respondents:

Company	Services and further information	Weaknesses	Customer base
Audio Network	Bespoke consultancy services Aimed at content creators Tailor-made technology to help, with super-powerful set of search tools Extensive music library of 200,000+ wholly owned tracks Abbey Studios access TV shows, TV advertising, digital entertainment, digital branded content Reputable clients Subscription and single use pricing Low pricing for single use of tracks for student / non-commercial creators (£6.99 – 19.99) Easy to navigate site	Questionable rights for creators No bespoke subscription service for students (corporate only)	1,000+ artists, composers and producers Corporate clients
Syncrmusic	Brand focused (advertisements and promotion over entertainment) Reputable clients	Not bespoke Irrelevant opportunities	Aimed at singer/songwriter/producers and brands looking for music

	Quick and easy track submission with ability to track progress, as well as option to search for briefs from brands Free to start option	spammed to artists	
Sentric Music Publishing	Primarily a global royalty collections service with sync and other opportunities available Claim: put songwriters and artists first, offering the fairest publishing deal in the music industry. 28-day rolling contract and an 80/20 split of royalties in the artist's favour Copyright retention for artists Apply to have your music placed on tv, adverts, films and video games. Reputable brands and case studies Useful resources and opportunities listed on dashboard	Impersonal Lack of communication / feedback Saturated	400,000 artists
Sync My Music	Educational platform Free YouTube videos and podcasts to learn about the sync industry Free online course US based	No sync agency platform No UK-specific education Not particularly useful for filmmakers	Students / indie artists interested in learning more about sync

Key competitor: Sync Summit

SyncSummit founder and CEO Mark Frieser describes his business as follows: *"Your comprehensive resource to synchronize music and your career with the people and the projects that need music in film, TV, games, apps, ads, streaming services and everywhere else that music makes visual and interactive media come to life"* (2017)

Started in 2012, the company's mission is simply to connect music creators to those that need music to accompany their projects. They aim to do this through large-scale networking events, educational resources, and consulting services. This is a similar mission and approach to Scored. There are, however, some key differences between our businesses:

- **Location:** SyncSummit is primarily US based, meaning that educational resources and events are US-centric, with varying information regarding PRO's and legal affairs
- **Target market and user-base:** Scored intends to focus almost exclusively on students and beginners in this industry, tackling the basics and bringing users through their educational journey with a personalised approach based on their own understanding and skillset. SyncSummit, through their services, language, and general structure, do not tend to cater for or appeal to younger generations, a demographic where the majority of students lie.
- **Price:** Due to the likely lower incomes of our users, Scored will have a lower price tag for services than SyncSummit
- **Approach and focus:** Scored will, at its core, offer consulting services using the team's expertise to successfully connect people, oversee projects and educate them in a holistic way to be able to manage large-scale projects on their own. This is a side aspect of SyncSummit's business model, with their primary focus being on events
- **Marketing:** SyncSummit does not adequately utilise social media for effective marketing, an area that Scored aims to use heavily to find new users, share successes and market our users' projects, and to advertise upcoming events and resources.

It was difficult to find financial information about SyncSummit, however, we will be closely monitoring the company's work and progress and learn from this as we develop our business. We intend to use them as a model for success regarding the hosting of successful networking events, though on a smaller scale and with a lower cost to cater to our user demographic. Other agencies mentioned above will also be analysed and monitored, learning from their successes and failures to guide our decision-making.

It is important to note that, with time, some of these competitors can act as partners in some areas to assist the social enterprise aspect of Scored. Further, many of these companies would benefit from having a quick place to point students to when contacted, as many of the larger sync agencies do not have time to fully engage with student requests. This would lighten their workloads, giving them more time to focus on projects that are beneficial to them. 'Competing' social initiatives are not listed as

competitors, as we are all working towards the same goal of a brighter future for young people in creative industries. They will instead be recognised as prospective partners.

2.2. Current industry landscape

Across nearly all areas of the music industry the market is saturated, making it difficult for artists to get noticed. Many are in need of help in this area, and this is no different in the sync industry. “As it becomes more difficult to get noticed amidst the never-ending stream of new releases, artists are as interested as ever in having their music synced (especially in culturally relevant places, such as hot TV shows) in order to reach new audiences” (Udell, 2019).

The global music market has seen an 18.5% revenue growth in 2021, with growth from streaming, physical formats, performance rights and synchronisation (IFPI, 2022). Synchronisation revenues in particular climbed by 22.0% - US\$549.1 million - partly attributable to post-covid recovery (IFPI, 2022). As explained by David Wille, SVP at Kobalt Music Publishing: “Yes, the pandemic put all of us in a slower situation, but sync has come back with force, with energy and creative imagination... There are lots of really great films, games and TV ads being made, it’s a super-exciting time.” (qtd. In Homewood, 2022). Tammy Tinawi, Senior Music Consultant at Cavendish Music, explained in an interview how the sync industry always remains stable with only minor dips ([Appendix I](#)). Even through the pandemic, there remained a demand for music to be used for promotions and advertising, keeping the industry not only from crashing, but in fact booming. Further, she echoes the sentiments of many other music industry professionals in celebrating the lack of barriers there are to releasing music nowadays, stating that it’s “quite easy now for anyone to do well and to get their music out there without having to worry about getting it signed”.

Now more than ever, the world has seen a phenomenal growth in the quantity of video content, with big-budget productions on Netflix, Disney Plus, etc. as well as games that all require music (Reskinoff, 2020). Further, the industry offers an array of opportunities for independent artists, songwriters, and composers, with their music often offering a fresh sound to prospective customers/users/watchers (Reskinoff, 2020). This has all led to increased sync fees, with copyright value increasing so that supervisors and their teams are aware of the value of music to these massive companies. This leads to increased budgets for music licensing (Udell, 2019). This proliferation of TV and film streaming platforms is particularly unlocking new opportunities for catalogue titles, with a ‘Stranger Things

effect’ (as it has been dubbed by Jonathan Palmer of record label and music publisher BMG) seeing an increase in demand for 80’s style music (Forde, 2022). These catalogue tracks are now finding their way to younger viewers “in ways that were inconceivable even a decade ago” (Forde, 2022).

As for the wider FTG industry, there is a similar unwavering demand for content and entertainment. Gaming and streaming saw peaks in recent years with people in isolation from the Covid-19 pandemic, and the industry is now on the cusp of a massive boom as we emerge from this. The Creative Industries Federation projected that creative industry GVA would have reached £122bn by the end of 2020 in a no-Covid scenario (2020). When we think of this industry in relation to the music industry, we see that “areas such as gaming, the metaverse and short-form video platforms, unlock new tools for artists as well as new revenue streams” (IFPI, 2022). For example, a recent event that catapulted music into the world of gaming was famous DJ Marshmello doing his virtual concert in Fortnite, which has led to a surge in artists that are “curious and excited about these sorts of possibilities” (IFPI, 2022).

The global revenue of online streaming services for film and TV is £40.1 billion with £1.5 billion coming from the UK (Boyle, 2020).

UK adults doubled their time spent each day watching subscription streaming services such as Netflix during lockdown

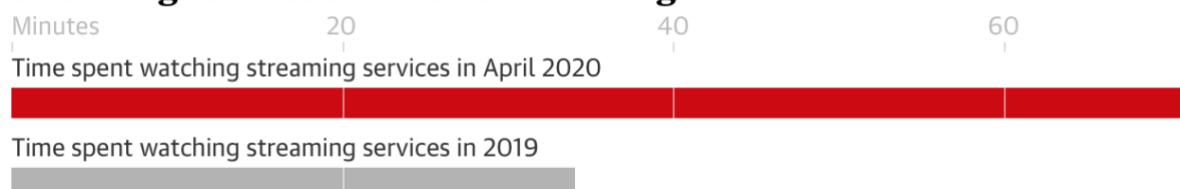


Figure 1: (Sweeney, 2020)

With increased time spent watching television in 2019-2021 (Figure 1), the pandemic fuelled the biggest year for new subscribers to streaming services (Sweeney, 2020). Much like other creative industries, based on the strong bounce back we are seeing post-pandemic, it would be accurate to presume that without the pandemic 2020 could have been another record year for the UK film and TV industry (Berry et. al, 2021). With over 200 million paid subscribers in 13 million homes in the UK, Netflix remains to be the streaming superpower, reporting an increased budget for UK-produced films and shows to £750m in 2020 (Berry et. al, 2021). With these unprecedented sums, a huge demand for film and TV studio space is being generated worldwide, and the UK is uniquely positioned to attract much of this demand. London is a

“genuine global production hub which rivals the major North American studio locations in its importance to the international film industry” (Berry et. al, 2021).

In summary, for all creative industries: “While the COVID-19 pandemic caused significant temporary operational disruption to the sector in 2020, it also pushed consumer demand for content to new heights” (Berry et. al, 2021). It is important as we rise to this surge in demand that we have effective legal frameworks in place, “in new and innovative ways”, for artists to excel (IFPI, 2022). We, as a collaborative community, need to guarantee rightsholders protection with exclusive rights, and to educate rightsholders on how they can best protect themselves. Lastly, with both countries excelling in the FTGA and music industries, our decision to focus efforts primarily in the UK and Ireland seems appropriate.

2.3. Target market

Early focus groups with Napier Edinburgh and Tileyard Education were conducted alongside surveys, questions and answers for which can be found in [Appendix B](#) and [Appendix C](#), with notes from focus groups in [Appendix D](#). The people that participated in these sessions were typical of the users that we are targeting, with a mix of some being friends and others being removed from the CEO’s direct contacts. Results found that the concept behind Scored is well received, and considered to be a service that has potential to be highly beneficial to them. As we can see in many answers to the questions, most students found previous sync services that they have used to be subpar, unhelpful, and impersonal. There is an evident expressed demand for a service that connects students, educates them, and provides them with opportunities. The feedback and discussions that came from this have massively shaped the business model thus far and will continue to do so.

In line with the current business model, the *customers* will be creative universities (such as Napier and Tileyard Education), with the user base (the students) acting as the *consumers*. This section will breakdown the ideal customer as well as the ideal user / consumer.

Ideal customer

Demographics

- Located in the UK and Ireland
- University that runs courses in the FTG and music fields

- Youth organisation that work in the same fields and cater for entry level creatives and those from underrepresented backgrounds

Psychographics

- Ethical values that align with Scored's mission regarding fairness, learning, and collaboration
- Organised and efficient
- Open to funding social initiatives
- Recognise the importance of well-rounded education
- Changemakers / innovators

Ideal consumer

Demographics

- Attending a course or programme in the UK or Ireland
- 18-30 years old
- All genders
- Students / recent graduate
- A filmmaker, gaming creator, artist, songwriter, producer, director, or otherwise working in the FTG / music fields

Psychographics

- Eager to learn
- Enjoy networking and team work / collaboration
- Creative
- Determined to succeed in the world of sync
- Ethical and fair values
- Open to non-commercial opportunities

The addressable market will be found by determining the total number of creative universities and creative youth organisations for customers, and the total number of students / people in these organisations as potential users. Within this, the target market will be the ideal customer and consumer as outlined above.

Senior Music Consultant Tammy Tinawi emphasised the evident lack of education and knowledge surrounding sync, and most notably professionalism, when discussing the emails she received from indie artists. As can be seen in the interview notes in [Appendix I](#), she found there was a lack of etiquette in the best and most suitable ways to contact industry professionals to not only get noticed,

but also to impress them. This was reflected in the focus groups with students where they outlined a lack of understanding of the best and most suitable ways to contact professionals regarding sync opportunities. This would be yet another element of the educational resources we would make available in our services.

We are currently in the early stages of pitching to Tileyard Education and Napier University. Potential customers are contacted directly to arrange meetings and to pitch the concept of the service to them. A pitch deck presentation has been made for this purpose to accompany this business plan. The focus of this pitch will be our 'action piece' – what exactly it is that we will provide for their students, and how we will keep them engaged with our service? This will involve demonstrating the feedback we have received from focus groups of their own students, showing the demand there is for this service ([Appendix B](#) and [C](#) shows a unanimous answer of 'Yes' to the question: 'Do you think you would benefit from a service made especially for students to connect with other students for sync projects, including an app-based social and educational element?'). Further, we will demonstrate the promotional opportunity available to these universities; by their students having successful sync placements and kickstarting their careers, it presents the university as forward-thinking and proactive producers of successful graduates.

Why Tileyard Education and Napier University?

As the CEO of Scored is a current student of Tileyard Education undertaking a Music Business MA, she has made many connections with songwriters, artists, and creators who also study at Tileyard, and been able to swiftly and easily communicate with students that will benefit from the service for feedback. Tileyard Education is based in the largest independent music community in the world, with top level studio access and creatives and professionals from a vast range of fields.

Similarly, due to the CEO's personal connections in Napier University, it was easier to gather focus groups, get feedback, and communicate directly with current students. Furthermore, Napier is renowned for its courses in creative films, in particular its Film MA courses. The students are in small groups and given a large amount of autonomy in creating short films for their final projects, making them a highly suitable target user for Scored.

With Tileyard Education located in London, with accreditation from University of Wales Trinity Saint David, it will ideally lead to connections in both England and Wales. Napier is located in Edinburgh, Scotland, acting as a third component to having a base in key locations across the UK.

2.4. SWOT Analysis

A SWOT analysis is used to better understand the business' potential growth, to see it from different perspectives, to reduce risks, and to develop a competitive strategy (Fullscale, 2020). This analysis was completed with by Róisín with a work colleague to have multiple perspectives of the business from an external and internal source.



Strengths

- Positive feedback from focus groups
- A ready-to-go eager service base enthusiastic about the brand
- Róisín's wide range of work and educational experience
- Connections with music industry professionals in wide range of fields
- No high pressure to make profits, more focused on social initiative
- Early support generated from customer and consumer

Weaknesses

- Competitor advantages - financially and with professional level expertise
- Lack of experience in the FTG field
- Small workforce
- Low customer base
- Not highly profitable

Opportunities

- Gap in market - No student sync service and very few educational resources available
- No social initiatives focused on sync
- Many opportunities for potential mutually beneficial partnerships
- Increased access to tech that is user-friendly and cheap
- Taking advantage of the demand for entertainment post-pandemic

Threats

- Competitors – multiple emerging social initiatives to empower young creatives
- Potential early set up and legal complications
- High failure rate for start-up companies generally

A full PESTLE (political, economic, socio-cultural, technological, legal, environmental) analysis to monitor macroeconomic considerations will be carried out on a biannual basis to be aware of any potentially threatening external factors. A risk assessment will also be put in place with contingency plans for possible failures. For example, should the world be plummeted into another (or the same) global pandemic, a contingency plan will be put in place to ensure that users retain access to services and their data/projects even if we no longer receive subsequent funding from their overseeing bodies, whilst also evaluating what this will mean for the business' financial stability. Precaution will be taken with regards to the finances of the company, following a strict budget and ensuring that our cash flow forecast is regularly reviewed. Further, all guidelines and education on setting up a successful company will be strictly followed. Any legal or regulatory complications / challenges will be brought to our legal representative Helen Doyle for review.

3. Logistics and operations

Without a permanent office in the early stages of the business, we will primarily trade virtually, using Workspace offices on a per-use rental basis for any formal meetings. Time will be put aside to allow for travel to places such as Edinburgh to meet in person with the likes of Napier University staff and students.

The partnership with universities and youth organisations will direct us to our service users, where we will market our services to them and begin gathering interest and onboarding. If they still require our services post-graduation, they will have the option to purchase access for suitably low fees.

3.1. Team

Róisín Doyle-Bakare, founder and CEO of Scored, will be establishing the business solo, with aims outlined in this business plan of expanding the team further. Rights knowledge and an understanding of music supervision and sync are required for this role. Róisín is qualified to complete the above through her education, with a BA in English Literature and Philosophy providing excellent verbal and written communication skills, and her MA in Music Business providing an in-depth foundation in all areas of the music industry. Further, she is deeply passionate about the world of sync and the power of putting music to a moving image to create a story. Having seen the lack of understanding and the exploitation in the modern-day sync industry, she would like to bring students up to her level of understanding and provide them with opportunities to excel.

The areas in which specialist knowledge will be required and needed immediately is in finance and law, with specialists in education/music consultancy to be hired further down the line as demand increases. Helen Doyle, Music Lawyer and Head of Legal at Believe, has provisionally agreed to provide advice and guidance on the legal regulations around the sync industry and contracts/deals on a voluntary basis in Y1. A freelance accountant will be hired firstly to assist in setting up the company, and additionally at year end to submit all required financial reporting to Companies House and other regulatory bodies. We aim to have assistance with the educational resources to ensure that they are accurate and up to date from university employees and/or funding for an externally hired educator / reviewer.

As the business grows, we aim to have a full team consisting of the following:

- Head of Music Consultancy
- Chief Operations Officer
- EDI specialist
- Chief Technology Officer
- Accountant
- Administrator
- Educational facilitator

As Róisín has specialised in equity, diversity, and inclusion (EDI) roles with a focus on inclusive recruitment, all roles will be advertised with an emphasis on EDI, ensuring there are no barriers to employment and that people from primarily underrepresented sectors will be given preference (such as the Universal Credit Kickstart scheme for 18–24-year-olds).

Potential partners that will be explored:

- Tileyard Studios
- DaftSpringer (previously Shout4)
- Disco
- Association of Women in Music
- Small Green Shoots
- Bandzoogie
- Music Production for Women
- Socialfixt
- Creative Access
- The Black Guap Fund
- MEFA
- Black Ticket Projects

Many of the partners listed above are charities or other social enterprises, with evident overlapping in services provided. However, none of these services focus on the sync industry, leading to a great opportunity to utilise their users and resources in exchange for access to our services. Other larger organisations such as Daft Springer, Disco, and Tileyard Studios would ideally work with us in a supportive capacity to provide additional services and access to our users in exchange for promotion and their demonstrable backing of a community initiative.

3.2. Roadmap

Having a clear vision and roadmap for the business in its early years is essential. This will be used to guide the business towards accomplishing pre-set goals in a predetermined timeframe (Riani, 2020). It is important to note that this roadmap will be reviewed and altered periodically to line up with our investment opportunities, partners, customers, and users at any given time. By following this roadmap loosely whilst still focusing on the key goals listed, it allows room for the business to pivot if needed whilst still providing necessary guidance.

Y1-2:

- Solo – providing music supervision and artist relation services
- Paying a freelancer to oversee and present some educational resources
- Crowdfunding – donate for access to services in beginning, using success to pitch to Napier and Tileyard Education for official funding
- Connecting projects based on bespoke consultation
- Collating publicly available resources in one place
- Creating entry-level content of readable resources and educational videos (preferred methods of learning according to surveys)
- Organising events to connect users, using wider network to have ‘high end’ attendees
- In the background – expanding network of professionals and brands
- Exploring potential partnerships (Small Green Shoots etc.)

Y2-3:

- Bring an additional 4 universities onboard (2 per sector)
- Beginning marketing campaign to reach out to non-student entry level creatives who wish to pay for the service themselves
- Expand team with an educational facilitator create resources / host masterclasses and additional music supervisor to manage incoming projects / consultations
- Solidifying partnerships and beginning to onboard the initial users as part of the social enterprise

Y3-4:

- Additional 6 universities onboarded

- Full marketing campaign for non-students (indie film companies, songwriters, brand focused start ups etc.)
- Introduce charitable function –encourage customers and users to agree to match the cost of the service they’re paying for to cover that service for a user that cannot afford it
- Expand team to fulfil all aforementioned roles
- Increasing number of participants in the social initiative – i.e. onboarding more users from underrepresented backgrounds as members of partnering organisations
- Utilising now established network of partners, professionals and brands to bring onboard with project briefs / masterclasses / networking events etc.

Y5 onwards:

- Total of 10-16 universities onboarded
- Continue expansion to universities and non-student creators
- Expand team further based on output
- Grow brand as one that is thought of as the primary sync agency for budding creators to learn, network, and nurture their projects with others at their level and established brands
- Will consider at this point branching into other areas of the music and film industries if demand requires

3.3. Legal and business affairs

As with any new business, it is absolutely vital that we follow all legal and regulatory guidelines to offer the best support for our users. This is particularly relevant due to the educational service we hope to provide, with many creatives struggling to understand their rights in this area. Thus it will be up to us to be entirely up to date with music law especially.

We will ensure that we comply fully with data protection and security of our user’s information, following GDPR guidelines and protecting data and privacy according to the most recent guidelines. We will further establish a thorough terms and conditions and policies to keep on our website and have signed by all users before onboarding.

Regarding insurance, with assistance from our soon-to-be hired financial assistant, we will ensure all necessary insurance policies are up to date, including:

- Professional indemnity insurance

- Employers' liability
- Cyber insurance (Y3 onwards)
- Laptop insurance

As previously mentioned, the business will adopt a hybrid model, with a not-for-profit educational aspect that acts as a social enterprise, as well as a commercial model for additional music consultancy and supervision services. We are currently a micro-business, with fewer than ten employees and a turnover of less than £2m (Open Learn, 2020). Scored will be established as a limited company with Companies House UK, complying with the requirements of having directors and shares, memorandum, and articles of association (Open Learn, 2020).

Social enterprises come in all sorts of types and forms (more on this later), but what connects them are these five characteristics:

- 1 They have a social mission written into their company
- 2 They make more than 50% of their money from trading
- 3 They reinvest or give away more than 50% of their profits to further their social mission
- 4 They are independent: owned and controlled in the interests of the social mission
- 5 They are transparent in how they report their social impact and how they operate

Figure 2: Social Enterprise UK, 2017

They are different from traditional charities in that they:

Make most of their money from selling products or services

Don't rely on volunteering, grants or donations to survive

They are different from traditional businesses in that they:

Have a primary social mission or purpose similar to that which a charity may have

Don't exist to maximise profit for shareholders

Don't exist to make owners very wealthy

Measure the social impact and difference they make

Figure 3: Social Enterprise UK, 2017

As seen in Figure 2 and 3 above from Social Enterprise UK (2017), the primary purpose of a social enterprise is ultimately to benefit people and planet (Open Learn, 2020). The five characteristics listed above will be followed accordingly, with our social mission publicly available and written into our company policies, as well as a redirection of funds back into the company's service and the community.

In all areas of our business, we will be adopting elements of Eric Ries' Lean Start-up with the concept of pivoting obstacles to find ways to succeed. The business will be developed through a testing and learning framework, anticipating multiple pivots before establishing the ideal business model. In summary, the user will be put first, as we commit to learning from their feedback, behaviour, and experiences.

4. Technology

The technology required to run the business will be minimal, with hopes to expand to newer more advanced technologies down the line. Initially, all that will be required is a website, social media, and a video webinar platform to host virtual events and meetings. The website will hold the educational resources behind a password-protected wall, with a calendar to book in meeting times with Róisín and in future other education providers and consultants.

Bandzoogole was used to create a mock-up of a website that would primarily be used for marketing and sharing information about the service. This host was chosen due to its focus on website building for the music industry in particular. Further, they will be approached as potential partners in future to hopefully provide discounted access to our service users for EPK and website creation for their projects. The site will be expanded to facilitate the aforementioned features, however the present website mock-up can be viewed at scored.bandzoogole.com using the password: TxqxIRX3XT, screenshots of which are in [Appendix J](#).

Once the business develops further, we aim to launch an app that has all of the features of the website with its own social media element to allow users to connect with each other directly and discuss briefs for projects. It will also act as metadata storage to hold contracts, song data, and anything else the user may need to keep track of all information necessary for quick and seamless sync placements. Sites such as DISCO hold metadata for music supervisors to access. Our in-app storage section will act similarly to easily monitor all the details a creator would need to track – descriptive and rights metadata, splits etc.

One option that will be explored in future years with a CTO will be the use of blockchain for metadata storage. The recent excitement surrounding the usage of blockchain in the music industry is with the hopes that it will erase the major challenges surrounding artist royalties and copyright ownership: “The combination of blockchain-based platforms and smart contracts... could enable artists and their collaborators to form a new music ecosystem” (Tapscott and Tapscott, 2018). Regardless of whether this will be the case, using the blockchain as a networked database for music copyright information would be highly beneficial, particularly for metadata tracking for quick and easy sync placements.

The domain name scoresync.co.uk with additional email address info@scoresync.co.uk is available as of July 2022, for £1 in first year and £10/year thereafter via Ionos. This will be trademarked, along with brand imagery and taglines.

5. Promotion

5.1. Branding

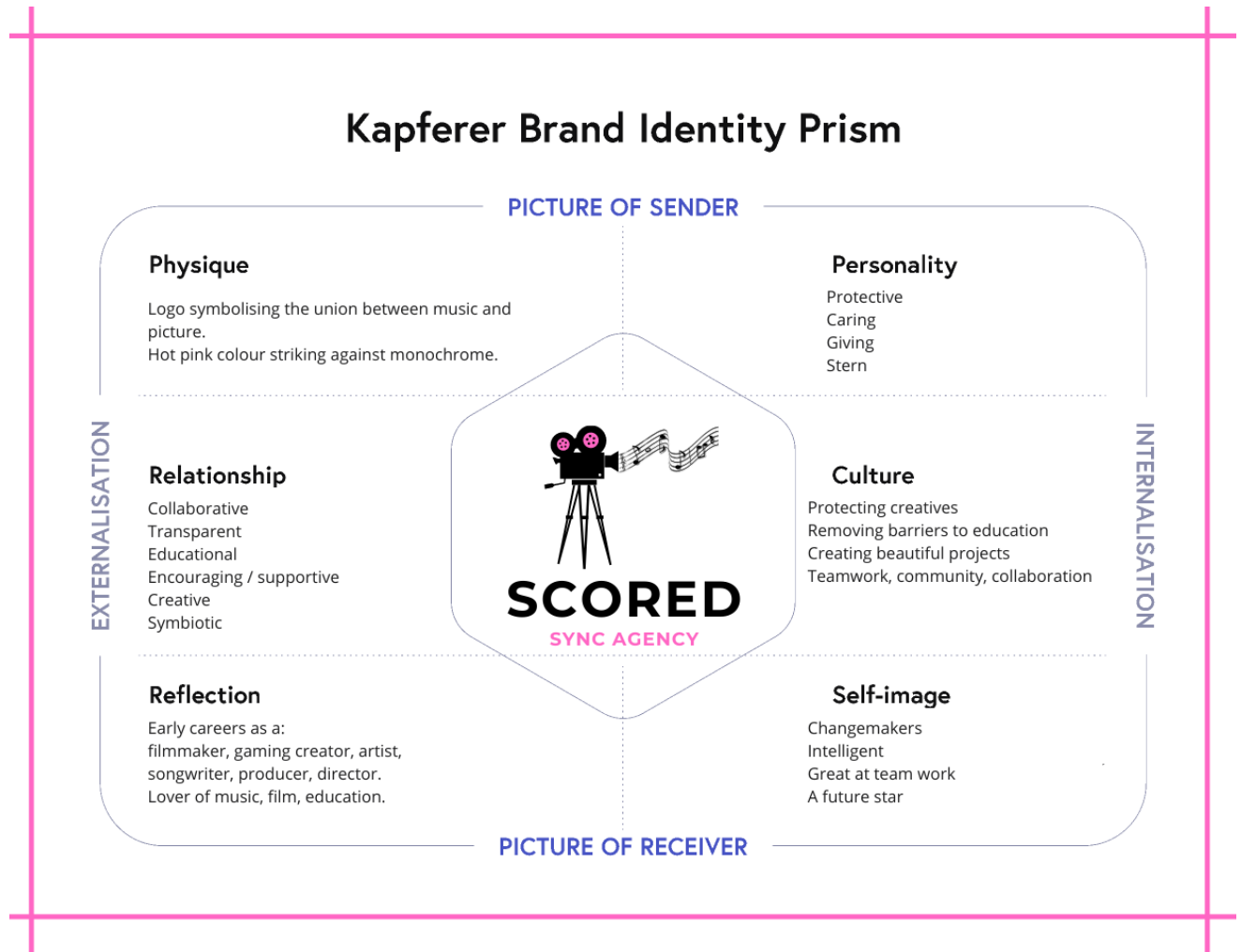


Figure 4: Kapferer's Brand-Identity Prism model (2008) for Scored

Brainstorming for the branding that would be created for Scored began with the completion of the above brand identity prism. As explained by Kapferer, creator of this prism, "the core substance and intrinsic identity" are a vital first step in building a brand before focusing on "formal aspects [and] outward appearance" (2008). Being a social enterprise, having a thorough understanding of the brand and how the company is portrayed is a particularly important step. The above prism intends to guide how we market the business alongside our mission and values.

When deciding on a name and logo, it was important to make it memorable, simple, and to determine if there were any cultural references that could make the service seem less attractive in other countries should we wish to globalise. Once these considerations were taken into account, a simple

mock-up of the design was created on Canva. Early mock-ups for the logo can be seen in [Appendix M](#) to demonstrate the journey taken to make it to the final logo ([Appendix K](#)). These were discarded for several reasons: some failed to succinctly portray the message of a sync company unionising music and image, whilst others were deemed either aesthetically unappealing, too 'harsh' without any creative/fun quality, or simply unlikeable. The final logo seemed to accurately portray the message, whilst creating a sense of fun as well as professionalism. [Appendix L](#) shows additional brand imagery that will be used for the promotion and official communications sent by Scored. Down the line, we will consider hiring a professional graphic designer to provide further guidance on the direction that our brand imagery should take.

The name 'Scored' was chosen with reference to a film or project having a music score attached to it during a sync placement. We further use the tagline of 'keeping score' throughout our branding, with the key bio being: 'Scored: a collaborative initiative to help you *keep score* of the world of sync'. When a project has a successful sync placement or a user has another sync-related achievement, it will be deemed 'scored', with a commemorative virtual sticker on site or in-app down the line, like an official stamp of completion.

5.2. Marketing

Marketing will likely initially be focused internally, with newsletter mailouts and information sessions at partnering universities to help onboard students to the service. Once confirmed with the universities in question, communication will be made with the relevant groups with invites to a launch networking event where we will have a short presentation to pitch the service to them. There will be incentives to coming to this event, likely on campus, with the aim to attract as many potential users as possible.

Determining the target audience is a vital early step in any marketing plan (Ferrone et al., 2019). As mentioned previously, our ideal user is likely young, creative, and based in the UK / Ireland, and our target customer is a university or youth organisation, focused on educating and empowering creatives. Based on this, the following key social media sites used will be:

- LinkedIn
 - o To promote the business element and gain attention for potential partners, investors, and customers

- Instagram and TikTok
 - o Share successes of users' projects
 - o Be known as a fun exciting brand for the demographic
- YouTube
 - o Think Crash Course or The Modern Musician for access to some free course content

Users will be encouraged to follow and engage with socials, with hopes that down the line this will attract further potential customers and users. Tools such as Zapier and Phantom Buster may be used as growth hacking services to influence viral behaviour for uploaded content. The website itself will also act as a marketing tool, with a focus on Google analytics to examine site traffic and usage.

It is important to determine the best ways to communicate our mission statement and USP at events, through word of mouth and on our social networking sites. This will be done by highlighting our social campaigns and sharing the successes of those that participate. We will also highlight the inequalities in the music industry for those from underrepresented backgrounds, and unfairness shown towards creatives in the industry when they do not have access to appropriate education, legal teams, or other essential resources. This will be done through infographics on Instagram, articles on LinkedIn, and educational interviews and discussions on YouTube and TikTok.

Some key advice by business advisors (such as Abdi Riani) when building traction and gaining support for a start-up include:

- Frequent publishing
- Event organising
- Community building

Publishing here could involve having an active blog and engaging newsletter with curated posts gathered externally in the sync industry and beyond as well as active social media accounts (Riani, 2019). We aim to host frequent events for networking, which in turn will aid in community building. We hope to emphasise the importance of community and collaboration across all areas of the business and connect people for both professional projects and for creative fulfilment and advancement.

Further digital marketing and PR ideas include:

- Short-form videos of bitesize information to share on socials – snippets from full videos behind a paywall

- Collaborations / interviews / discussions with artists and filmmakers who have seen major success off the back of sync placements
- Highlighting a 'sync of the week' – examples of well executed placements and the reason they've been successful from a fairness, professional, and emotive view
- Interviews with students of what confuses them most about sync and how we've helped them

6. Finances

We are currently at the pre-trading stage, focusing on initial funding and support for our launch. Our primary income will come from our customers – the universities and youth organisations that agree to support our initiative. This will be proposed as a retainer model of payment, where we provide services for their students for a fixed monthly cost. The benefits to the universities and organisations will primarily be an additional incentive for students to choose them, by demonstrating that they are willing to pay for their further education and support their need for fair rights and contracts. Further, many universities etc. do not provide education in sync in particular, so we would be available to fill this gap for them.

Funding will primarily be needed for the official establishment of the business, the creation of educational resources, and general day-to-day overheads such as travel costs, home office equipment, and Workspace membership. Later, funding will be needed for technology and app development, team expansion, and marketing.

Additionally, we will be seeking further opportunities for funding through investment, grants, and crowdfunding. Sites such as Kickstarter and Indiegogo will be suitable for donation and reward-based crowdfunding, with the likes of Seedrs and Crowdcube used for investment crowdfunding, with accompanying marketing campaigns staggered throughout the year for cash flow. Our business will further be eligible for the following grants once all paperwork is signed off:

- Arts council
- Social Entrepreneurs Ireland – Impact programme
- iFund Women
- Growth Impact Fund for social enterprises

We are reluctant at this point to sell a stake in the business to anyone not working directly in the area or with a focus and passion for the social enterprise aspect of our business. We want to retain control of the missions and values of our company which would require us to remain largely independent. Thus, we will be putting more focus onto donation-based crowdfunding, grants, and income from customers. If we fail to receive funding / support from our chosen universities, we will explore other options before pivoting to a back-up plan of having the students / users themselves pay for the service for a low fee, alongside grant, investor, and potentially start-up loan support.

For now, the company does not need to register for VAT. The current limit is £85K gross revenue – once we are over this limit we will register and submit annual returns.

As many universities will be in the public sector, there contracts with businesses such as ours will be based on usage. This will be written up formally, with their required ask of users utilising our services fulfilled by year end. Should we not see the required number of users go through our services, we suggest that this is carried on to the following year. Customers will pay on a retainer pricing model, with conditions and expectations made clear from the outset. We chose this model as:

“Signing retainer agreements [means] you become more than a trusted advisor for your client.

While the client gets priority treatment from your side, you can dedicate more time to getting a profound understanding of your client’s long-term goals and roadblocks” (Viter, 2020).

Seeing as our target customer will primarily be universities, we have taken it into consideration that they will operate according to an academic calendar and are likely to sign off budgets around June for the upcoming year. It will be important for us to then approach, negotiate, and agree on the terms of our deal in the first 6 months of the year, ideally prior to May 2023.

Once we begin onboarding additional staff, we will calculate salaries based on the London Living Wage at the time with on-costs of roughly 1.25% to account for HMRC, pension payments, etc. This will only be considered viable once we have onboarded additional customers to cover the wages of additional employees. Further costs involved with staffing will include providing IT equipment, membership to Workspace, Microsoft suite licenses, and other such essentials.

As seen in the cash flow forecast below (Figure 5)¹, we expect to see approximately 3 months of set up with 9 months of trading, with the overall aim at year end to break even. Any small profits will be put back into the business as stated in our social enterprise mission. CEO Róisín will front the costs for the first quarter with savings. A monthly retainer of £500-600 will be negotiated with each participating university in our first year, based on the number of applicable users and the expectations set by customers. We aim to have multiple cash injections at key points throughout the year with a push on our crowdfunding campaigns and investor contacts. Lastly, cash and working capital will be carefully managed, ensuring sales invoices are issued in a timely fashion and automated payment methods used wherever possible (ICAEW and British Business Bank, 2016)

¹ Cash flow forecast and PSB as seen in figure 5 can be viewed at the following link: https://uowtsd-my.sharepoint.com/:x/g/personal/2105286_student_uwtsd_ac_uk/EZR2RM8G7CdCivoVZTvpb4cBShOZzKilsEvOUrTgOGgN7w?e=Mpz1zE

12-Month Cash Flow Forecast

Name:Róisín Doyle-Bakare

Company Name:SCORED

Select your starting month:June

		MONTHS												TOTAL	
Cash in-flows	Description (as required)	Starting point	1	2	3	4	5	6	7	8	9	10	11	12	
Other sources of cash or equity	Personal savings	£3,500	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£3,500
Sales	Retainer payments from customers	£0	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£1,100	£2,250
Crowdfunding	Peer-to-peer and investor funding	£0	£150	£50	£50	£300	£50	£50	£150	£150	£150	£150	£600	£400	£18,950
Total cash in-flows (A)		£3,500	£1,250	£1,150	£1,150	£1,400	£1,150	£1,150	£1,150	£1,550	£1,150	£1,150	£1,700	£1,500	£18,950

		MONTHS												TOTAL	
Cash out-flows	Description (as required)	Starting point	1	2	3	4	5	6	7	8	9	10	11	12	
Rent or premises costs	Workspace access	£0	£180	£180	£180	£180	£180	£180	£180	£180	£180	£180	£180	£180	£2,160
Insurance	Professional indemnity, employers' liability	£93	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£93
Telephone and internet	WFH costs	£0	£15	£15	£15	£15	£15	£15	£15	£15	£15	£15	£15	£15	£180
Marketing and advertising expenses	Initial pre-launch designs, social media	£200	£50	£50	£50	£50	£50	£50	£50	£50	£50	£50	£50	£50	£800
Equipment purchase or leasing	Laptops, WFH equipment	£250	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£250
Postage, printing, stationery	Stationary, printing	£0	£5	£5	£5	£5	£5	£5	£5	£5	£5	£5	£5	£5	£60
Transport	Trains to Edinburgh, flights to Ireland	£0	£45	£45	£45	£45	£45	£45	£45	£45	£45	£45	£45	£45	£540
Professional fees (legal, accounting etc.)	Business registration	£35	£300	£0	£0	£300	£0	£0	£0	£300	£0	£0	£0	£300	£1,235
Your salary	London living wage, based on PSB needs	n/a	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£1,085	£13,020
Your salary (over and above your PSB needs)*	N/A - surplus put back into business / community	n/a	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0
Technology	Website and storage, microsoft and adobe license	£125	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£125
Total cash out-flows (B)		£703	£1,680	£1,380	£1,380	£1,680	£1,380	£1,380	£1,380	£1,680	£1,380	£1,380	£1,380	£1,680	£18,463

Your net cash flow (A-B)	£2,797	£-430	£-230	£-230	£-280	£-230	£-230	£-230	£-230	£-130	£-230	£-230	£320	£-180	£487
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Your monthly opening business bank account balance	£0	£2,797	£2,367	£2,137	£1,907	£1,627	£1,397	£1,167	£937	£807	£577	£347	£667	£487	£487
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Your closing cash position	£2,797	£2,367	£2,137	£1,907	£1,627	£1,397	£1,167	£937	£807	£577	£347	£667	£487	£487	£487
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Figure 5: Cash flow forecast Y1 for Scored

Personal Survival Budget

Personal income	Description (as required)	Monthly net income (£)	Annual net income (£)	
Employment (net income)			£0	£0
Total income across all sources:		£0		

Personal expenses	Description (as required)	Monthly net expenses (£)	Annual net expenses (£)	
Rent or mortgage payments		£700	£8,400	
Council tax		£50	£600	
Utilities		£30	£360	
Phone and internet		£15	£180	
TV Licence		£0	£0	
Personal and property insurance		£0	£0	
Grocery shopping		£50	£600	
Transport costs		£50	£600	
Car tax and insurance		£0	£0	
Subscriptions		£10	£120	
Clothing		£30	£360	
Leisure and entertainment		£50	£600	
Money put into savings		£100	£1,200	
Credit commitments (loans, credit cards etc)		£0	£0	
Total expenses across all areas:		£1,085	£13,020	

YOUR MONTHLY BALANCE

£-1,085

YOUR ANNUAL BALANCE

£-13,020

Figure 6: Róisín Doyle-Bakare personal survival budget to determine salary needed

Salary Summary	Yearly	Monthly	Hourly
Gross Salary	£12,929	£1,077	£11.05
Tax Free Salary	£12,570	£1,048	£10.74
Taxable Salary	£359	£30	£0.31
Tax on Salary	£72	£6	£0.06
Basic Band - 20%	£72	£6	£0.06
National Insurance Contribution	£135	£11	£0.12
Employers NI	£576	£48	£0.49
Total Salary Deductions	£207	£17	£0.18
Take Home Salary	£12,722	£1,060	£10.87
Changes since 2021	+£268	+£22	+£0.23

Figure 7: salary calculation for London Living Wage of £11.05 for a part time (22.5 hour) working week (UK Tax Calculator, 2022)

Salary Summary	Yearly	Monthly	Hourly
Gross Salary	£21,548	£1,796	£11.05
Tax Free Salary	£12,570	£1,048	£6.45
Taxable Salary	£8,978	£748	£4.60
Tax on Salary	£1,796	£150	£0.92
Basic Band - 20%	£1,796	£150	£0.92
National Insurance Contribution	£1,277	£106	£0.65
Employers NI	£1,873	£156	£0.96
Total Salary Deductions	£3,073	£256	£1.58
Take Home Salary	£18,475	£1,540	£9.47
Changes since 2021	+£160	+£13	+£0.08

Figure 8: salary calculation for London Living Wage of £11.05 for a full time (37.5 hour) working week (UK Tax Calculator, 2022)

As aforementioned, Scored will not take profits from the pockets of creatives for their sync placements. However, users will have the option to pay for additional music consultation and music supervision services to better improve their chances of a placement and to find their most suitable matches. This is not accounted for in the cash flow forecast for Y1, but will be included in future once the concept behind the service is clearer.

7. Reflective summary

This reflective summary aims to analyse and critique my work on this creative business project by reflecting on the conceptualisation and writing up of this plan. I will begin by discussing my views on how the project itself went, using Gibbs Reflective Tools as a guide (2013). I am using Gibbs' tools as offers they offer a suitable framework for holistically reflecting on the project and how to best learn and plan from the experience (University of Edinburgh, 2020). I will then reflect on my own personal self-development and how my self-image has changed now that I have completed the project.

Some questions I intend to answer during this reflection include: What worked? What failed? Why did some situations arise? Why did I behave the way I did? What could I have done better or differently? How can I improve? (Brown, 2015).

Description

For my Music Business MA creative business project, I was tasked with presenting an academicised Business Proposal, which required a demonstration of my ability to 'autonomously plan, manage and deliver a large-scale fit for purpose, real world business entity with its remit centred within a music industry idiom of your choosing.' I interpreted this as the creation of a business plan intended to convince investors and regulatory bodies that my proposed business would be successful, original, and financially viable. From the outset, I knew that I would like to focus my project on an element of the sync industry. My original idea was to use this as an opportunity to hone my music supervision skills, by perhaps setting up as a freelance music consultant. As I brainstormed and talked this through with academic supervisors and others, this developed into a full social enterprise whereby I would set up a business that provides education, consultancy, and networking opportunities to students and young people from underrepresented backgrounds. The intention was to create this thorough business plan that I could use going forward to hopefully develop this into a real business that creates change and educates people.

I began by first gathering interest and feedback from music industry professionals and my fellow students in the form of interviews, focus groups, and surveys. This essential early

research allowed me to fully formulate the idea in my mind, and to create the early mission statement and executive summary of the business. I broke down the plan down according to the following: logistics and operations, market research, finance, technology, and promotion. I began researching and reaching out to professionals for discussion on each of these areas, taking notes and pivoting my idea as necessary. This eventually resulted in the accompanying business proposal for Scored.

Feelings

I found this to be a challenging and fulfilling project to undertake. Before starting the project, in the conceptualisation stage, I felt incredibly nervous and apprehensive. I have had very little personal experience in business and have rarely ever thought of myself as someone with an entrepreneurial spirit. Though I was excited by my idea and thought it would be a great resource for others to have, in a sense I would have preferred to hand my idea over to someone else to manage and I help with its development. However, as I slowly approached the project, breaking it down into more manageable chunks, it became far less daunting, and my confidence grew. I began with sections that I knew suited my skill set and interests, creating a mock-up of a website, deciding on a name and logo, and generally carrying out the more creative elements of the project. I was more concerned about my ability to complete the financial section, but after a discussion with a work colleague that specialises in accounting, I felt more comfortable and approached the section with more ease and clarity. Further, I took it upon myself to take classes and read guidebooks such as the ICAEW and British Business Bank financial guide (2016) to finally overcome my fearful approach towards finances.

Overall, whilst completing the project, I felt surprisingly comfortable and proficient, with less anxiety than I would usually have when undertaking such a large task. Naturally, there were moments of high stress, with many concerns that I would not complete the project on time as I started it quite late out of my initial apprehension of being able to do it. Now, however, reflecting on its completion, I feel incredibly proud of myself, and feel as though I am someone that might actually be qualified to run my own business. Whilst initially I thought that this would be a near impossible task, in actuality, it was rewarding, insightful, and quite enjoyable!

Evaluation

There were many positives with some negatives to completing this project. The highlights for me were meeting with industry professionals to discuss the project. I will discuss this more in my 'self-development' reflection, but I found this to be a pivotal part to the success of this project. Primary research from people working in the field of sync allowed me to have a more holistic view of the project and the industry, which in turn made the project naturally easier to complete and more thorough as a result. Meeting with the students that I hope to help with this business was also massively beneficial and went even better than I had originally expected. It became clear very quickly that there was a high demand for a service like this, and that current students were struggling a lot with understanding this highly important element of their careers as artists. This in turn led to my realisation that if students who are already receiving an education in this field are struggling, then people who do not have access to education must need even more assistance. This led to the creation of the business as a social enterprise with a mission to educate all creatives on their rights and in sync - a fantastic, creative aspect of the music industry.

Though the research element of the project was successful, it was not without its challenges. Firstly, finding and connecting with industry professionals and asking for their time was quite complicated. This is an industry that is clearly heavily reliant on connections, which I am lucky enough to have, however even so it is difficult to convince people to give 30 minutes of their time to a student project. I found it challenging to come up with the most suitable questions to ask when I had met up with them also, leading to some interviews / discussions that could have been far more productive.

Analysis

In my opinion, the meetings and research mentioned above went well (despite earlier meetings having less structure) due to my outgoing nature and my effective communication skills. I was reminded of the importance of being able to remain professional and build rapport when networking with others and used this to extract as much information as I could to use in my project, and to make vital connections in the industry for future career opportunities and support. Once I met with Jamie Searls, who recommended that I come up with actual interview questions to guide my discussions ([Appendix G](#)), subsequent meetings were even

more successful as a result. My meeting with Joe Cowan, founder of Rooted Sounds, was particularly beneficial due to the similarities between our companies ([Appendix F](#)). His pointers were helpful in gaining an all-round view of what shape I'd like the company to take, as well as the fact that his work on his business eventually led to a role in the Sync department of global distribution giant Believe.

There were elements of the project that didn't go so well due to skills and experience that I lack, one such being time management. In retrospect, I should have started writing my project earlier than I did. I spent a disproportionate amount of time researching, arranging meetings / networking, and working on the website and branding in the early stages, leaving a less than ideal window of time to write out the business plan. Though I do think that the research was essential and beneficial in more ways than one, it has reminded me that I cannot merely focus on aspects that I find most fun and rewarding and need to bite the bullet sooner to get the essential work done to a high standard.

If I do decide to pursue this business creation, I would like to spend significantly more time with the potential users in filmmaking, as I primarily focused on the needs and feedback of songwriters and artists when generating research for this plan. I would also need to refine my skills and knowledge of the sync industry to a professional standard, particularly by working closely with Helen Doyle, Music Lawyer and conveniently my mother, to learn the ins-and-outs of the legal aspects.

Conclusions

Early on, I decided that I would use the below pointers to reflect on whether the plan achieved its goal; that a business plan should:

- Provide a structured way of organising your thoughts and clarifying your idea.
- Help set goals and spot potential problems
- Give you a clear strategy
- Help in securing external finance for your business
- Ensure all of your team are working towards the same vision
- Help you plan for the future.

(British Business Bank, 2022)

I believe that the plan successfully achieved these goals, most importantly in helping me to clarify my ideas and to plan for the future.

Overall, this was a hugely positive and developmental experience. As aforementioned, more effective time management and prioritisation skills would have made the experience an overall more positive one. However, I still managed to complete the project with enough time for thorough self-reflection and analysis on areas to go back on and improve. I would have liked to expand more on the social enterprise side of the business and the communities I hope to help, but was unfortunately limited by time, word count, and additionally the ability to ensure the businesses financial stability if we ventured too far into becoming a charitable cause.

Personal action plans

Going forward, I would like to research this project further and discover what I can do to make it a reality. Though I have not completely decided whether I would like to commit to this business plan, it has made me realise the need for a service like this, and on a personal note has opened my mind up to considering a path in entrepreneurship.

If I were to approach a similar project to this in future, I would develop my knowledge of entrepreneurship and business planning more thoroughly prior to completion. I felt as though I went in blind but managed to learn a lot in practice as I went, which will be beneficial for future ventures. I hope to complete additional courses in this area, and to research tools for perfecting skills such as prioritisation, sales, and finance.

Self-reflection and self-development

The completion of this project genuinely impacted upon how I think of myself professionally and personally, and greatly improved my confidence, self-assurance, and clarity on my career path.

I have had a deeply ingrained lack of self-belief that this project, and more broadly being an entrepreneur or businesswoman, was something I could be successful at. Coming into this MA, I had virtually no education in business, and came from Ireland where the laws and norms for business establishment differ. I have always been a creative at heart, and never really thought of myself as someone capable of analytic thought processing. I have, however, always known that I make a good leader, having been told this by others in work and other activities, and felt happy in roles of leadership from a young age. Now that I can add a confidence in my abilities to my understanding of myself as a natural leader, I feel as though entrepreneurship or generally managing a business would be within my reach. I truly feel as though I am a different person to the one who started this MA one year ago, having been assured of my capabilities both from external forces in the industry and from myself.

I have also taken some time, however, to reflect on the reasons why I may have felt incapable of this in the first place. I have examined the complexities around being a woman of colour (WOC) both in the music industry and as an entrepreneur. The underrepresentation of women and people of colour in the music industry is nothing new, with the average gender pay gap across all three major record companies in the UK at 29.6%, and with black women counting for a mere 3% of board members at UK trade bodies (Stassen, 2021; Jones, 2020). The lack of role models and representation in this area has a deep effect on minorities and their views of themselves as being able to break through barriers and reach the top of their field. I tried desperately to seek out and make connections with WOC in the sync industry for guidance but struggled to find any. This was initially alarming and quite disheartening, subconsciously contributing to a lack of self-belief. However, I was delighted to see, as I began my research into the social enterprise aspect of my business, that there are an abundance of initiatives set up to help WOC and other minorities excel in creative industries. I believe that in a few decades, someone in my position completing a project like this will have a wide range of people from all sorts of backgrounds to look to for inspiration. I also thankfully had the opportunity to connect with many women in this industry, and though they were not WOC, they provided insightful advice on tackling misogyny and breaking glass ceilings in this industry.

With regards to my stress and time management, I found that I was better at managing both skills with this project than I have been with previous projects, however it is still an area I need to work on. If this is a venture I do pursue, I will need to be conscious when 'bootstrapping it' of when I will need external help, as there is only so much, I can do and manage before it is too much. As I am currently undergoing an ADHD assessment, I hope that the results of this will be a good guide as to the best ways to refine these skills. If I am diagnosed, I will use it as an opportunity to explore the best methods to learn effective time management as a neurodiverse person and have more patience with myself and my capabilities. If not, I will continue to explore alternative methods of learning and developing outside of the traditional advice that does not work for me. Either way, I look forward to learning more about how my mind works, and doing my best to become the best possible version of myself.

Perhaps the most beneficial take away I have from this project is my own self-development and new career pathing goals. Through the many meetings I had with professionals in the sync industry, I was reassured that this is most definitely the area I would like to explore a career in. Every person that I connected with was extremely kind and helpful, and emphasised that I should stay in touch with them to explore career opportunities and further connections. Beyond sync, I also met with my mentor Karen Emanuel, colleagues at my current job, and music business professionals in other areas to learn at its core what it is like to run a business or more generally to work in a professional business environment. My work at a start-up has been great for the completion of this project also, as I have gotten a first-hand look throughout my two years with the company (an EDI consultancy firm called Unleashed) at the need to pivot, managing successes and failures, and ensuring financial viability.

I have taken and will continue to explore several free online courses and programmes for professional development. I completed a 24 hour Open Learn online education course in Entrepreneurship ([Appendix H](#)), watched countless Ted Talks, listened to audiobooks and podcasts on running a business, and so on. All of these resources have helped me to become a more well-rounded businesswoman, with a broader understanding of a range of industries and skills. I hope to complete the iFundWomen free ecourse on successful crowdfunding and to become a member of Social Enterprise UK if I choose to develop Scored further.

In conclusion, I have learned a great deal from the completion of this project, and from my MA as a whole. I am eternally grateful for those that were by my side along the way, as well as the exceptional academic staff, lecturers, and mentors at Tileyard Education. I look forward with great anticipation to a long and fulfilling career in the music industry.

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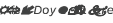
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9. Appendices

Appendix A

Business Model Canvas for Scored with guidance used to fill in boxes

Designed for: 		Designed by: 		Date: 	Version:
Key Partners  Who are our Key Partners? Who are our key suppliers? Which Key Resources are we acquiring from partners? Which Key Activities do partners perform? NOTIFICATIONS FOR PARTNERSHIPS Optimization and economy Reduction of risk and uncertainty Acquisition of particular resources and activities Key partners will begin with Tileyard Education and Napier University, with additional universities and organisations becoming key partners from Y2 onwards. The key resources we receive from these partners are financial, and in some cases human and physical. They will assist in key activities such as marketing. Organisations we hope to partner / collaborate with in coming years include: - DaftSpringer (previously Shout4) - Disco - Association of Women in Music - Small Green Shoots - Bandzoogole	Key Activities  What Key Activities do our Value Propositions require? Our Distribution Channels? Customer Relationships? Revenue Streams? CHALLENGES Production Problem Solving Platform/Network Problem solving - providing education and consultancy to a broad range of students / creators Platform / network - providing an active and engaging community of people to network with, share ideas and projects with, etc. Customer relationships - user satisfaction will be maintained with regular check-ins and feedback, with effective marketing tools in place to acquire users and share success	Value Propositions  What value do we deliver to the customer? Which one of our customers problems are we helping to solve? What bundles of products and services are we offering to each Customer Segment? Which customer needs are we satisfying? CHALLENGES/PROBLEMS Accessibility Performance Customisation "Notting the Job Over" Design Bureaucratic Price Cost Reduction Risk Reduction Accessibility Convenience/Usability A sync agency with a plan to bring new emerging artists and creators up to speed with the modern-day sync industry. Delivering a multi-faceted service to a collaborative collective community of creatives with aspiring careers in songwriting, composing, filmmaking, music supervision and more. Solving the longstanding problem of unfairness towards creatives in the music industry, and addressing the lack of knowledge amongst creators about their rights, particularly in the world of sync.	Customer Relationships  What type of relationship does each of our Customer Segments expect us to establish and maintain with them? Which ones have we established? How are they integrated with the rest of our business model? How costly are they? All users will be aware of every step of their journey, and should expect that feedback and queries are responded to with top priority. Elements of the user experience will be self-service, such as interaction with educational resources. Other services will be more bespoke with personal assistance and consultancy on projects. The networking and connection aspect of the business will be a community and co-creation service.	Customer Segments  For whom are we creating value? Who are our most important customers? MARKET Mass Market Niche Market Segmented Diversified Multi-sectored Niche market including creatives and professionals involved in the sync industry in the UK and Ireland. This includes but is not limited to aspiring / entry level: - Songwriters - Artists - Filmmakers - Directors - Producers - Managers - Music supervisors - Animators - Game creators - Brands - Advertising - Television - Managers - Labels	
Cost Structure  What are the most important costs inherent in our business model? Which Key Resources are most expensive? Which Key Activities are most expensive? IS YOUR BUSINESS MODEL Cost Driven (cheapest cost structure, low price value proposition, maximum automation, extensive outsourcing) Value Driven (focused on value creation, premium value proposition) SAMPLE COST STRUCTURES Fixed Costs (salaries, rents, salaries) Variable Costs Economies of scale Economies of scope Scored is a value driven business, with a combined model as a not-for-profit. Most important and expensive costs incurred will likely be the consultation / music supervision services due to the time and energy required to produce a successful placement with all legal and regulatory requirements followed. Fixed costs will lie in tech services used, with variable costs lying mostly in travel, event organisation, and specialist services	Revenue Streams  For what value are our customers really willing to pay? For what do they currently pay? How are they currently paying? How would they prefer to pay? How much does each Revenue Stream contribute to overall revenues? TYPES Asset sale Usage fee Subscription fees Licensing/leasing Licensing Royalty fees Advertising FIXED PRICES Self-price Product feature dependent Customer segment dependent Volume dependent DYNAMIC PRICES Negotiation (bargaining) Yield Management Real-time market Funding from University partners on a monthly retainer to provide services for their students. Events and additional services will be priced at a low cost to cover expenses with minimal profits put back into the running of the company, on a subscription and per-use model. As a primarily not-for-profit company, funding will be sought out from organisations such as the Arts Council. Advertising will be used on the app, with an option for users to pay to remove ads.				

Guidance to filling in the 9-box model

1: Value proposition

- Solving a problem or need for a user
- Who are these users?
- What service are you building and for who?
- Users don't care about your tech, they care about the solution to your problem

2: The customer

- Who are they and why would they buy?
- Geographic, social characteristics, demographic
- The persona of your ideal customer
- Hypothesis only

3: Channels

- How does your product get to your customers?
- No longer just physical, now we have virtual channels
- Likely a combination

4: Customer relationships

- How do I get customers, how do I keep them, and how do I grow them?
- How to activate them – get them to actually click on site, and from there how to keep them and get more

5: Revenue streams

- How do you make money from your service?
- What value is the customer paying for?
- What is the strategy of how to capture that value?
- Different to pricing tactics – not the actual amount charging, more the model of how you will charge this

6: Resources

- What do you need to make the model work?
- Finance – capital
- Intellectual – acquire customer lists, patents
- Human – specialist

7: Partners

- Key partners and suppliers to make this work?
- What activities will they perform and when?
- These will be different in Y1 to Y5

8: Activities

- Most important things you need to do for the business to make the model work
- Problem solving – consulting

9: Costs

- Expenses of operating the business model
- Not just the obvious ones
Most important? Most expensive? What activities are most expensive?
- Fixed? Variable?

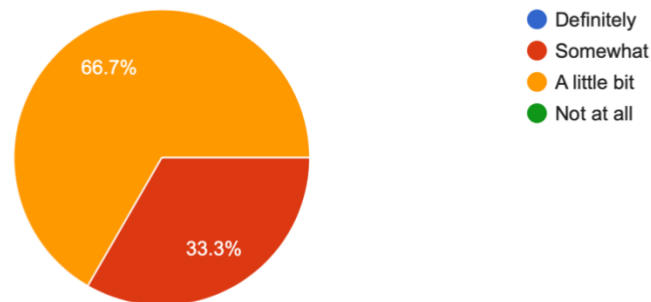
Appendix B

Survey sent to Napier University MA Film students - questions and results

<https://forms.gle/SeaitLqq1Zyyx7Qo6>

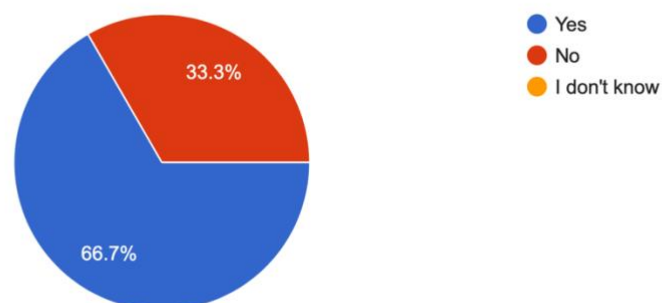
Do you feel you have a good grasp on what sync is and how to find suitable music for your projects?

3 responses



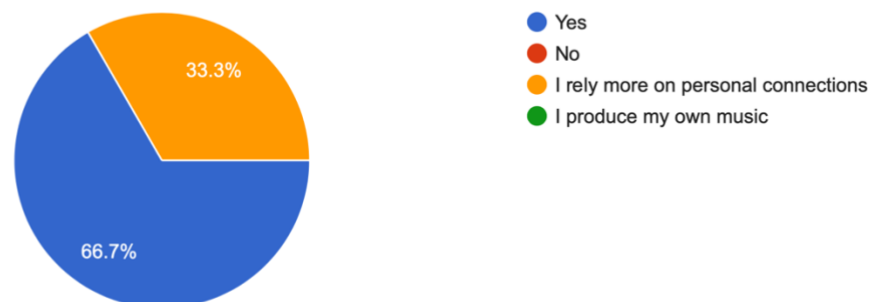
Have you been or are you currently involved in music acquisition / sync for any projects?

3 responses



Have you ever used a sync agency or software / services to acquire music for your projects?

3 responses



If so, which sync agency or software / services have you used?

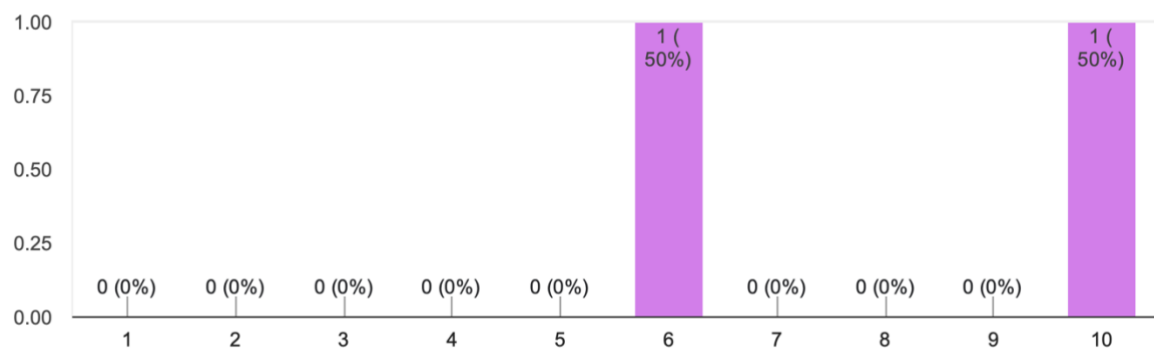
2 responses

Audionetwork

AudioNetwork

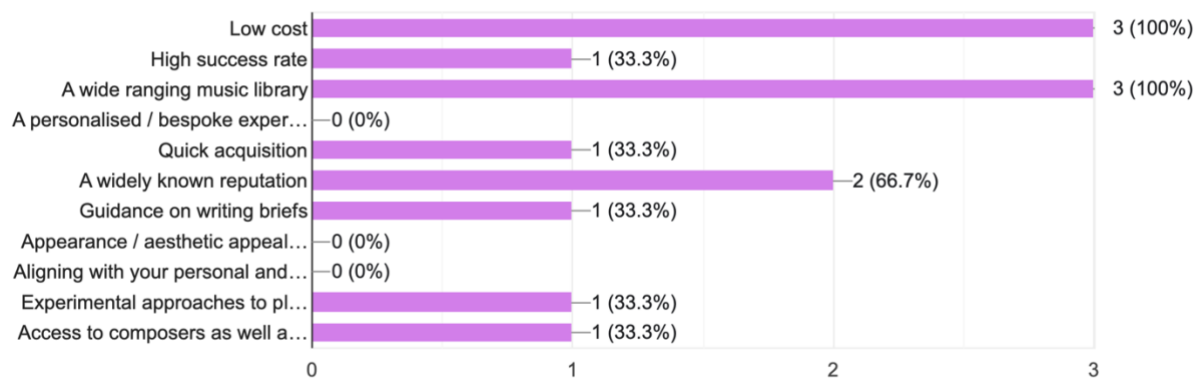
How useful have the sync agency or software / services been?

2 responses



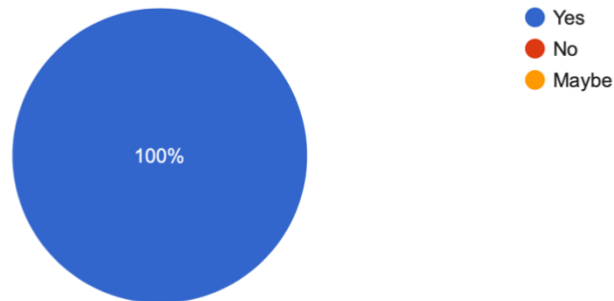
What are the main features you would look for in a sync agency?

3 responses



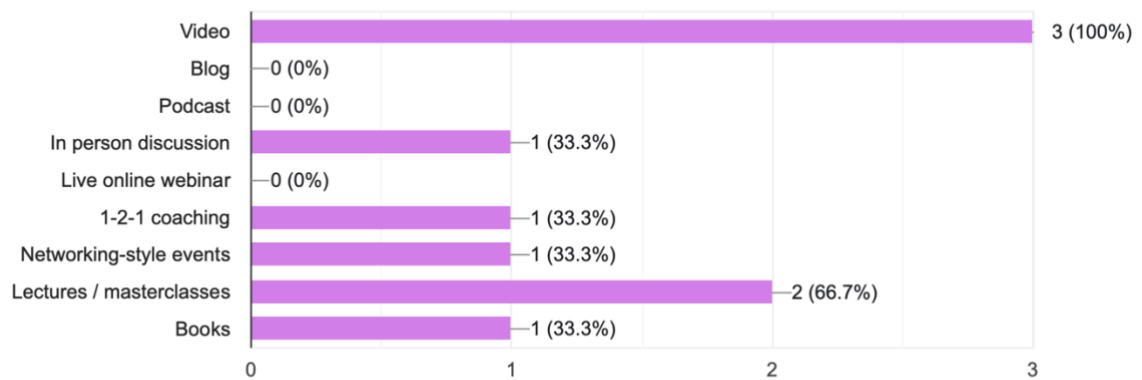
Do you think you would benefit from a service made especially for students to connect with other students for sync projects, including an app-based social and educational element?

3 responses



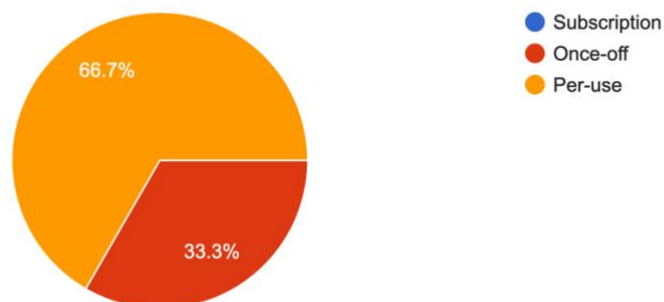
What are your preferred methods of casual learning?

3 responses



Do you generally prefer subscription based services, one-off payments, or 'per-use' payments?

3 responses



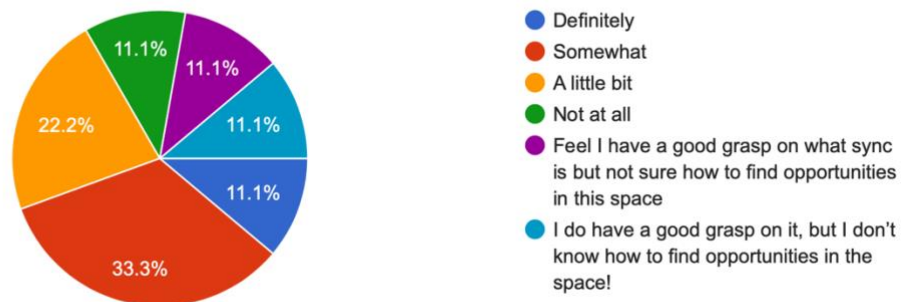
Appendix C

Survey sent to Tileyard Education MA Commercial Songwriting and Production students - questions and results

<https://forms.gle/6i2fxYZy1ReenNaq5>

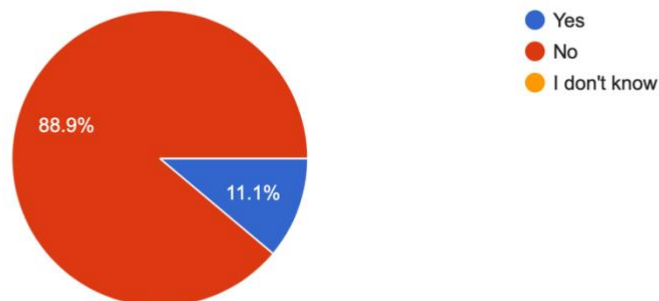
Do you feel you have a good grasp on what sync is and how to find opportunities in this space?

9 responses



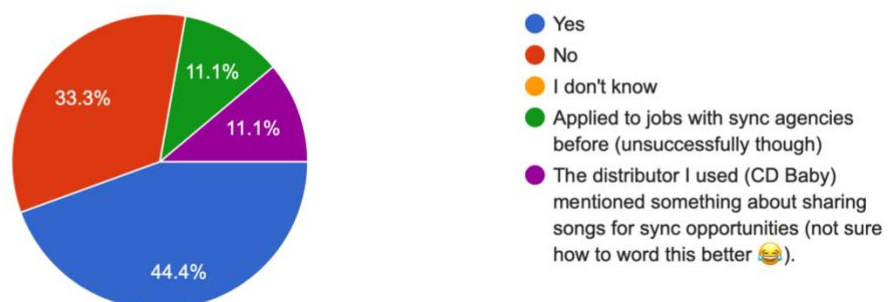
Have you had a successful sync placement in the past?

9 responses



Have you ever used a sync agency or software / services to find sync opportunities?

9 responses



If so, which sync agency or software / services have you used?

6 responses

CD Baby's built-in service?? If you could call it that.

SyncVault

Sentric

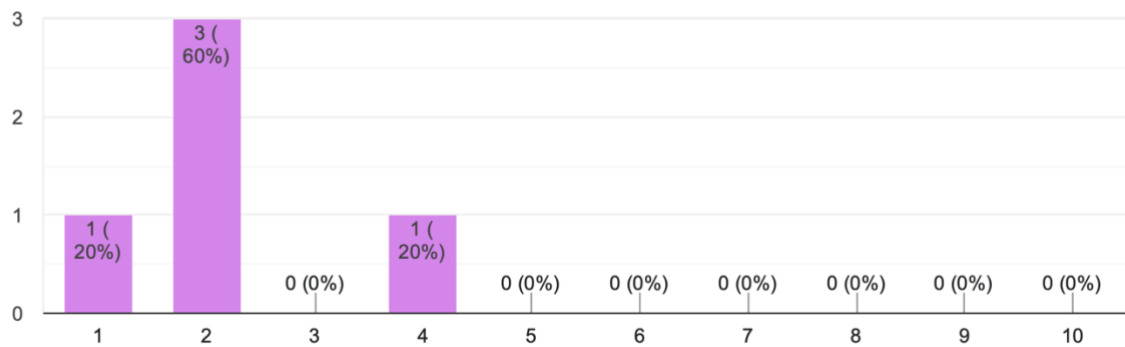
Sentric Music, Word of Mouth, Kaleidoscope Music in Newcastle internship

Cavendish

Syncr

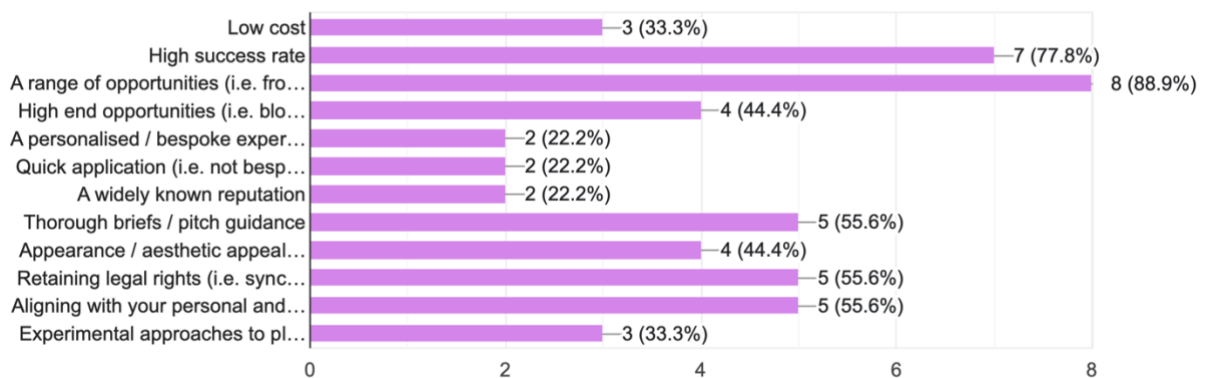
How useful have the sync agency or software / services been?

5 responses



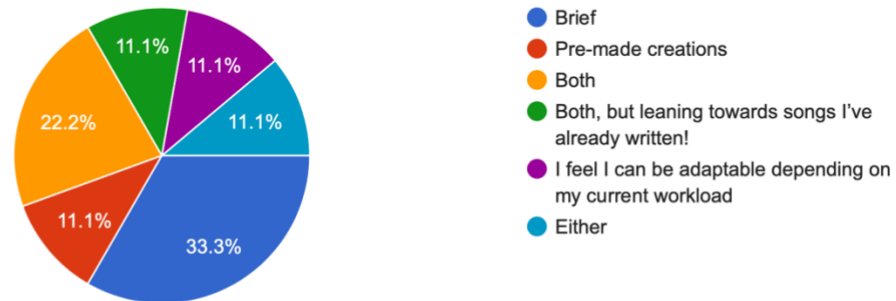
What are the main features you would look for in a sync agency?

9 responses



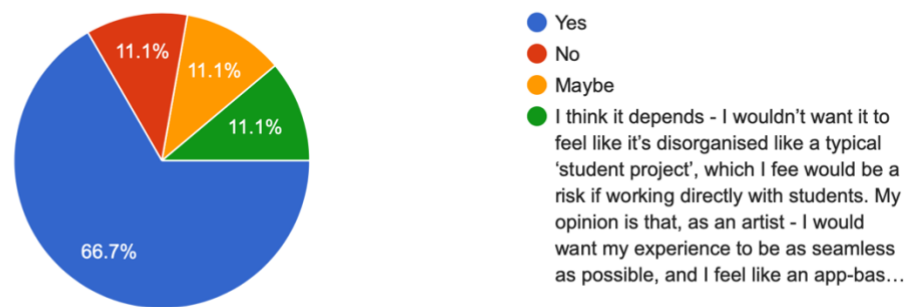
Do you generally prefer working to a brief, or using songs that you have already created and are passionate about for sync placements / other opportunities?

9 responses



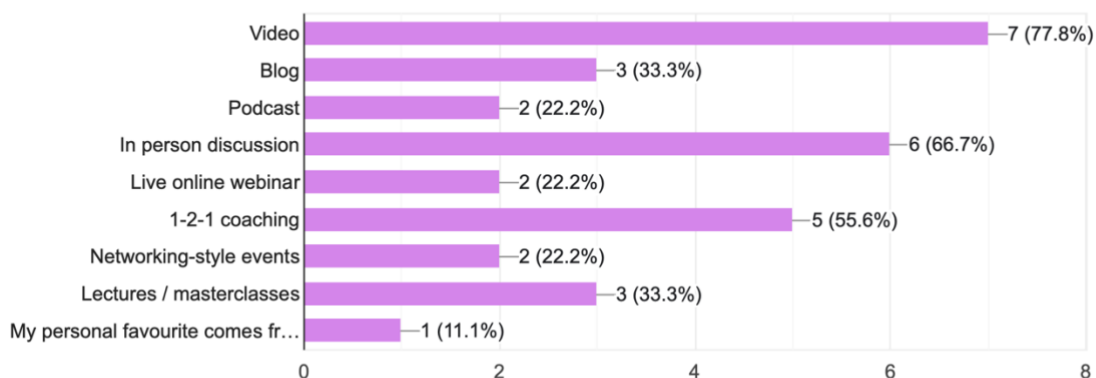
Do you think you would benefit from a service made especially for students to connect with other students for sync projects, including an app-based social and educational element?

9 responses



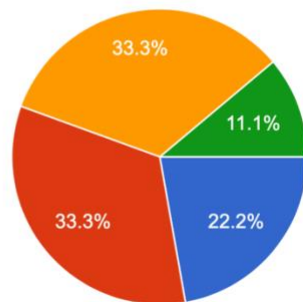
What are your preferred methods of casual learning?

9 responses



Do you generally prefer subscription based services, one-off payments, or 'per-use' payments?

9 responses



- Subscription
- Once-off
- Per-use
- Per-use, because I find that subscriptions feel like a burden - they rely too much on a consistent lifestyle that I feel like artists don't really live haha. And once-off payments, while simple and nice - can often be pretty expensive and might not cater to the d...

Please provide any thoughts, feedback, or questions here :)

5 responses

Love the idea! Would love to help out if I can :)

I think your idea sounds really interesting! It would be a great opportunity for emerging artists to get exposed to sync opportunities - especially because so many of them think their only option to make money is through streams or live shows! You mentioned something super interesting in this form which was to do with experimental sync placements - which I think would be super interesting! Maybe applied in an art exhibit context or something adjacent to that? Either way - really keen to see how you develop this! Best of luck 🙌🙌

Thanks for the coffee

- How to get prepared to get a sync - what I need to prep and how to present my music, i.e. put it on disco, the instrumental and what meta data you need - also, how the splits work with sync

We need this very badly; sync is so mysterious and difficult to get into!

Appendix D

Notes from focus group with Tileyard Education MA Songwriters. 5.7.22.

Tell me about your experience with the world of sync so far

- Becca: been told music could be syncable as it is cinematic with good vocals. Noted this, in Newcastle told to sign up to Sentic music and they take 50% and do the work. A friend received 100K for a Ford placement on this. Felt at a loss by not having made that direct connection. Thinking of pulling music from it. Can be limiting if music is on Sentic. Needs to target sync companies that have similar music to her. Feels she needs to make connections and target the right people. Uploading to platforms and you get lost, need someone to advocate for you.
 - "If I got an email tomorrow saying I have a placement, I'd have no idea what the splits are, what my rights are"
 - Advice given: Disco usage rather than SoundCloud, make email short, have 3 links, have everything ready to download
 - Did some vocals for someone with a reference track and something to imitate it. Interesting opportunity for vocalists and topliners
 - Mark Vallance at Tileyard worth chatting to about this! He wants to do music specifically for sync
 - Struggled with the legal and rights side of things, had to base it on trust
 - Would benefit from having a legal team for advice
- Radu: second what Becca said. All about connections. Successful sync through someone he knows he was curating a sync album at Cavendish – felt really nurtured by Tammy, detailed guiding in what she wanted from him. Wanted a pop vocal track that had no lyrics – was told about different rights having lyrics.
 - Wish all these people suggested actual contacts to get in touch with. Mutually sharing contact details.
 - Connections in Cavendish
 - Received advice on how to get more visibility in LinkedIn – composer should always be the first
- Vittorio: would love to get into film scoring. Got in touch with Universities, London MET replied and got him on the job board, scored three of them. This was unpaid. Where do I go from here? What next? Doesn't feel like there's a clear cut way to get into film scoring.
 - Made a website to share content
- George: one of the places best for this was City University of London. Been looking for music for documentaries, podcasts, journalist to journalist producing. Recently worked on a documentary project. Interuniversity – larger unis are always looking for composers etc., Durham – audio drama society making audiobooks etc. - people like this are worth contacting, and many societies have "money to burn"!
- Highlights:
 - Having legal advice
 - Songwriting camp for sync
 - Social profile element for only sync
 - Would be great to get writers and producers that actually work in sync and music supervision

Appendix E

Notes from meeting with Jamie Searls. 5.7.22

- Send on a schedule of what the chat will be with them
 - Interview Qs
 - Elevator pitch
- Contacts:
 - Tammy Tinawe at Cavendish
 - Simon from Sentric
 - John from BMG
 - Emma Clayton – Music Supervisors
 - Get them coffee!
 - Have a better idea of exactly what you need from them
 - Be really concise about what you want to set up and how they can help
- Sounds like a great idea
- Anything that involves education will be useful
- Funded in some degree of altruism
 - Musicians union offer free legal advice
 - Look into this
- Thinking about the right markers
- You're trying to solve a problem, on the right steps
- How do you make money? Is it more of a charity? Is it an offshoot of musicians union, small green shoots etc.?
- Has a lot of potential
- Sync should almost be looked at as a perk, a side project
- Getting successful placements is rare
- Love Island has changed the game with this
 - Now using more established artists, higher budget
 - Evokes feelings!
- All of our attentions are being cannibalised!
- This culture of desperation and frustration from artists jumping on opportunities without fully thinking about it
- Sync is the same as the wider industry – big part of it is luck. Need to be methodical and strategise in your approach

Appendix F

Notes from meeting with Joe Cowan- Founder of Rooted Sounds, Junior Sync Manager at Believe. **6.7.22**

Rooted Sounds bio:

"Founded when I was studying at university, Rooted Sounds is a multi-service platform for independent Directors, Artists & Composers to connect through their passion for Music in Media. Through this, my services include Music Supervision, Post-production and sound design. I also use this platform to help student Directors with their films to reach their full potential while creating relationships between them and upcoming Artists & Composers to help shape the future of the industry."

- What was your business model?
 - Based on a wider base, independent directors, film festivals etc.
 - Trying to reach out to composers and artists
 - More focused on composition / bespoke
- General discussion
 - A lot of learning
 - A lot of moving parts
 - Disclosure that needs mentioning on website
 - Legally ensuring that both parties are protected through whatever you're doing
 - One of his projects won award, said everyone keeps own rights, money made is shared equally
 - Was all very natural and he really enjoyed it
 - Amazing to work with both sides and being able to work out what they want and translating it
 - Mediating between the indecision of the film side and keep the music side driven and passionate and patient
 - Assisting them and giving them ideas
 - Helped having music theory knowledge and being able to discuss these terms
- How did you make money?
 - Didn't make any, but that wasn't the intention
 - No experience, or very limited
 - Was trying to champion people who were in the same boat with no experience
 - We all want this as part of our portfolios!
 - Never took a cut, was simply invaluable knowledge and experience
 - I could act as a sponsored party for the two places you're working with
 - Providing opportunities for their students, get money off the unis themselves
 - Prove the value, both financially and educationally. Pitching to the unis
- General sync industry - Believe
 - UK office is the central hub taking care of most worldwide deals and opportunities
 - Head person in India - massive market there. Own Venus catalogue which is very sought after
 - Head in LA oversees North America
 - Head in France
 - Pass it onto international reps and anything beyond their scope comes back to UK
 - Important to have these reps to understand locals laws and how sync works in different territories
 - Has a very DIY feel to it. Abiding by laws that aren't really binding such as MFN (then put in contracts to make binding)
- Personal story
 - Got job here through his business that he used as a portfolio

- Running a business alone really shows initiative
- Went into an assistant role just managing metadata
- Found areas in the company to improve
- Learned what there was to know from good books and speaking to others
- Get book recs from him
- Took over all licensing so that others could focus on bringing in new clients
- Ensured all follow up with the clients
- Role for a long time was very legal heavy
- 50% of the role is knowing legal! If you can lock this down, the rest is fun
- You just have a better knowledge of what you can even negotiate
- Now oversees all of TV and a lot of film and a bit of advertising
- Advice
 - Put focus now into the legal side
 - Will start you on lower responsibility and you can show off by saying you can do that
 - Show you can do a good job once and they'll come back to you
 - If you gotta kiss an ass, kiss an ass
- Unsigned artists?
 - Hard but not impossible
 - Depends on the media entirely
 - A lot of opportunities in the TV world, Love Island being one example of this
 - Managed to get a bunch onto Love Island
 - With TV its blanket use - not about money, about relationships with the right people at the right time and having them listen to you
 - If the track works, it works.
 - They need recognisable sometimes, but there's so much out there. Just need to know what you're targeting
 - Apple always championing new music, and they're not the only ones. Just what fits with what they're trying to do
 - TV is easy wins
 - Rock - hard to sync. With TV, you can put it in front of them and down the line they'll find something to make work
 - Need to know PRO's - most won't touch a song if it isn't cleared on PPL, PRS etc.
 - Key is to make relationships with people and they'll keep you informed on what's coming up
 - TV low risk for everyone, best place to be

Appendix G

Interview Qs

- How did you get started in the sync industry?
- What's the day in the life of someone in your role?
- How is the world of sync doing right now?
- Are you noticing any trends or emerging tech?
- What is the main focus for the sync department of your company this year?
- What advice would you give songwriters wanting to approach you for representation?
- What makes for a successful sync track?
- Is there much opportunity for smaller, unsigned acts?
- What are your biggest challenges in the sync business?
- Is the growth in streaming altering your business?
- In your experience, how well do indie artists and early filmmakers understand the world of sync? Do you feel there is a need for education in this area?

OpenLearn

Free learning from
The Open University



Statement of participation

Roisin Doyle-Bakare

has passed the free course including all mandatory tests for:

Entrepreneurship – from ideas to reality

This free 24-hour course looked at the key points in setting up and running a business.

Issue date: 15 July 2022



www.open.edu/openlearn

This statement does not imply the award of credit points nor the conferment of a University Qualification.
This statement confirms that this free course and all mandatory tests were passed by the learner.

Please go to the course on OpenLearn for full details:

<https://www.open.edu/openlearn/money-business/entrepreneurship-ideas-reality/content-section-overview>

COURSE CODE: ENT_1

Appendix I

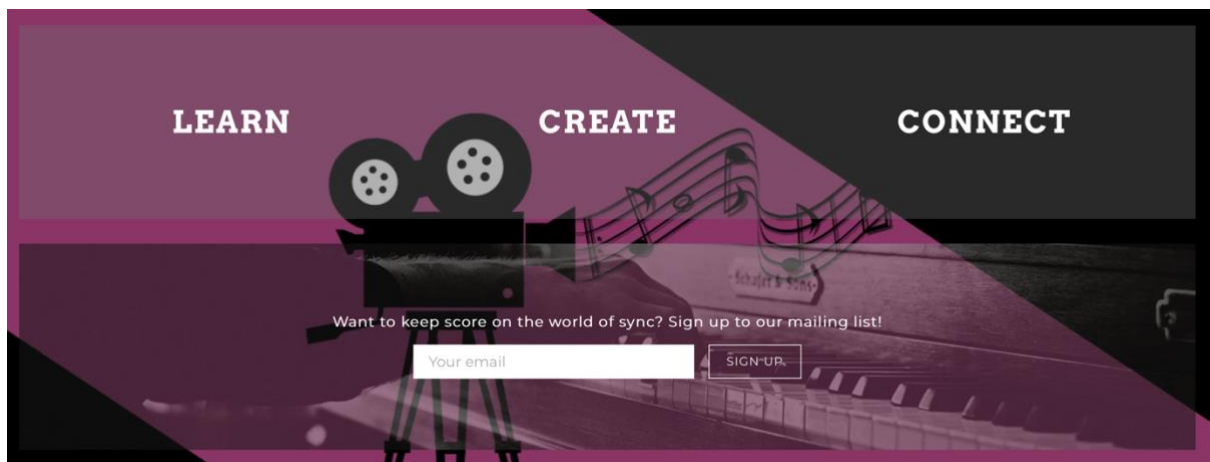
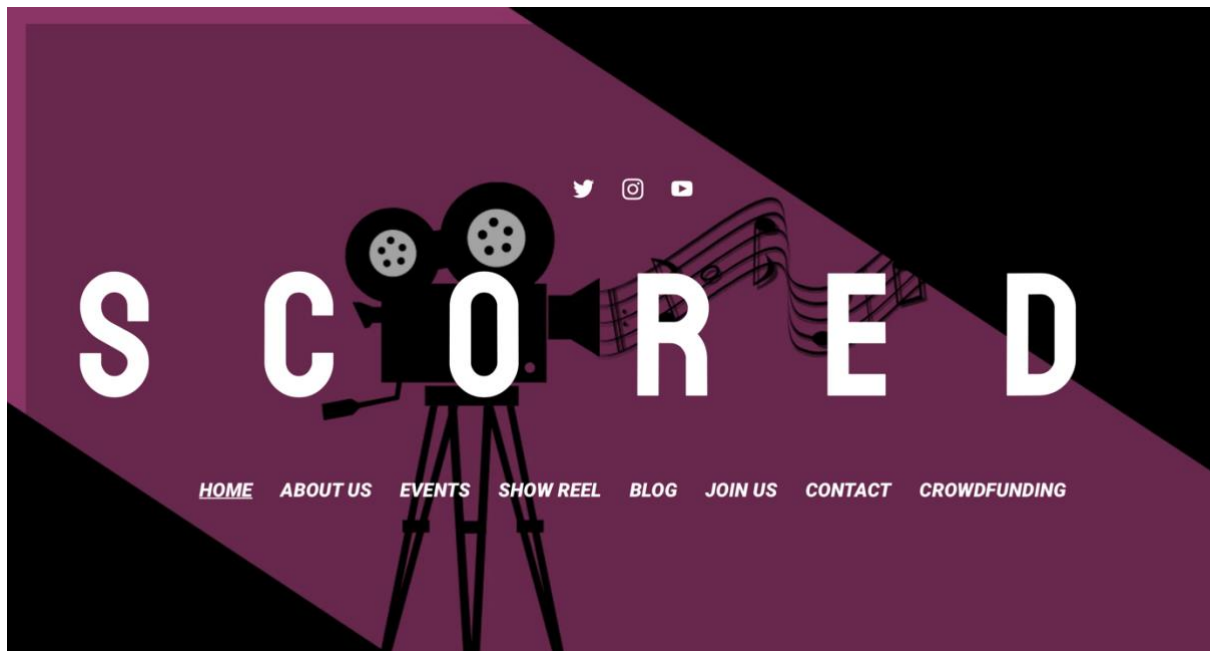
Notes from interview with Tammy Tinawi - Cavendish Music. 18.7.22

- How did you get started in the sync industry?
 - Didn't know what sync was until Guinness ad
 - Power of music with images
 - Worked in events and dance music background
 - Producing without the technical side
 - Cavendish - rightsholder side
 - Previously a music supervisor, mainly clients in advertising
 - Clearances - had to find rightsholders
 - Advertising and TV was bespoke, finding composers often scored to picture or script
 - Producing with composers
 - Worked with the Soundworks
 - Headhunted to Big Sync as a supervisor - Unilever's music supervisor
 - Worldwide campaigns and adverts
 - Licensing and clearing on the publishing side
 - Demos
 - Lengthy process
 - 2-3 months of researching for the right track and the project can be cancelled!
 - Perks
 - Hounded by rightsholders! Always invited to gigs etc. Treated by rightsholders
 - Get a good knowledge of what each rightsholder has in their collection
 - Good to have great relationships with these and with the independents
 - Cavendish
 - Still music supervisors but just music from own catalogue
 - Quarter million tracks in library
 - Schmoozing and taking out clients!
 - Library different to commercial
 - Lots of cool fun activities!
 - Missed working with composers, and worked alongside the production team and making albums etc. with artists
 - Marketing - knows trends, making albums according to what's hot
 - Works closely with broadcasters and broadcast producers
 - Big connection with Netflix, in particular The Crown
 - Worked closely with Music Supervisor on Killing Eve
 - Call themselves music consultants as they work with music supervisors
 - Get to work on commercial stuff too
 - Creative mentor network - parent company paid to pair them up and mentor people from underprivileged backgrounds
 - Re-versioning- BBC for example have a blanket license but doesn't include outside UK, has to be re-versioned - have to take out the commercial music and replace with production once it goes worldwide. Essentially have to match and replace each piece with it's closest

- Big sync very stressful and overworked, have now settled and branched out
- How is the world of sync doing right now?
 - The state of the industry
 - This area will always be ok!
 - Even during the pandemic people still need music
 - Broadcasters still need to release promos for old content etc.
 - Absolutely booming
 - Has its dips but it's fairly solid
 - People are really helpful and not cutthroat
 - Rivals between companies in commercial sync, more of a friendly rivalry in production end
 - Short form - promos and adverts
 - 30-60 seconds
 - Tammy's preference
 - Long form - Broadcast
 - Use of music in film and TV
 - Tammy finds this difficult, depends on your own ability and preferences
- Is there much opportunity for smaller, unsigned acts?
 - Double edged sword with streaming, social media
 - Access to music is so easy now and accessible to anybody
 - Quite easy now for anyone now to do well and to get their music out there without having to worry about getting it signed
 - Arlo Parks for example
 - Manager came to Tammy and said she had just uploaded to the likes of SoundCloud
 - Career just skyrocketed in the space of 2 years
 - You really don't need a major label to get your music and hoping someone will listen to your CD
 - Artists are not making money through these platforms but they're getting a huge amount of exposure
- In your experience, how well do indie artists and early filmmakers understand the world of sync? Do you feel there is a need for education in this area?
 - Get a lot of contacts about demos
 - Lack of etiquette and harassing!!
 - Cavendish open to sculpting this and giving pointers and feedback on people who contact
 - Time is the biggest issue, have to pick and choose which to use

Appendix J

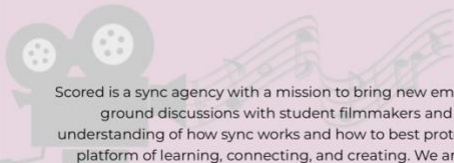
Sample website screenshots





SCORED

[HOME](#) [ABOUT US](#) [EVENTS](#) [SHOW REEL](#) [BLOG](#) [JOIN US](#) [CONTACT](#) [CROWDFUNDING](#)



ABOUT US

Scored is a sync agency with a mission to bring new emerging artists and creators up to speed with the modern-day sync industry. Through on the ground discussions with student filmmakers and songwriters, there is a pattern that at its root comes down to a lack of education and understanding of how sync works and how to best protect yourself and your creations from exploitation. We aim to solve this through a combined platform of learning, connecting, and creating. We are beginning this venture by connecting the outstanding students of Tileyard Education, London with talented filmmakers in Napier University, Edinburgh to discover early sync opportunities and provide students with the ability to hone their skills in a real-world context. They will be guided through the process from start to finish, with accompanying networking events, educational resources and seminars, and assistance with the creative projects that they are undertaking.

As a social enterprise, we look forward to taking this a step further by providing our services to up-and-coming aspiring music supervisors, artists, and filmmakers from underrepresented backgrounds, improving access to education and breaking barriers in the industry.

MISSION

A note from Róisín Doyle-Bakare, CEO:

As the founder of Scored, the company began partially as a result of my own struggle to find information and education on how to work in the sync industry. The idea behind this social enterprise was born when I shared this struggle with others at my level from different fields, and we all expressed the same disillusionment with sync, music supervision, and film/television placements generally. At the core of this enterprise will be education; artists need to be more aware of their rights, and filmmakers need assistance in finding and fairly treating the artists that they work with.

This ranges from education surrounding various copyrights, legal rights, and the world of sync more broadly.

Scored aims to act as your stepping stone. We want to train people to become sync masters to move up the ranks and find brilliant companies and connections whilst retaining connections made during their time with us. As an entry-level only platform, we will share our passion and belief in the inherent value of making connections with others that are early in their career. The creative that you meet during your time with Scored could be the next Scorsese or Beyoncé!

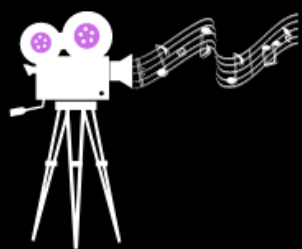


Appendix K
Scored official logo





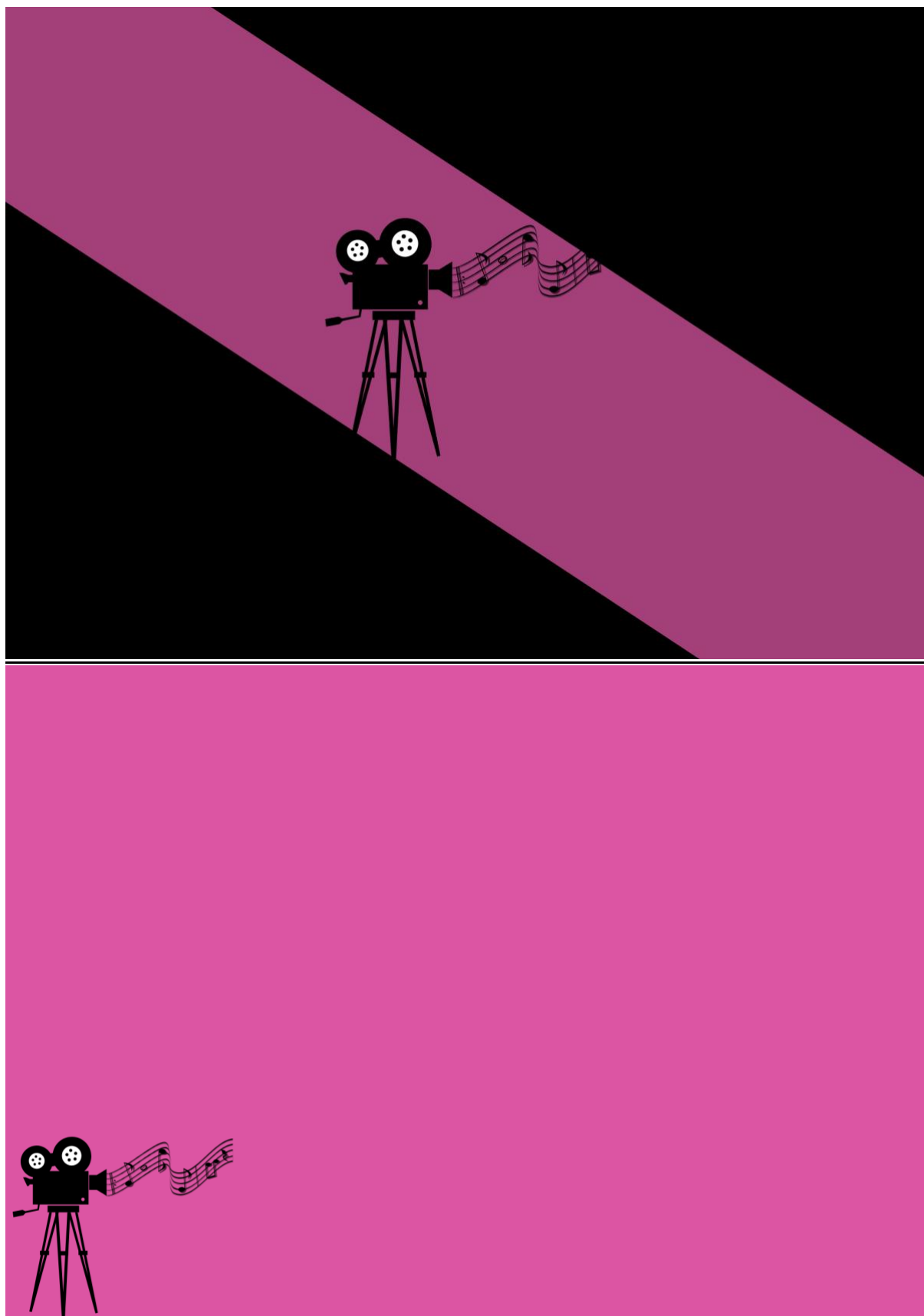
SCORED
SYNC AGENCY

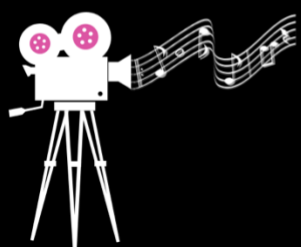
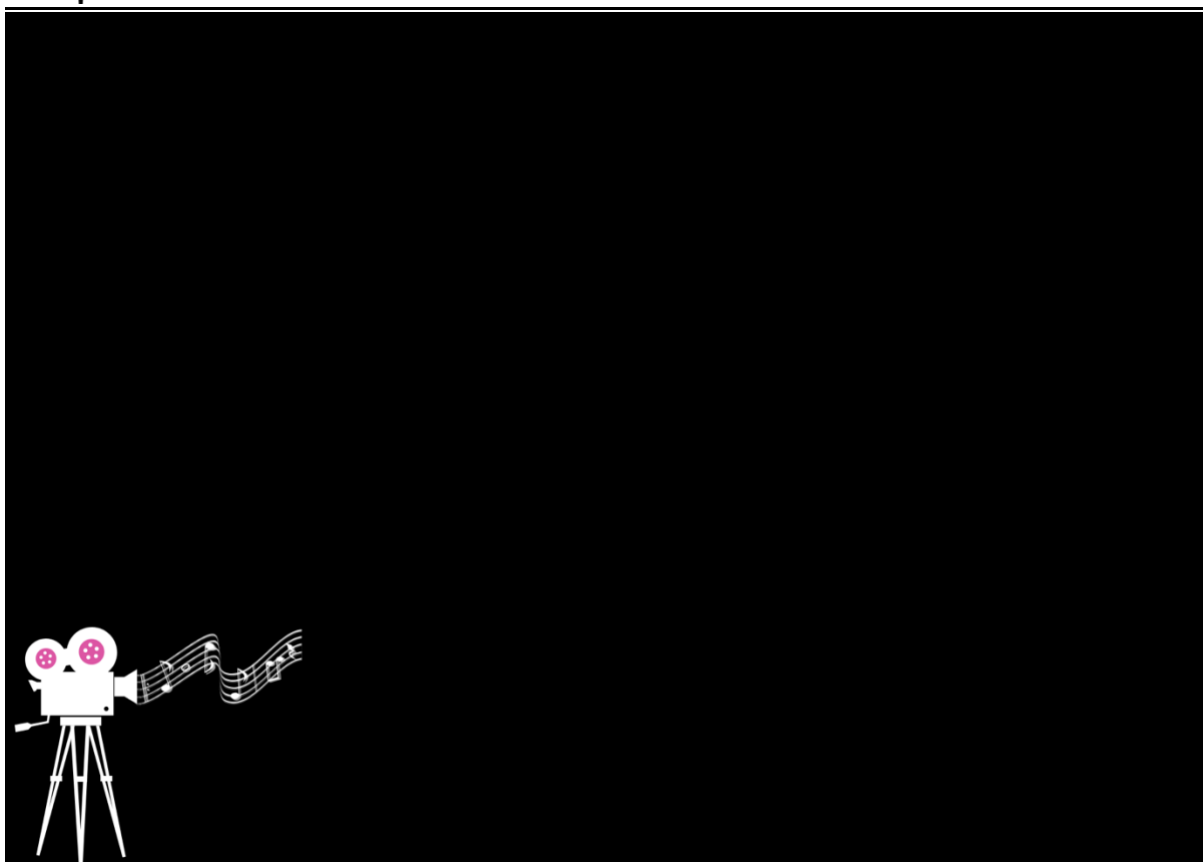
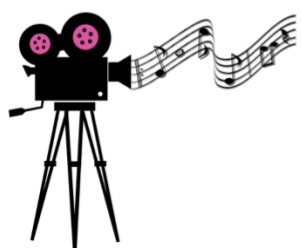


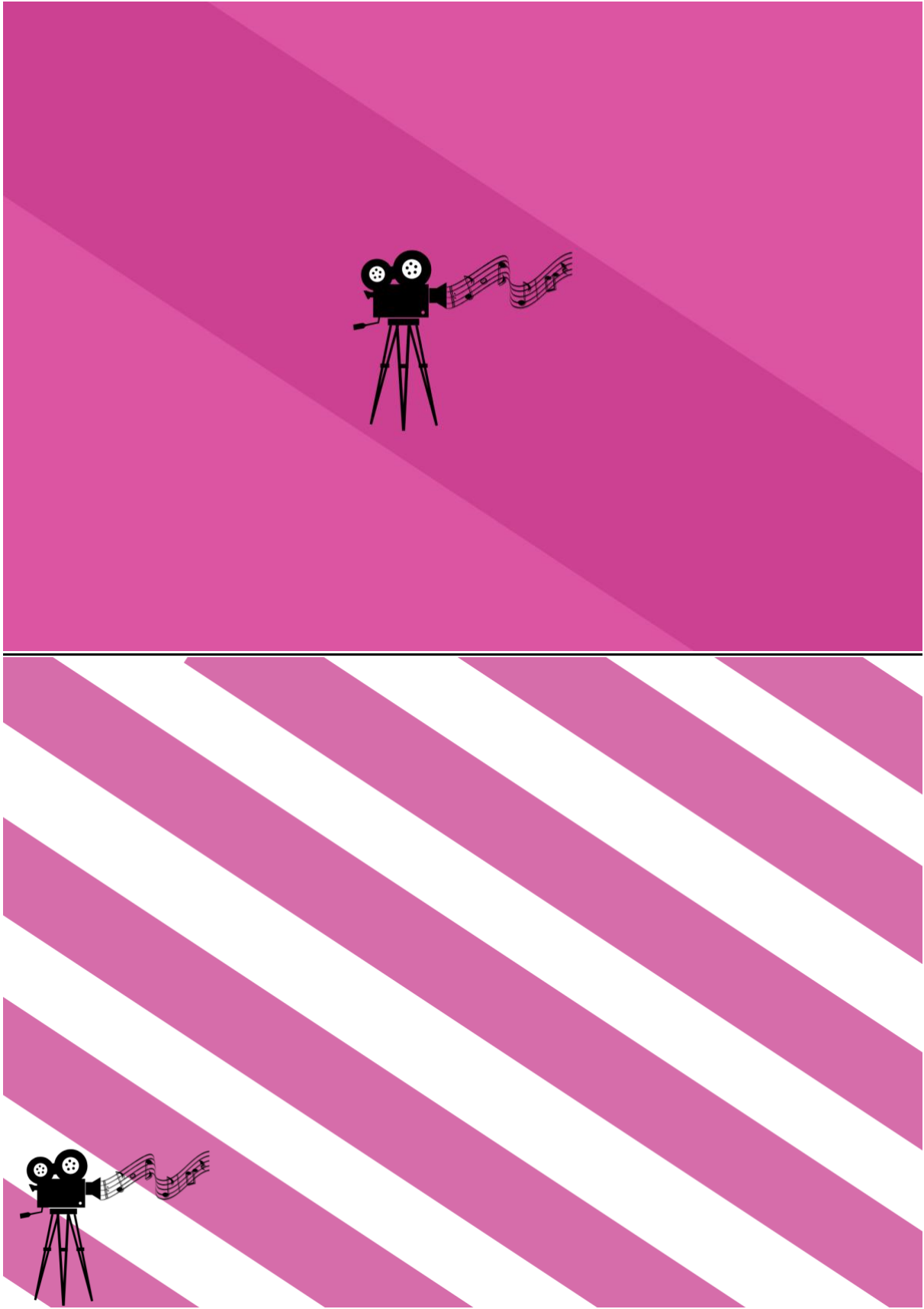
SCORED
SYNC AGENCY

Appendix L

Scored brand imagery – landscape







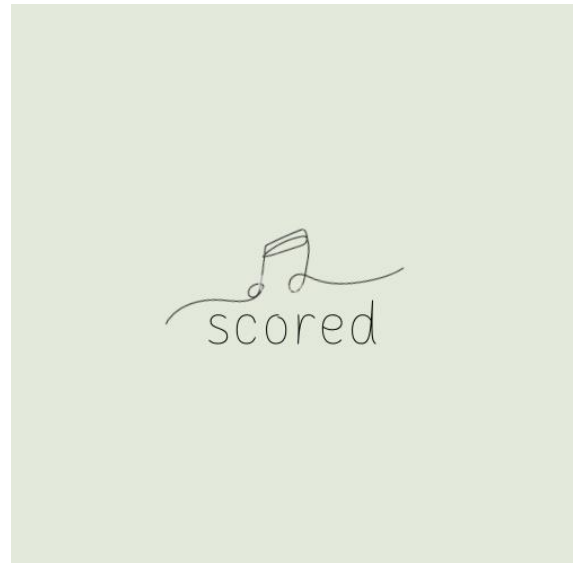


Appendix M

Previous Scored logo mock-ups



S C O R # D





s c o r e d



s c o r e d