

BUSINESS PLAN

Business Startup

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UWTSD | Tileyard Education

BUSINESS PLAN

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Credentials

Business Name: Gløden Music Production Services – ‘Gløden MPS’

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Executive summary

The purpose of this business plan is to demonstrate the potential income earned as a successful artist and music producer. The intention is to demonstrate an understanding of the profitability and sustainability of my business idea and investigate investment funding to further build on the business.

Revenue

The entertainment industry is highly profitable, with billions of pounds in revenue for singers, executives, writers, and publishers each year. A successful company's business strategy, and a successful artist's business plan, both have various routes for growth.

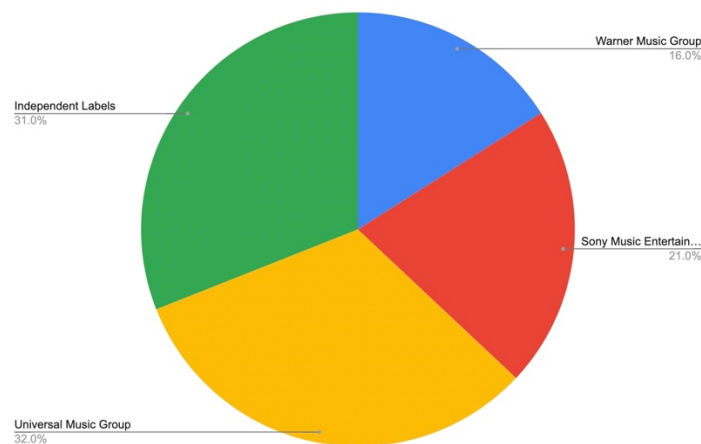
Some key growth areas as an independent artist include:

- Distribution
- Licensing and synchronisation of music
- Performing on stage
- Sales of Merchandise
- Endorsement and sponsorship deals

Each of them is a separate source of revenue that together can add up to be a significant and sustainable income source.

Industry Analysis

According to the record label market share in 2020, the dominating players included Warner Music Group, Sony Music Entertainment and Universal Music Group; interestingly, independent labels held 31% of this industry. This proves there is clear scope for success and a gap in the market as an individual in this field.

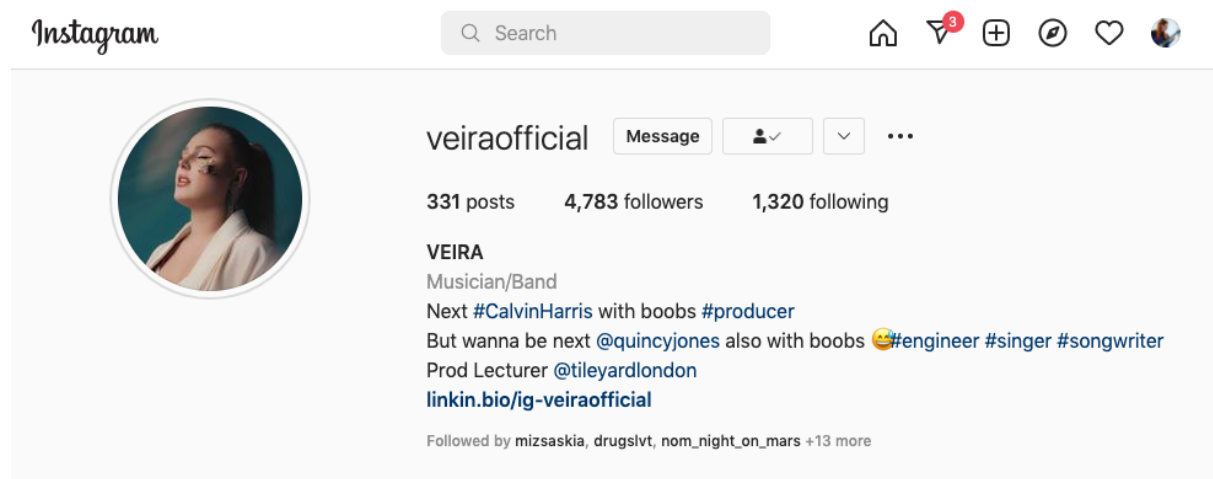


Record Label Market Share 2020 (Smith, 2021)

These huge record companies stand to profit handsomely from commercially successful acts, where they have a high budget to plug, sync and develop them. Independent artists and labels operate similarly to major labels in terms of production, advertising and releasing music. However, the smaller artists they represent often don't make a sustainable income as they're not always pitching commercially viable content. Many of these artists have multiple income streams to top up their income and finance their projects.

Successful Artist Comparison

Weronika Gabrielczyk



(VEIRA (@veiraofficial) • Instagram photos and videos, Nd)

An artist and producer who has had excellent music industry success is Weronika Gabrielczyk, aka Veira. She recently studied the songwriting and production MA program with Tileyard Education and has worked on various major projects and collaborative ventures. A notable high point would be her vocal arrangement for the girl group, 'Little Mix' on the Graham Norton show. Veira has many different roles in the music industry, from a live sound engineer for music and theatre to producer for other artists and even a signed act for Sony records in Poland, all alongside Lecturing at the Tileyard for the level 6 commercial music production course. Her evidenced career path and continual drive for

success are a clear indicator of networking and multiple skills within the music industry. The ability to be working on various projects is an apparent part of her success story and an excellent example for aspiring artists and producers to follow.

Products and Services

Gløden Music Production Services is my business based in East Anglia. My business aims to release music independently and provide music production services to industry professionals.

Specialised services include (but are not limited to):

- Bespoke music
- Audio editing
- Vocals
- Songwriting
- DAW skills
- Mixing
- Mastering
- Studio engineering

The Business Model

To create sustainable business growth, I am offering music production services to clients to generate instantaneous income and producing my music to provide self-generative passive. I require initial time and effort to create a music catalogue at the required industry standard, which will then be monetised through streaming, sync and royalties. I plan to take client work as my regular source of income to sustain this. To further support my development as a business, I have investigated various funding streams. The funding bodies most applicable to me with the highest chance of being accepted include help for musicians and prs foundation.

Funding

PRS Foundation

The PRS foundation offers the Open Fund, which could help cover the costs of my initial solo project release. The Open Fund is a UK-wide initiative that allows music creators of all genres, origins, and stages of their careers. (*The Open Fund for Music Creators - PRS for Music Foundation*, Nd)

The Open Fund includes support for:

- Grants of up to £5,000.
- Creation of new music
- Music Creator fee (to cover your time and work)
- Touring and live performances
- Recording and release
- Creative residency costs
- Fees to creative collaborators

- Promotion and marketing (when there is also an element of creation and/or performance)

Help for Musicians

Help for Musicians offers the Do It Differently Fund, where musicians can apply for up to £3,000 in funding to help them record and release their music, allowing them to grow their creative portfolios and get their music out into the world. They also offer one-on-one mentoring sessions with music industry professionals. I would be eligible for this fund, and it would be ideal for getting an industry mentor to guide me along my creative business journey. (*Help Musicians / Recording And Releasing Music (Do it Differently)*, Nd)

The Do it Differently Fund includes support for:

- £3,000 in financial assistance for creative work
- ThinkMusic will organise one-on-one business advice sessions suited to your needs and given by experienced music industry professionals.
- Individual health consultations with British Association for Performing Arts Medicine (BAPAM) practitioners cover all elements of a musician's health, including physical and mental health requirements and specialist referrals if needed.

History

Gløden Music Production Services is a self-managed venture. As a teenager, the foundation of this business was laid, where skateboard culture inspired me and provided a form of escapism. To me, skateboarding embodied music, arts and social movements. The exposure to these creative elements inspired me to create my music, art and poetry, where I started collaborating with artists. I had no formal qualifications at this point and left school due to ill health, so these outlets were incredibly important to me and an essential part of my development. I lacked confidence and self-belief, but my family convinced me to go to Colchester Institute College to study music production, where I achieved distinction grades for my music. This was a defining point where I realised I could really do something with music. Eventually, by 2011 I gained some radio play and outreach via BBC Introducing, and soon after, I started university. Unfortunately, I had to defer due to fluctuating health issues that have tested me for years. Fast forward to 2019, I fought my way back into education, determined to move forward with my life and career in music. I was subsequently diagnosed with Myalgic Encephalomyelitis and started to receive the support that I needed for so long. I'm currently studying Level 6 commercial music production at Tileyard Education, London and working toward achieving my BA. Honours degree. I am actively involved in several writing projects and collaborative pieces, focusing on transitioning to a professional career in music as my primary source of income.

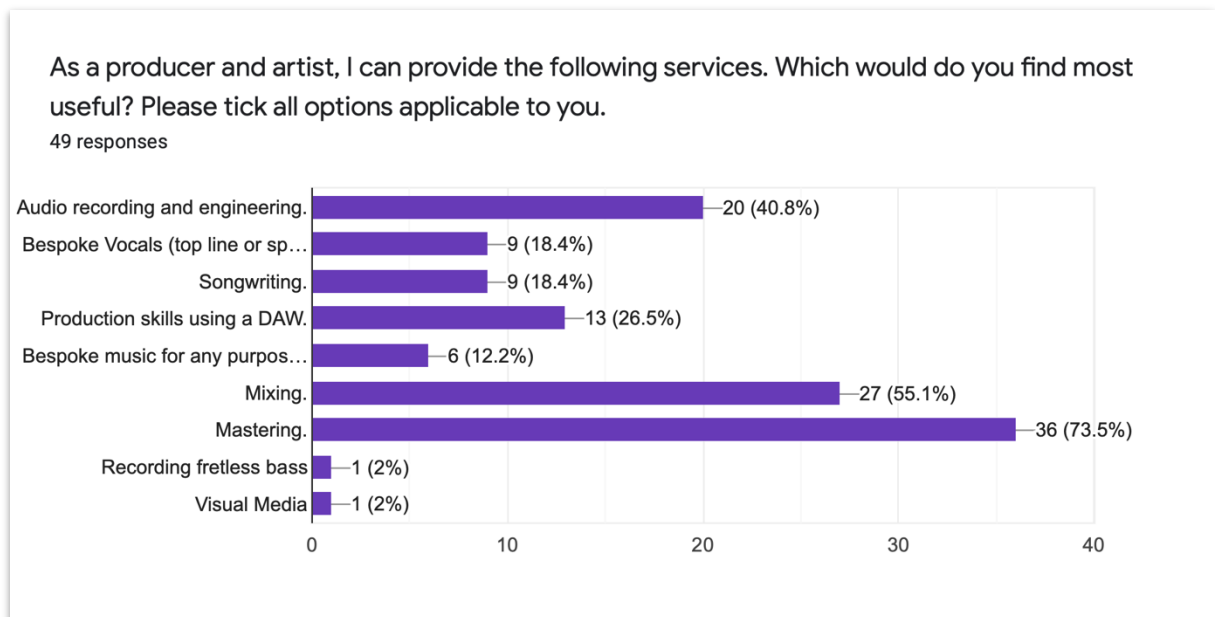
Equipment

I own equipment capable of producing my music at home in my studio; this reduces many overheads. However, when working with other artists, it is sometimes necessary to travel to other studios or recording spaces to utilise additional equipment. For these instances, the cost has been factored into my projected earnings.

Audience Analysis

Using business accounts such as Instagram/Facebook allow analytics that gather helpful demographic information. To replicate the analytics function of a business account, I published an online survey to collect information about which services people want from a music producer, their age and location. This exercise has enabled me to pinpoint specific areas to tailor my skills to target my customer base. Of the 49 people who answered my online survey, the results showed a global outreach of 16 different countries spanning four continents. For clarity, I collated the results generated into the spreadsheet below, including a heatmap to signify the demand per chosen criteria.

Country	Age	Audio Recording/Engineering	Bespoke Vocals	Song Writing	DAW Skills	Bespoke Music	Mixing	Mastering
Australia	19-25		1	1				1
Belgium	19-25							1
Canada	19-25	1			1		1	1
France	16-18	1			1	1	1	1
France	19-25	1						1
France	19-25	1						1
Germany	19-25				1			
Ireland	31-40						1	1
Kenya	50+	1					1	
Lithuania	16-18						1	1
Lithuania	16-18		1	1				1
Netherlands	16-18						1	1
Netherlands	26-30							1
Netherlands	31-40						1	1
Romania	26-30	1						
South Africa	31-40							1
Sweden	16-18			1				
Ukraine	19-25	1	1	1				
United Kingdom	19-25	1			1		1	1
United Kingdom	19-25	1			1	1	1	
United Kingdom	26-30						1	1
United Kingdom	26-30							1
United Kingdom	31-40							1
United Kingdom	31-40		1			1		
United Kingdom	31-40				1			
United Kingdom	41-50						1	1
USA	0-16	1	1				1	1
USA	0-16	1			1			
USA	16-18	1		1	1	1	1	1
USA	16-18	1	1					
USA	19-25		1				1	1
USA	19-25	1					1	1
USA	19-25						1	1
USA	19-25			1				1
USA	26-30	1	1	1	1	1	1	1
USA	26-30	1		1	1		1	1
USA	26-30			1	1		1	1
USA	26-30	1			1		1	1
USA	26-30		1				1	1
USA	26-30	1					1	1
USA	26-30	1					1	1
USA	26-30						1	1
USA	26-30						1	1
USA	26-30					1		
USA	26-30							1
USA	31-40				1		1	
USA	41-50	1					1	1
Zimbabwe	31-40						1	
Totals	49	20	9	9	13	6	26	35



(Music Production Questionnaire - Google Forms, 2021)

The table generated by the results of my survey gives a clear indicator of what my client base is looking for when hiring a professional music producer. It's beneficial to see those top 2 answers mixing 55.1% and mastering 73.5% could be performed at home using my equipment, reducing my overheads and creating greater yield.

SWOT Analysis

Strengths

Despite the fierce competition, musicians and producers can make a lot of money if they find the appropriate gap in the market. Thanks to online platforms like YouTube, Tiktok and Instagram, there have been many breakthrough acts where artists post content and get seen as commercially viable according to how many times their content has been viewed. The economic stability of a music producer or musician grows stronger once it is founded and royalties begin to be generated. These revenue streams can be re-invested into the creation of new music, creating additional income and outreach. Start-up costs are reasonable as I own a lot of equipment already. My experience and studies in music production have bolstered my ability to produce good music to a professional standard.

Weaknesses

Musical taste can shift quickly; if a music producer focuses on a specific genre of music, it may become unprofitable if people stop buying it. The music industry is competitive; successful music producers must produce high-quality music and market it properly to make sales and create repeat business.

Opportunities

A music producer can expand their business in a variety of ways. Most essentially, a music producer must engage with new musicians and clients to develop their intellectual property portfolio. Attending networking events, gigging, or approaching street musicians can achieve a significant outreach and bring new clients into the picture. Using online social

media is a free way to branch out into many musical communities and gather new contacts. Once a music producer has established themselves, funding bodies are more likely to put money into developing them to boost outreach and revenue streams further.

Threats

Piracy of digital music is a constant danger to the entertainment and media industries. On the other hand, significant technological advancements have helped music producers to protect their content. Piracy is a problem that a media entrepreneur must deal with on a regular basis. Covid-19 is a constant threat to the music industry and musicians. The unknown nature of government lockdowns and restrictions can potentially stop performances and musical showcasing altogether and seriously damage income streams.

Marketing plan

In order to make myself known in the music industry, I must make an excellent, memorable impression. I plan to attend gigs and speak to artists regularly I like whilst making it apparent who I am and what I'm about. Using simple business cards is a great way to get information across without being too forward and on the spot. As a student at Tileyard Education, I am regularly invited to attend Ostereo networking events which host a significant number of industry professionals from all areas. I will be using these events to expand my physical network and hopefully branch out into other areas generating work opportunities. As well as in-person marketing, I have started to build my online presence with Instagram and my website.



Since I started studying at the Tileyard, I have reached my first milestone of 100 followers on my Instagram music account. I will be continually updating this page with new posts and promoting music and collaborative projects with the aim of achieving 1000 followers by the end of next year.

Finances

I have projected my income stream for over one year. As a student at the Tileyard, my overheads for recording studios are minimal, wherein I just have to pay for my travel expenses. I plan to release my debut single on streaming services next month; as such, my income from the streaming is projected as a negligible amount which slowly builds throughout the year. I am hoping that with regular releases, I will start to become known in the industry and generate more work as an artist and performer as well as a producer for others. Due to the ongoing covid-19 pandemic, I have predicted that I may start gigging in a

few months due to the current unstable situation. By the end of the academic year, I hope that I will have achieved a signing for at least one of my songs and will have developed some royalties from my music. I have chosen to not include the merchandise in this projection due to the unknown state of gigging where most of the product would've been sold. At this point, I see it as a risky and unnecessary investment.

Income and Expenditure													
Month	January	February	March	April	May	June	July	August	September	October	November	December	Year Total
Income													
Music Streaming	10	20	30	30	40	40	50	50	60	60	60	60	510
Merch	0	0	0	0	0	0	0	0	0	0	0	0	0
Production	0	50	50	50	100	100	100	100	100	100	100	100	950
Gigs	0	0	0	20	20	20	40	40	40	20	20	20	240
Royalties	0	0	0	0	0	0	30	30	30	30	30	30	180
Gross Total	10	70	80	100	160	160	220	220	230	210	210	210	1880
Expense													
Music Hosting	20	0	0	0	0	0	0	0	0	0	0	0	20
Merch	0	0	0	0	0	0	0	0	0	0	0	0	0
Production	0	0	0	0	0	0	0	0	0	0	0	0	0
Studio Hire	0	0	0	0	0	0	0	60	60	60	60	60	300
Travel	100	100	100	100	100	100	100	100	100	100	100	100	1200
Expense Total	120	100	100	100	100	100	100	160	160	160	160	160	1520
Net Total	-110	-30	-20	0	60	60	120	60	70	50	50	50	360

Conclusion

After assessing and identifying areas where I would make potential business and profit, I am satisfied with my prospective business idea. I have researched different funding available for which I am eligible and will be pursuing these going forward. The profit projection has been a valuable exercise to identify points that I need to improve upon. Looking at my projected earnings, it was positive to see that over 12 months, I would not be at a loss. However, the projection shows that the growth will be relatively slow and entirely dependent on how much time and effort I put into my development. As a takeaway from this business plan, I will work on my mixing and mastering abilities to tap into the profits shown from my online survey.

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