



Student Name: Caitlin Annie Skea

Student Code: 2012157

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Module Lecturer: Steve Cole

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Executive Summary

Doyenne Publishing is a new, independent music publishing company, established by Caitlin Annie Skea, that aims to support and enable the success of female artists and songwriters. The name, Doyenne Publishing, was crafted due to doyen's meaning which is:

'The most experienced, and often most respected woman involved in a particular type of work'
(CambridgeDictionary., n.d).

This perfectly supports the motifs and concept of the company.

Located in London, England, Doyenne Publishing will become profitable through recorded music and ancillary revenue streams. Whilst the music industry has made strides in female representation over the years, gender inequality is still a common and prominent issue that needs to be addressed further. Doyenne Publishing's unique selling point is that it will only sign and represent women; the intention is to spark the controversial conversation further, creating a 'buzz' amongst the industry.

Initial pre-launch activity will commence in September 2021 in the key areas of marketing, distribution and A&R which have been implemented in the marketing timeline/plan (see Appendix 1). The aim of this plan is to build awareness and interest prior to the official launch party on the 20th of August 2022. Whilst artists and songwriters will have been scouted and released music through the company by this date, music industry professionals, musicians and members of the public will be invited to attend its official launch in the summer.

Doyenne's short term objectives (September 2021-2024) include:

- To sign and represent seven artists and songwriters by December 2024.
- To post blog segments to the Doyenne Publishing website fortnightly, covering a variety of topics, for example, specific and personal experiences of gender inequality from female artists.
- To successfully host six promotional networking events by December 2023.

Doyenne Publishing's main strategy implementations will be through various forms of marketing including: contextual, content, digital, social media, email, radio, and brand marketing. Further, two main unique marketing strategies have been compiled, with the aims to raise awareness and attraction for the company through its initial years of operation.

Doyenne Publishing will require an initial investment of £100,000 (see budgeting plan). The projected balance sheet demonstrates that the total expenditure for the first 12 months of operation would be £162,050, and the profit will be £119,590.

The following business report will outline how these objectives and projections of profit will be achieved.

2. Company Summary

2.1 - Business History and Information

Business Name	Doyenne Publishing
Founder Name	Caitlin Annie Skea
Business address and postcode	344-354 Gray's Inn Road, London, Greater London, United Kingdom WC1X 8BP
Business telephone number	07845150474
Business email address	caitlinskea@gmail.com

2.2 - Service Provided

Doyenne Publishing will provide a service to three main target audiences: (explained in more detail in point 3.1)

1. The female songwriters and artists represented by Doyenne Publishing.
2. The music distributors to labels, film, radio, online streaming and TV advertising/placements, etc.
3. The members of the public (and existing fans) that will be listening to the released music.

Due to the 'mechanical and digital download revenues declining, publishers are seeking ancillary sources of revenue by finding alternative ways to take advantage of their position as the first investor in a new artist's career' (Crownover., 2014). Doyenne Publishing will become profitable through recorded music and ancillary revenue streams; as previously mentioned, through artist brand product lines, brand endorsements, advertising and corporate concerts.

2.3 - Market Analysis

“Transform a generic idea into an idea that can’t be ignored” (Spector., 2019).

This quote perfectly explains the importance of having a unique selling point when it comes to a popular business concept, like publishing. Doyenne Publishing will ensure it is different from other publishing companies through its unique selling point, exclusively signing women. Furthermore, ensuring that the musicians/songwriters of all races are being paid fairly.

Regarding song ownership, it is of common understanding that ‘when a songwriter signs with a music publisher, the music publisher is assigned 100% copyright and 100% royalty collection rights (excluding the writer's share of public performance income)’. The publisher then ‘collects the royalties and generally splits the money 50/50 with the songwriter’ (RoyaltyExchange., 2021).

The above demonstrates the standard rates regarding royalties. However, in 2020, the ‘record label and publisher BMG uncovered evidence that some black artists were paid less than their white counterparts’ (Savage., 2020). Further research was released that ‘black musicians royalties were up to 3.4% lower than those of non-black artists’ (Savage., 2020). Whilst Doyenne Publishing has previously explained it will not sign or represent males, these statistics are a demonstration of what Doyenne Publishing aims to confront and change - supporting the minority who continue to be paid unfairly for their works. Whilst the statistics above are tackling race primarily, Doyenne Publishing will be confronting gender inequality predominantly.

Looking further into unfair royalty payments, Music Business Worldwide released statistics that, on average, ‘female staff employed by one of the three British major labels earn almost 34% less than their male counterparts’ (Gilbert., 2018). Continuing, in the top-earning quartile of Sony Music UK, Warner Music UK and Universal Music UK’s businesses, revealed that (source from Stassen., 2019):

- 60.2% of employees are male, and 39.8% are female - Sony
- 69.8% of employees are male, and 30.2% are female - Warner

- 73% of employees are male, and 27% are female - Universal

The statistics above, with the highest percentage of female workers being 39.8%, demonstrate the change that must occur. Companies such as Doyenne Publishing, which support and represent women who continue to be given less opportunity and work over men, must now more than ever, emerge in the industry to raise awareness and make a stand for change.

Whilst the numerous statistics provided above demonstrate that improvements must be made to ensure women have and receive equal opportunity and respect working in the industry, the research conducted by UK Music 2020 (below), show that change is arguably starting to happen (UKMusic., 2020):

- The 45-64 age bracket is the only section which has seen a decrease in female representation in the music industry.
- The largest increase in representation is in the over 65s age bracket, with a 3.7% rise, from 14.5% in 2018 to 18.2% in 2020.
- The highest concentration of female representation across all the age groups is in the 16-24 age bracket.

The research supplied by UK Music provides hope for Doyenne Publishing's female songwriters and artists, demonstrating that (hopefully) several years into Doyenne Publishing's operation, the percentage of women working the industry will increase further. Whilst currently the industry is male dominated, these statistics provide hope that one day in the future, an equally gendered-dominated industry could (potentially) be formed, with the assistance of companies such as Doyenne Publishing.

Returning to the market analysis, Doyenne Publishing will also continue to analyse each week of business, ensuring it remains successful and on the way to being a profitable business. The crafted basic marketing plan / timeline (Appendix 1) will ensure the Doyenne Publishing meets all appropriate goals or tasks for the week. It is essential to create timelines and keep effective time management when running a company. In 'Planning and Scheduling in Manufacturing and Services', Pinedo explained how 'the planning and scheduling function in a company rely on mathematical techniques and heuristic methods that allocate limited resources to the activities

to be done. This allocation of resources has to be done in such a way that the company optimises its objectives and achieves its goals' (Pinedo., 2009. pp3-4). It further demonstrates the importance of ensuring all team members and faculty have strong organisational and time management skills. Senior roles of Doyenne Publishing will interview candidates who possess these qualities.

2.4 - Management Team

Doyenne Publishing's founder and CEO, Caitlin Annie Skea, has not previously run an independent business in her career. However, her passion for feminism and raising awareness of gender equality in the industry, partnered with her academic knowledge in the music business, provides her with strong prospects to work successfully in the industry.

The CEO of Doyenne Publishing will hire four employees for the first three years of operation, to keep financial costs to a minimum - a total of £98,000 a year (discussed further in point 7.1). However, the job departments listed below demonstrate the teams that will be employed (approximately) five years into operation, when the company is in a stronger financial situation (Music Publishers Association, n,d):

- A&R (Artists & Repertoire) Team
- Rights Administration Team - Copyright / Legal / Business Affairs Departments
- Production & Editorial Team
- Sales & Marketing / Hire / Distribution Team
- Accounts / Royalty Administration Team

For this project, the author has predominantly used online resources and books for reliable primary research. However, on the 20th of May 2021, a questionnaire was composed (see Appendix 2 and 3) and sent to many different female and male business owners, querying the beginning stages of running a business in the music industry. The analysis of the questionnaire (questions, answers and results) can be found in point 8.4. However, for the purposes of this section (Management Team), some results have been included as they are applicable.

The question:

How many employees were hired in the first five years of operation?

The answers ranged between (supplied by the variety of business owners):

0-2.

This research indicates that many business owners do not hire many employees in the first several years of operation, arguably due to financial reasoning. This information confirms that Doyenne Publishing will hire a similar amount of employees (four) in the first years from its launch date.

2.5 - Success Factors

Doyenne Publishing has the potential to be a successful company in the music industry for several reasons.

Firstly, the founder, Caitlin Annie Skea, has worked as a female artist in the industry herself. As previously mentioned, she has first-hand experience concerning gender inequality in the industry. This passion, due to personal experiences, enables her to be more resilient than most - fighting for a significant movement that is important to her. Due to her gender, she is also Doyenne Publishing's target audience. This, therefore, allows her to consider building an organisation that would appeal to artists such as herself - arguably a niche attribute.

Secondly, there appears to be no competing publishing company exclusively signing women in the music industry currently. Whilst not proven, it can be estimated that there is arguably more chance for Doyenne Publishing to achieve some measure of success due to its unique concept and aim. As there is no company with identical aims and purpose, Doyenne Publishing has more chance to stand out amongst other publishing companies.

Thirdly, many other women-run organisations such as 'She Said So' and 'Women in Music', for

example, are currently pushing the topic of gender inequality in the industry. This, therefore, means Doyenne Publishing will be taken more seriously, as the controversial discussion has already begun. Furthermore, it will be supported by these successful companies already making great strides concerning this topic.

Finally, the COVID-19 pandemic has globally affected all industries - however, some sectors arguably more than others. Music publishing is in a stronger position financially than other parts of the music industry, such as the live music sector, for example. Explored in more detail in point 3.2, it is apparent that global streaming has seen an increase since the pandemic, and further, new apps like TikTok have become the new trend, and require music publishing/licensing. This information presents a somewhat promising start for Doyenne Publishing; studying the music industry's economy before firmly deciding on the type of business to create, was an intelligent initial decision upon reflection.

2.6 - History Behind DP Objectives

Several female-run businesses are emerging in the industry currently, from record labels to non-profit organisations. To name a few are 'She Said So', 'Saffron Records' and 'Women In Music'. However, as previously mentioned and through extensive primary research, there appears to be no *publishing* company that follows a similar pathway to Doyenne, exclusively signing women. The decision for a publishing company over other organisations (record label, for example) has been made for several reasons. Firstly, as previously mentioned, the music publishing side of the industry is in a stronger position than other sectors, therefore providing Doyenne Publishing with a stronger chance of success. Secondly, it is due to the lack of female music publishers, which has been detected recently. Successful women in the music industry like Sarah Liversedge (Managing Director of BDi Music and A&R Director at Bucks Music Group) have noted 'the small numbers of female publishers' (Williamson, 2021). This is where Doyenne Publishing is emerging between a gap in the industry, providing another business that raises awareness of gender inequality in the workplace, ensuring the industry's publishing is also making a stand.

The rise in female artists in the charts has arguably seen a climb in recent months (Cardi B, Megan Thee Stallion, Ariana Grande, Billie Eilish, and Olivia Rodrigo, to name a few). However, recent statistics still demonstrate inequality regarding gender success in the music industry. Many upcoming female artists are still struggling to be taken seriously and respected in the industry at the same level as men.

Many would argue that great strides have been made in the industry regarding this controversial topic. The MeToo movement gained significant momentum and public support in 2017 following the allegations of sexual assault against Harvey Weinstein. It sparked many members of the entertainment industries to challenge sexual assault and abusive actions that were taking place. The #MeToo hashtag began trending globally to raise awareness of the movement and prevent the continuation of others in the industry. However, several years later, it still appears that not enough has been done to ensure that women in the industry have equal opportunities for success as men.

Stacy L. Smith of the University of Southern California's Annenberg Inclusion Initiative has continued studying whether equality in the music industry has been achieved. As of the 8th March 2021, Smith discovered that 'the numbers for women in music have mostly not improved, and in some ways even gotten worse' (Sisario., 2021). Continuing, credit information for songs on the Billboard year-end Hot 100 chart was included in the study, with results below:

- In 2012: research conducted that women represented 20.2% of the artists of the year's top songs on the Billboard year-end Hot 100 chart.
- From 2012 to 2018: results showed an average of 21.6% were female.
- In 2019: results showed 22.5% were female.

The statistics above demonstrate an insignificant 2.3% improvement over seven years, highlighting the issue at hand. Further, 'of the 1,797 artists behind the 900 songs on those charts, there were 3.6 men to every woman' (Sisario., 2021). The British copyright society, PRS for Music, has also stated in 2020 that notably, '81.7% of its members were men' (Sisario., 2021). The 2020 Grammy nominees set 'a new high for females, with 20.5% of nominations in the top five categories' (Wang., 2020) - 79.5% is the lowest percentage male nominees have received in history. These results demonstrate the dire necessity to change the percentage of

women in the industry, building a more equal and supportive platform for all genders. Doyenne Publishing aims to play a part in this success.

There is the possibility that some may argue the exclusivity of signing women to Doyenne Publishing is a demonstration of sexism in itself - not allowing men to be a part of the publishing company. However, it is essential to remember that most music publishing companies active in the industry are representing more men than women. The results listed above are a brief demonstration of this; more male artists are successful in the industry than women. Doyenne Publishing aims to stand for women in the industry; the exclusivity is not to dismiss men but to empower and enhance women. Launching a publishing company exclusive to women will hopefully create momentum in the industry, raising awareness of the industry's (potentially unknown to some) inequalities. It may be possible for Doyenne Publishing to introduce signing and representing male and gender fluid artists to the company in the later years of business once the message of this controversial issue has been raised. However, currently, the aim is to make a statement in the industry and stand for female artists who feel disadvantaged in a male-dominated industry.

2.7 - Company and Industry

As previously mentioned, Doyenne Publishing is an independent company with its purpose to support female artists and songwriters in the industry. It will provide profitable music to a diverse audience, all of whom support Doyenne Publishing's ethos and message, and wish to continue to fairly compensate women for their works. Doyenne Publishing's artists and songwriters will release music that represent women in a non-derogatory way - with any inappropriate language utilised in songs to be edited or re-written for the clean version. Doyenne Publishing intends to sign talented, independent female artists/songwriters who will release music that presents women in a more respected manner than of other current songs in the charts. Presently, one of the number one songs in the charts globally is 'Body' by Tion Wayne and Russ Millions, which rose to success initially on TikTok due to the line: 'have you seen the state of her body, if I beat it, I ain't wearing a johnny' (Genius., 2021). Loosely translated, this line implies that because this woman they are referencing is so attractive, he wouldn't wear protection during sexual intercourse with her. The derogatory language and

manner which is present in numerous songs in the charts globally right now, is something Doyenne Publishing does not stand for or condone. All artists and songwriters will release music that presents women in a more respectful manner. Whether this is a depressing and vulnerable pop ballad, or an empowering hip/hop track about sex, Doyenne Publishing will support the masses.

Whilst previous statistics demonstrate the lack of female musicians in the charts over the years, it is important to consider that, whilst not equal to men, female artists are still of interest to the public. Translating, Doyenne Publishing still has potential for success even if it only signs female artists. Current artists that demonstrate this success are as follows: Cardi B, Megan Thee Stallion, Billie Eilish, Little Mix, Taylor Swift, Ariana Grande, Doja Cat, Olivia Rodrigo. Whilst the charts are male-dominated, these female artists/groups are some of the most successful artists/groups currently. It demonstrates that even if Doyenne Publishing only represents women, it has the potential to be an established and successful publishing company, alongside the others in the music industry.

2.8 - Legal Entity and Ownership

Doyenne Publishing will initially be using the model of a sole proprietorship. This decision has been made due to the following reasons (Wallace., 2018):

1. The owner(s) have complete and direct control over all decision making.
2. Sole proprietors can employ others and grow their businesses.
3. Unlike other business structures, starting a sole proprietorship requires less paperwork and time to create a legal sole proprietorship.
4. Sole proprietorship is cheap - where other business structures have increased fees and filings to open for business, sole proprietorships tend to be affordable models to start and maintain.
5. There are some tax benefits for a sole proprietorship. Instead of the business having to file its own tax return, sole proprietors claim businesses gains and losses on their own individual tax return.

Doyenne Publishing will operate as a sole proprietorship for several years due to the many (listed above) advantages. However, Doyenne Publishing will not stay a sole proprietorship business long term. The reasoning behind this is as follows (Wallace., 2018):

1. Owners of a sole proprietorship are fully liable, meaning if business debts become overwhelming, the individual owner's finances will be impacted.
2. Owners must pay self-employment taxes on the business income.
3. Business continuity ends with the death or departure of the owner. Because the owner and the sole proprietorship are one, if the owner dies or becomes incapacitated then the business dies with them and the money and assets of the business become part of the individual's estate.
4. Initial funds of the business are generated by the owner and raising funds for the business can be hard since they cannot issue stocks or other investment income. Loans may also be difficult if the owner does not have enough credit to secure additional money.

Doyenne Publishing therefore will aim to be an LLP (limited liability partnership) as the business expands over several years (approximately fifth year of operation). This is due to the unique advantages an LLP can offer over other traditional business models. Some of these advantages include (Munnery., 2021):

1. The protection it offers concerning personal assets via limited liability.
2. The flexibility in terms of management and how profits are shared.
3. Members can be companies as well as individuals.
4. Different levels of membership – you can choose the level of your involvement in the business.
5. The partnership can enter into contracts in its own name.
6. Tax benefits may be available.

Doyenne Publishing's executive members of the team will ensure that within the first five years of operation, the conversation of converting the company from a sole proprietorship to an LLP will be implemented.

2.9 - Facilities and Location

Facilities:

Doyenne Publishing will acquire the standard facilities for a start-up music publishing company. Whilst the facilities have been financially calculated and added to the budget plan (Appendix 4 and 5). They have also been listed below:

1. Rented Office Space
2. Office Equipment
3. Music Equipment

Location:

Doyenne Publishing is to be based in London, near Kings Cross (address can be seen in Executive Summary). The chosen location is due to London's industry connections which are arguably stronger than anywhere else in the UK. Whilst cities like Liverpool and Manchester are known to be popular music scenes, 'London is bursting with industry professionals and music networking events' (Issberner., 2018). The blog 'Music Gateway' further states that London is 'one of the best places to get out there and start talking to like-minded people in the music business and get connected in the music industry' (Issberner., 2018).

Doyenne Publishing's long-term goal, however, would be to also set up an office in America, preferably Los Angeles or New York. Many successful music publishing companies have offices stationed globally to ensure new artists/songwriters are signed from different parts of the world. Whilst the other location will be determined many years into Doyenne Publishing's future, the current estimate is setting up another office in Los Angeles or New York.

3. Competitive Analysis

3.1 - Competition

Doyenne Publishing will provide a service; its main three target audiences are as follows.

1. The female songwriters and artists that are represented by Doyenne Publishing.
2. The music distributors to labels, film, radio, online streaming and TV advertising/placements, etc.
3. The members of the public that will listen to the music.

Firstly, Doyenne Publishing's target audience is female artists and songwriters of all music genres, sizes, looks, ethnicities, sexualities, and beliefs. The business aims to sign women who are all individual and unique in their way, not exclusively supporting one particular body type, skin colour or sexuality, but a variety. Doyenne Publishing hopes to make a stand for women in the music industry who, as a gender, continue to experience inequality in opportunity, respect and success. The variety of women will enforce this. The company will focus mainly on the higher income-generating music genres such as Pop, Indie, R&B and Pop/Rock.

Secondly, the individuals in charge of distributing the music to labels, film, radio, TV, advertising, etc., must support Doyenne Publishing's ethics and message. They must ensure the music is heard or represented by the right business - for example, not to be used for a misogynistic commercial/advertisement.

Doyenne Publishing has a unique marketing/selling point that arguably differentiates it from other publishing companies. Its exclusivity in signing women provides an authentic and original outlook on what the industry needs to change and develop. Whilst many traditional publishing companies 'do not interfere with the creative aspects of the music creating, for example, production' (McDonald., 2019), Doyenne Publishing, as a company, will be more involved in the creative aspects, regarding the image, look and branding of the representatives. This includes working personally with each artist to ensure their brand and image is appropriate and

comfortable for them - compared with some other publishing companies, who arguably do not take the artists or songwriters opinion into consideration. Doyenne Publishing's ethos, to support female workers in the music industry, will be maintained through the many years of operation. Whilst the company aims to become profitable and successful, it is important to the CEO that Doyenne Publishing's brand message remains the same throughout production.

Continuing, Doyenne Publishing will keep the comprehensive outcome costs lower as money will not be spent on producing the music, which can add to a significant amount. The comprehensive outcome, however, will be distributed to the promotion and marketing aspects (analysed in more detail in point 5). Having weekly meetings with the senior members of staff at Doyenne Publishing, closely looking at the financials, provides the company with more chances of becoming profitable - highlighting and eradicating unnecessary costs weekly, for example.

Regarding competition from other publishing companies, Doyenne Publishing has a couple of significant competitors. A report conducted in 2020, shows the following have been listed as the most successful music independent publishing companies of 2020 (Fontaine., 2020.) It is important to study its history and what has entailed their major success as of recent, as they are major competition for Doyenne Publishing.

Kobalt Music Publishing:

Kobalt Music Publishing 'is an admin publisher that prides themselves on paying their members more money, faster' (Fontaine., 2020). Generating '\$405.3 million in net revenues the 12 months to end of June 2019', (Ingham., 2021) demonstrates how the independent music publishing company has risen to success in the past several years. It currently 'represents over 700,000 songs for songwriters including Dave Grohl, Enrique Iglesias, Lorde, Zayn Malik, Marshmello, Max Martin, Paul McCartney, Ozuna, Elvis Presley, Roddy Ricch, The Weeknd' (Ingham., 2021). With an average employee count of 515 (KobaltMusic., 2020), Kobalt Music Group has enlarged their team since expanding to an office in Canada. Doyenne Publishing aims to reach a similar size several years into operation (realistically 10-15 years), however expanding to offices in New York and Los Angeles (explained further in point 2.4). Kobalt Music Group was first launched in 2000, therefore has taken 21 years to reach the success it has accomplished today, presenting potential hope for Doyenne Publishing to one day reach a similar measure of success.

Downtown Music Publishing

Downtown represents popular music from all around the world and has nearly 100 years of experience in doing so. The company describes itself as 'a modern music publisher' that 'embraces technology, digital platforms, and new distribution channels' (DowntownMusicPublishing., 2021). Its unique selling point provides competition for Doyenne Publishing; it's 'direct relationships with digital streaming providers like Spotify, Amazon, and Google bring efficiency and transparency to royalty payments — reducing client lag time to receive compensation' (DowntownMusicPublishing., 2021). Downtown Music Publishing currently represents artists such as John Lennon & Yoko Ono, Miles Davis and The 1975.

As previously mentioned, Doyenne Publishing's long-term goal would be to become a major affiliated company - 'an independent publishing company that has dealt with the majors to handle their licensing administration' (Mcdonald., 2019). However, until then, the company will remain independent.

3.2 - COVID-19 Ramifications

Due to COVID-19, the music industry (amongst many other industries) has suffered considerably. The pandemic resulted in a '90.2% drop in revenue for festivals in 2020 with redundancies of up to 50% in the workforce' (UK Music., 2021). Furthermore, 'up to 80% of music creators income in 2020 will be lost' and 'up to 71% of musicians are either actively considering leaving the sector or are unsure if they will continue' (UK Music., 2021). Whilst the government has invested £1.57 billion back into the industry, it is estimated that the music industry will still suffer due to COVID-19 ramifications for years to come.

Considering the music publishing side of the industry, 'the impact of COVID-19 has contrived new challenges for songwriters and their publishers to tackle as alternative revenue streams, such as touring' (Durant., 2021). Further, the International Confederation of Societies of Authors and Composers (CISAC) has projected that 'global music publishing collections will fall by as much as 35% in 2020, for a total loss of \$4.11 billion' (Durant., 2021).

Whilst it is clear that music publishing has been affected by the pandemic, it is essential to note that publishing arguably has more chance of recovery than the live sector, for example. 'Music streaming has seen an increase in subscribers during the COVID-19 crisis, equal to or in some cases exceeding expectations prior to the onset of the pandemic' (Durant., 2021). Further, due to the rise in social media platforms like TikTok and Triller (alongside the existing Facebook and Instagram), it has created new sources of monetization for music publishers' (Durant., 2021), as they must license music from rights holders. These brand new sources of monetization alongside the recorded growth in music streaming globally, have 'created a market that is favouring the music publishing community' (Durant., 2021).

3.3 - Artists/Songwriters

Doyenne Publishing will sign and represent a total of four songwriters and artists in the first year of operation. The arguably small number of women to be represented initially is to ensure that the team does not become overwhelmed with many different artists and songwriters. Working with limited artists/songwriters, to begin with, will allow the team to build more personal relationships and therefore, have more time to spend on their careers and potential opportunities.

Doyenne Publishing's ethos and message (as previously explained) is to support and aid in the success of the women it represents. If in the initial years of operation, Doyenne Publishing signs too many artists and songwriters it would result in the team not being able to work closely with all artists/songwriters. Doyenne Publishing's brand could be in jeopardy of being marketed as dishonest and untrustworthy, not implementing its supposed 'purpose' to support women in music.

Kobalt Music Group, as previously discussed, is a significant competitor for Doyenne Publishing, currently representing 45 different artists and songwriters. Doyenne Publishing's long term goal would be to work with a minimum of 40 female artists and songwriters, however, realistically this goal would only be achieved a significant number of years into operation.

4. Market Analysis

4.1 - Target Market

Doyenne Publishing's second target audience (the distribution of music - to be sent to labels, film, radio, TV, advertising etc.) must support Doyenne's ethics and message, ensuring the music is heard in the appropriate setting (not to be used for a misogynistic commercial, for example). The company will operate similarly to independent. However, A&R scouts and representatives will be sourcing female artists only. With the label's aim and concept to support all women, it will be searching to sign female artists of various genres, looks, characteristics and beliefs.

Whilst the above demonstrates Doyenne Publishing's niche target audience, it is important to consider the standard target audiences that appeal to all music publishers. Below is a list of organisation types and people that require the services of music publishing (Martins., 2021):

- The public sector (public facilities et al) such as the Radio stations, Television stations etc.
- Organized private sector such as record labels
- Celebrities
- Businessmen and Businesswomen
- University Campuses and Schools
- Event Planners
- Social media entrepreneurs

These traditional target audience members for music publishing alongside Doyenne Publishing's niche audiences as well, (the female songwriters, producers and artists it will sign; the individuals who will distribute the music to labels, film, radio, TV, advertising, etc; and the members of the public that will listen to the music), demonstrate Doyenne Publishings entire target market.

4.2 - Market Size

The global music market can be split into three distinct categories: Music Recording, Music Publishing and Live performance. It is essential to analyse these three markets prior to launching a business in the industry, more specifically, due to the impacts of COVID-19.

Music Recordings

Regarding music recordings, IFPI Global Music Report issued on the 23rd March 2021 that 'in 2020, recorded music revenues totalled US\$21.6 bn' (IFPI., 2021). The report continued that the global recorded music market 'grew by 7.4% in 2020' (IFPI., 2021), and this growth 'was driven by streaming, especially by paid subscription streaming revenues,' (IFPI., 2021). Whilst particular elements of music recordings like 'physical revenues which declined 4.7%' (IFPI., 2021) and 'revenues from performance rights which declined 10.1%' (IFPI., 2021) were affected by COVID-19, it is important to note that during the pandemic, the streaming sales increased, arguably due to the number of people who had more free time to listen to new music.

Music Publishing

As previously discussed, music publishing involves the 'acquisition of rights to, and licensing of, musical compositions from songwriters, composers or other rights holders' (More., 2021). The main royalty sources that music publishing collects are: mechanical, performance, synchronization, digital and other' (More., 2021). Whilst there are a significant number of independent music publishing companies active in the industry, it is important to note that 'the top three music publishers collectively account for 50% of the market - Universal Music Group, Sony/ATV Music Publishing, Warner Music Group' (More., 2021). Music publishing successfully contributes to the global music market with Will Page, the former chief economist at Spotify, estimating that the global publishing business was worth '\$11.7 billion in 2020' (Stone., 2020).

Live Performance

Due to the pandemic, the live performance aspect of the global music market had the most significant hit. It is estimated that 'that live music revenue decreased 75% in 2020' (Stone., 2020). Furthermore, leading live entertainment company Live Nation, 'experienced a 98% year-on-year revenue decline in 2020, driven by global concert shutdowns' (Stone., 2020).

5. Strategy and Implementation

5.1 - Internet Strategy

Doyenne Publishing will utilise several different forms of marketing to ensure it becomes known to the public. These include social media, email, content, digital, contextual brand, radio and media (Chi., 2020). Doyenne Publishing's logo design has been added to the artefacts (Appendix 6).

Social media marketing

Social media will be a significant factor in Doyenne Publishing's successful marketing plan. Recent statistics show that in 2021, Statista recorded 3.78 billion social media users globally - an increase of 0.92 billion since 2017 (Statista., 2021). It has been further predicted that by 2025, there will be 4.41 billion users globally (Statistia., 2021). These statistics demonstrate the importance of ensuring Doyenne Publishing has a strong online brand and profile. Therefore, the following social media platforms will be utilised.

- Facebook
- Instagram
- Twitter
- Youtube
- LinkedIn
- Reddit
- Pinterest

Social media account examples have been added to the artefacts section (Appendix 7).

Email marketing

Email marketing is one of the most effective forms of marketing as it 'helps connect with the audience to promote the brand and increase sales' (Mailchimp., 2020). Doyenne Publishing is a start-up business, therefore, it is essential to keep financial costs at a minimum. Email

marketing is 'one of the most cost-effective ways to communicate' (Mailchimp., 2020), as it does not financially burden the company, and achieves a connection with the audience.

An email list will be added to Doyenne Publishing's website page for customers to sign up to. There will also be an option for customers to sign up for upcoming newsletters, ensuring they are updated with news. Emails will be sent weekly to customers, keeping customers engaged and interested in Doyenne Publishing's news and updates.

Content marketing

Content marketing is a 'strategic marketing approach focused on creating and distributing valuable, relevant, and consistent content to attract and retain a clearly defined audience and ultimately drive profitable customer action' (ContentMarketingInstitute., n.d). Several successful examples from brands include Cokes' "Share a Coke" campaign where customers could personalise their bottle by adding their name. McDonald's released a "Question Time" campaign where customers could ask what was in McDonalds' food, which inevitably built trust between customer and brand.

Doyenne Publishing will utilise content marketing through its "Meet our Women" campaign, where customers who sign up to the email chain and newsletter have the opportunity to meet the female musicians and writers signed by Doyenne Publishing. Customers must fill out a short form explaining which woman they would like to meet and a small paragraph explaining why. The winner will be chosen by the senior members of Doyenne Publishing and the women themselves. This marketing strategy will gain more attraction for Doyenne Publishing's social media accounts and website as fans will try to sign up, but further, enforce fans globally to interact with Doyenne Publishing and what it represents.

Contextual marketing

Contextual marketing is a 'strategy that's guided by the behaviours and conditions surrounding your marketing efforts, so all content is relevant to the person receiving it' (Nielsen., 2019). For example, if a brand's target audience does not use social media, Twitter should not be the sole means of communication. Doyenne Publishing's customer target audience is primarily between the ages of 15-35; therefore, digital and online marketing is the most appropriate method to utilise.

Brand marketing

Brand marketing 'promotes the products or services in a way that highlights the overall brand' (Harrington., 2020). Brand marketing aims to 'link identity, values, and personality with effective personalised brand communication to the audience' (Harrington., 2020). It is essential to ensure Doyenne Publishing is consistent, trustworthy and easily distinguishable; therefore its brand equity becomes more beneficial. Examples of companies with successful brand marketing include Apple; its 'product quality is distinct' and it uses 'creative communication to strengthen both the sale of a particular Apple product, as well as the overall brand' (Harrington., 2020).

The marketing plan/timeline (Appendix 1) further demonstrates how Doyenne Publishing will achieve successful brand marketing.

Radio marketing

Radio marketing differs from the traditional 'newspaper ad spots, social media marketing, and digital content marketing' (Theison, 2018) due to its ability to connect on a deeper level with customers. While these marketing forms can be efficient, they 'cease to give readers an interactive experience that truly defines who you are and what you have to offer' (Theison, 2018). Radio allows a brand to pair with a voice, speaking openly to customers and listeners, creating a more personal and comfortable connection.

Doyenne Publishing will utilise radio marketing through senior members and signed artists attending interviews with specific radio stations, informing listeners about the message and ethos behind Doyenne Publishing and the strong females it represents. This will allow audience members to be introduced to the musicians and writers on a more personal level, encouraging their connection and, therefore, popularity. The radio interviews will be promoted on the website and various social media platforms to engage and heighten the viewership/listenership.

5.2 - Marketing Strategies

As previously mentioned above, Doyenne Publishing will be utilising social media for online promotion. Doyenne Publishing's Instagram account (Appendix 7) has been created as an example of the style of account Doyenne Publishing will project; other social media platforms will follow this style.

A website (Appendix 8) has been created as an example of what Doyenne Publishing's online brand will look like. However, as seen on the marketing plan / timeline (Appendix 1), it will be adapted and improved in upcoming months, to be utilized as an effective use of promotion.

The first marketing strategy is an example of B2B marketing, to increase Doyenne Publishing's engagement is to host a total of six networking events over a period of 18-months, commencing from August 2022 (example poster can be seen in Appendix 9). Those encouraged to attend would be industry professionals, upcoming artists/producers/songwriters and music students to connect and potentially create a professional relationship, all whilst comprehending and appreciating Doyenne Publishing's brand. It will also allow Doyenne Publishing's senior employees to scout and meet potential future musicians who sign. The events will be held at different locations around England. The following research conducted by the radio show 'Radio X' in 2021 revealed that the following are the most musical cities in the UK: London, Manchester, Liverpool, Birmingham, Leeds and Brighton (Radio X., 2021). The events will be promoted through social media by the currently signed artists and the newsletter/email chain.

The second marketing strategy to increase Doyenne Publishing's engagement is to create a blog that openly discusses gender inequality in the industry. The blog would cover personal experiences from female artists in the industry and statistics on the matter; the importance of change regarding this controversial topic. The effect blogging can have on a company is as follows (Wainwright., 2021):

- Drives traffic to brand websites
- Converts traffic into leads

- Drives long term results
- Encourages connections/links between the company and customer
- Helps share company news effectively

The blogs will be released to the website on the first of every month (Appendix 8) - (see Appendix 1 for more details regarding blog content).

5.3 - Sales Strategy

An effective sales strategy is the act of compiling a successful 'set of decisions, actions, and goals to inform your sales team' (Decker., 2021). Setting 'clear objectives regarding sales processes, product positioning, and competitive analysis' (Decker., 2021) ensures that the product or service supplied is being marketed and sold effectively.

Doyenne Publishing's sales team will meet to create an in-depth sales strategy for the upcoming years of its operation, however, regarding its marketing and promotion, points 5.1 - 5.2 have explored in more detail.

An example of what Doyenne Publishing's sales strategy timetable will look like can be seen below. The table has been created to boost the popularity of a Montreal Casino (Hampton., 2011) (Appendix 10):

PURPOSE			
To be recognized as the absolute best pressure regulation supplier to the process control industry.			
2011 FOCUS = GROWING SALES REVENUES			
KEY OBJECTIVES			
MARKET DEVELOPMENT	PROCESS IMPROVEMENT	PEOPLE DEVELOPMENT	PRODUCT DEVELOPMENT
INITIATIVES			
- Expand regulator market reach - Increase customer visits by engineers - Review distribution strategy	- Implement lean process - Develop/implement supply chain strategy	- Implement personal planning process - Improve communication - Increase teamwork	- Increase quick-change regulator line - Expand range of QPRO line
KEY PERFORMANCE INDICATORS			
- Revenue/Distributor - Revenue/Month	- Cash to Cash Days - First-Time Through %/Month	% Turnover/Month % Absenteeism/Month	New Product Revenue/Month

5.4 - Business Objectives

Short term objectives (first three years of operation - August 2024):

- Sign and represent seven artists and songwriters by December 2024.
- Post blog segments to the Doyenne Publishing website fortnightly, covering a variety of topics, for example, specific and personal experiences of gender inequality from female artists.
- Successfully host six networking events to promote Doyenne Publishing by December 2023.
- Achieve a profitable flow monthly by the end of 2024.
- Achieve a minimum of 200,000 streams from a single written/co-written by one of Doyenne Publishing's signed artists by August 2025.

Long term objectives (post three years of operation - from August 2024):

- Be interviewed by a minimum of three established music websites/newspapers by December 2027, successfully raising awareness to members of the public concerning gender inequality in the industry.
- Achieve a minimum of three songs in the Top 40 by 2029.
- Become major affiliated by December 2029.
- Sign up to forty artists and songwriters by December 2030.

6. Management Summary

6.1 - Leadership

Caitlin Annie Skea is CEO of Doyenne Publishing and provides the vision for its future. The chief executive officer of a music publishing company 'oversees the day-to-day operations of the company by managing the creative and administrative personnel, staff songwriters, and the acquisition and exploitation of catalogue' (CareersStateUniversity., n.d). Caitlin Annie Skea will ensure these tasks are fulfilled to the utmost level.

Being a woman in the industry herself, she has first-hand experience of what it is like to be an artist struggling with being taken seriously and respected equally to men. As well as her strong feminist views, her main passion in life is music - combined, she provides the perfect candidate to fuel Doyenne Publishing's success. Further roles will be introduced later (analysed in more detail in point 7.1):

7. Financial Plan and Analysis

7.1 - Financial Analysis

To understand the traditional roles of a music publishing company, I researched that there are eight main teams to ideally be hired (Music publishers Association., n.d):

1. A&R (Artists & Repertoire)
2. Promotion
3. Rights Administration / Copyright
4. Legal and Business Affairs Departments
5. Production & Editorial
6. Sales & Marketing
7. Hire / Distribution
8. Accounts / Royalty Administration

I created a table below including all the traditional music publishing job roles, as well as the average wage in the UK per year (Glassdoor., n.d):

Job Description	Average Wage in the UK per year
Publishing Administrator	£22,200
Royalty Coordinator	£26,000
Copyright Administration & Royalties software	£30,000
Music Lawyer	£46,000 - £61,000
Music Accountant	£47,000

A&R Senior Executive	£50,000
Editorial Team	£28,000 - £50,000
Music Marketing	£40,000
Distribution Team	£39,000

Whilst the tables/results above demonstrate the traditional music publishing jobs for a fully established and profitable company, Doyenne Publishing is only at the beginning of its journey. When Doyenne Publishing becomes profitable several years into operation, the above demonstrates its ideal teams. However, when considering Doyenne Publishing's financial plan currently, it is essential to evaluate businesses in the stages of launch, instead of businesses several years into operation.

As previously mentioned, I conducted research by creating a questionnaire for this business project (analysed in more detail in point 8.4), which (alongside other information) contains financial data from business owners. The financial questions included in the questionnaire are as follows:

1. How did you fund your business initially?
2. How many employees did you hire in the first five years of operation (approximately)?
3. Did you use freelancers or take people on full time?
4. How many years did it take for your business to earn a profit?

The results are as follows:

1. Yourself - 66.7%, Investors - 33.3%
2. 0 - 33.3%, 1 - 33.3% , 2 - 33.3%
3. Freelancers - 66.7%, Volunteer - 33.3%
4. 2- 50%, 5 - 50%

Evaluating this information, firstly, it is apparent that the maximum number of employees hired in the first five years of operation was two. This supports my statement from above, that the teams listed (Publishing Administrator, Royalty Coordinator etc) may not all be necessary for Doyenne Publishings initial stages of launch.

Considering this, Doyenne Publishing will hire:

- CEO (Caitlin Annie Skea)
- Legal and Business Affairs Consultant (freelance/part-time)
- Head of Marketing and Distribution
- A&R Representative

The four job roles listed above will create Doyenne Publishing's initial team for, ideally, the first three years of operation. However, if the business becomes profitable sooner than predicted (or later), the senior executives of Doyenne Publishing will decide its team based upon this. Furthermore, considering Doyenne Publishing is a start-up business, the salary for these roles (the four above) will start at minimal (see budgeting plan for more details).

7.2 - Use of Funds

Doyenne Publishings' use of funds are as follows:

- Insurance
- Permits and Licenses (see 7.3 for more details)
- Office rented space (12 months)
- Office Equipment (Computers etc)
- Music Equipment
- Website
- Networking Events (6 in total)
- Social Media Promotion
- TV Advertisements
- Radio Promotion for the artists

7.3 - Contracts

A Publishing or Song-writing Agreement 'is the document by which a songwriter assigns the copyright in his/her/their compositions to a music publisher in exchange for royalties and, in appropriate cases, an advance against those royalties' (MusiciansUnion., 2021). When Doyenne Publishing begins to sign artists and songwriters to its company, it will utilize the Co-Publishing Agreement.

The co-publishing agreement is the most common contract utilised in the music industry; the deal is by definition, 'a more serious commitment than the Publishing Administration Deal, as the term is often long - equal to the life of the copyrights' (LawyerDrummer., n.d). Whilst Doyenne Publishing has the option to utilize the buy-out or 'full' publishing agreement, where the splits are 50% Publisher and 50% Writer, these deals 'are only typically seen when a significant advance is being offered for the Writer's catalogue'. As Doyenne Publishing is a startup company, it does not yet have the funds to offer a significant advance to the artists / songwriters (LawyerDrummer., n.d). An example of the contract can be seen in the artefacts (Appendix 11).

7.4 - Budgeting Plan

When creating Doyenne Publishing's budgeting plan, it was essential to first research into the costs of starting a standard music publishing company. Jason Cerf from Song Trust released information containing an estimate of how to start and operate a music publisher from scratch (Cerf., 2020):

Asset	Cost
Publishing Administrator	\$39,000-\$65,000 / year
Royalty Coordinator	\$39,000-\$65,000 / year
Copyright Administration and Royalties Software	\$25,000-\$50,000 upfront \$5,000-\$15,000 / year**
Legal, Accounting, Foreign Company Setup, Affiliation fees, tax withholding treaty management, etc.	\$50,000-\$100,000 upfront \$20,000-\$40,000 / year***
Office Space for two in major metropolitan area (NYC, LA, etc)	\$1,200 upfront (security deposit) \$7,200-14,400 / year
General Expenses****	\$3,000-\$6,000 / year
Conservative Total costs for Year 1:	\$169,400
High Total costs for Year 1:	\$317,800

**Includes health benefits*

***maintenance and hosting fees*

****Yearly retainer, yearly company registration fees, various entity taxes, yearly affiliation fees.*

*****Postage, Equipment, Incidentals, Misc.*

Note: These are all rough estimates.

(Appendix 12)

A table (containing the same information) however converted to British pounds (£), has been added to the artefacts (Appendix 13) and can be seen below.

Asset	Cost
Publishing Administrator	£28,000 - £48,000 / year
Royalty Co-ordinator	£28,000 - £48,000 / year
Copyright Administration and Royalty Software	£3,500 - £11,000 / year
Legal, Accounting, Foreign Company, Setup, Affiliation fees, tax withholding treating management, etc.	£15,000 - £30,000 / year
Office Space for 2 in a metropolitan area (NYC)	£5,000 - £11,000 / year
General Expenses ***	£2,000 - £4,000 / year
Conservative costs for 1 year	£124,000
High total costs for 1 year	£232,000

(Appendix 13)

Whilst this information is arguably a reliable example to use before compiling Doyenne Publishing's budget plan, it is important to consider that this information has been taken from America. Therefore, this means that particular expenses are not applicable in the UK - for example, the office space Doyenne Publishing would rent in London is cheaper than the New York office above. Further, this table has factored in job roles such as Publishing Administrator and Royalty Coordinator working full time over the year - this will not be the case for Doyenne Publishing. A Publishing Administrator will be brought on initially and paid a one cut fee to ensure Doyenne Publishing is consulting with an expert. However, Doyenne Publishing will not employ the Administrator for the entire year. When the company begins to grow and requires more assistant and support, there will be the potential to hire a Publishing Administrator full time, however, not initially. Finally, this budgeting plan has not factored in promotional costs such as social media or TV/Radio, all of which have been added to Doyenne Publishing's.

A budgeting plan table, containing research information for Doyenne Publishing's budgeting plan can be seen in artefacts (Appendix 5).

The financial figure for the renting of the office space in London, is based upon a 90 sq ft (8 sq m) office space located in Kings Cross, at £103 a month (Rightmove., n.d). This space is just an example of the size and price that Doyenne Publishing would acquire when commencing start up. Whilst this is an arguably small space, this will only be utilised for the first year (September 2021 - August 2022). Furthermore due to the pandemic, it will be encouraged for the team to work remotely as much as possible. Therefore, only a small space for Doyenne Publishing's headquarters will be initially required, keeping costs as minimal as possible. From August 2022, Doyenne Publishing will move to a larger office space to accommodate a minimum of eight people (the exact space will be decided upon in later months).

Regarding the insurance side of starting a music publishing company, I researched there are several that must be obtained. They are as follows (Martins., 2021):

- Premises Liability Coverage
- Valuable Papers and Records Coverage
- Building and Contents Coverage
- Computer Coverage
- Property Coverage
- General Liability Coverage
- Accounts Receivable Coverage
- Business Auto Coverage
- Business Umbrella Coverage
- Personal and Advertising Injury Coverage
- Multiple locations coverage etc.

The company Cover Wallet for music publishing insurance, covers the insurances above for £35 a month. These costs have been calculated and added to the estimated/actual budget plan and the budget table..

7.5 - Income Statement Projections

Doyenne Publishing will generate most of its revenue from the royalties made through the sale of recorded music, through mechanical, performance and sync income (analysed in more detail in point 7.6). Examples of other areas of income include CDs, Vinyls, enhanced CDs and other digital formats such as Radio, TV/film, bars, cafes, pubs and through internet sales. As analysed in the marketing timeline, the official launch party for Doyenne Publishing will happen on the 20th August 2022. The four songwriters / artists will have (hopefully) be scouted and therefore contractually signed to Doyenne Publishing by April 2022, with their music to be officially released from then. With music being released from April 2020, forms of ancillary revenue (CD's, merchandise etc) will become available for the public to purchase from June 2022. The marketing team, distribution team and CEO will meet at a later date into operation to discuss all of the above (see marketing timeline - Appendix 1).

7.6 - Balance Sheet

Due to the fact that Doyenne Publishing has not officially launched or signed any artists or songwriters as of yet, it is difficult to estimate where its financial situation will be. However, after studying the structure of Kobalt Music Groups' balance sheet as of 2019, it gave inspiration for Doyenne Publishings' - see below example balance sheet (KobaltMusicGroup., 2019):

KOBALT MUSIC PUBLISHING WORLDWIDE LIMITED

INCOME STATEMENT

For the year ended 30 June 2019

	Note	2019 £'000	2018 £'000
TURNOVER	1	31,914	19,474
Cost of sales		<u>(31,810)</u>	<u>(18,884)</u>
GROSS PROFIT		104	590
Administrative expenses	3	(859)	(47)
Foreign exchange losses		<u>(104)</u>	<u>(244)</u>
OPERATING (LOSS) / PROFIT	4	(859)	299
Interest receivable	5	<u>115</u>	<u>167</u>
(LOSS) / PROFIT BEFORE TAXATION		(744)	466
Tax on (loss) / profit	6	<u>2</u>	<u>(2)</u>
(LOSS) / PROFIT FOR THE FINANCIAL YEAR		<u>(742)</u>	<u>464</u>

All activities derive from continuing operations.

(Appendix 14)

Sync Income

Sync income can originate from various sources; to list a few: 'adverts, TV shows, movies, computer games, online promos, apps' (PRS., 2020) etc. Doyenne Publishing's A&R and marketing/distribution teams will ensure that new music, released through Doyenne Publishing, is pitched to as many briefs as possible. This is due to the fact that sync deals will be an essential part of Doyenne Publishing's financial success and stability 'because of the money it can generate and the invaluable exposure it can offer' (PRS., 2020).

Mechanical Income

Mechanical royalties in the UK are 'collected and administered by the Mechanical Copyright Protection Society' (PRS., 2020)' and are 'generated every time the music is reproduced and that's across all formats, including downloads and streaming' (PRS., 2020). Doyenne Publishing will split mechanical royalties using the 70:30 split - a standard split in the music industry currently. As Doyenne Publishing's songwriters and artists will be emerging (not established as of yet), the 'mechanical income will be notably less than performance income at the start of their careers' (PRS., 2020). However, when the 'units start shifting', mechanical royalties will 'become a very noteworthy source of income' (PRS., 2020).

Mechanical income is generated from physical sales and streaming. Currently, the mechanical streaming rate is about '£0.04 per 100 streams, or £0.0004 per stream' (RoyaltyExchange., 202). Moreover, when a song is downloaded or is part of a physical sale, 'a mechanical royalty of £0.000668 (91 cent) per song is due' (RoyaltyExchange., 2021). Calculating further, to earn £721 (\$1,0000) in mechanical royalties, approximately 11,000 downloads or physical albums' (RoyaltyExchange., 2021) are required. Due to Doyenne Publishing's artists and songwriters being unestablished in the music industry, the company will mainly rely on performance and sync income, initially, to become profitable. As explained, a significant amount of streams and downloads are required to make decent money in the industry. Therefore, it is unrealistic to expect Doyenne Publishing's songwriters and artists to make notable money from mechanical income alone.

Performance Income

Members of PRS (or affiliating collection societies) receive a 'fee payable every time that the composition is performed live, played in public or broadcast over TV, radio or the internet' (Tunnard., 2020). This also includes 'public performances and broadcasts via live streams on YouTube, SoundCloud and Facebook' (Tunnard., 2020). Whilst performance income has the potential to be a 'highly lucrative income stream' (Tunnard., 2020), as previously mentioned, Doyenne Publishing's artists and songwriters will be initially unestablished in the industry. Therefore, (arguably for the first few months of operation) the performance income will be considerably low due to the fact that their 'names' will not be affiliated in the industry at that time. However, with the assistance from the hard working promotion and marketing teams,

Doyenne Publishing aims for all its artists and songwriters to generate income from performance, mechanical and sync royalties in the first three years of production.

Balance Sheet

Looking at new research conducted by the company 'CareersInMusic', information was released that on average, a standard songwriter signed to a publisher earns around £37,700 a year (Murphy., 2020). As previously mentioned, the publishing contract between Doyenne Publishing and the artists / songwriter (Co-Publishing Agreement) is 50% writers share and 50% publisher share. Therefore, it can be estimated that Doyenne Publishing would also have an income of £37,700, before factoring in the PRS and MCPS charges. Utilizing a standard 70:30 split, it can be calculated that Doyenne Publishing would make £30,160 per (average) songwriter annually. Considering Doyenne Publishing will sign four singer/songwriters for the first three years of operation, it can be estimated that an average of £120,640 will translate to part of Doyenne Publishing's income annually.

Doyenne Publishing's balance sheet can be seen below (also Appendix 15).

DP Cash Flow	End of 2022
Cash	£0
Add Income	£10,000
Investors	£100,000
Networking Events	£51,000
Artist Income	£120,640
Total	£281,640
Expenditure	
Employees	£98,000
Office Space	£2,472
Music Equipment	£5,000
Office Equipment	£5,000
Website	£50
Networking Events	£48,000
Online Promotion	£800
Insurance	£433
Permits	£1,000
PRS / MCPS	£800
Total	£162,050
Profit before Tax	£119,590

Investors

Payments that are consistent 'are desirable for investors, who (as a group) generally don't witness regular returns outside of real estate' (Bruno., 2018). Regarding music publishing, 'royalty checks come in a predictable timeline, typically quarterly' (Bruno., 2018), therefore investors are arguably keener to put their money into publishing over other departments. 'Even at declining rates, an investment in music royalties deliver returns that far exceed the paltry interest rates of savings accounts or investment grade bonds' (Bruno., 2018). Further, 'royalties are less affected by the ebbs and flows of the stock market — an added benefit' for investors (Bruno., 2018).

There are three ways for investors invest in music royalty streams (Bruno., 2018):

- Buy an existing royalty stream.
- Invest in an artist's future royalty streams.
- Provide general financing; i.e. loans and advances.

Doyenne Publishing will require the third option, a loan of £100,000 (as previously mentioned).

8. Reflections

8.1 - Research

Before officially writing this business project plan, I felt it wise to search various templates, important notes and advice from successful business planning websites before commencing.

My first lot of research came from Noah Parsons, a writer from 'BusinessPlans.com'. He wrote an article containing the essential points to consider before writing a traditional business plan (Parsons., 2021):

1. Keep it short - Business plans should be short and concise.
2. Know your audience - Write your plan using language that your audience will understand.
3. Test your business idea - Working through your business plan, and starting with a one-page pitch, can help you test the viability of your business idea long before launching.
4. Establish goals and objectives - You should know what you want to get out of your business upfront.

Whilst this information was helpful to a certain extent; I realised shortly after that it was of less value to me due to my assignment brief requirements. In the first two weeks of assignment work, I compiled a business plan based on this information from Parsons - keeping it brief and succinct. However, after a couple of weeks, it became clear to me that I could not keep my business plan 'short and concise' as my assignment brief requires a 12,000-word plan. Upon reflection, It would have been more beneficial for me to look at more 'in depth' business plans before getting started so quickly. If I had spent more time researching, I would not have wasted my time on the wrong style of the business plan.

My second lot of research was based on the *structure* of my business plan, considering headings and subheadings that were appropriate for my plan. The 'Music Publishing Company

Business Plan' for 'Imagognotataff Music Publishing Ltd' (Indiegogo. n.d. pp 3-9), demonstrates the structure I have utilised. However, I had adapted and tailored my plan to suit Doyenne Publishing's, for example, I have added in artefacts (point 10) and a SWOT analysis graph (Appendix 16). Also, in my Company Summary (point 2.0), I have added a section surrounding the history and purpose of creating Doyenne Publishing. Imagognotataff Music Publishing Ltd's plan does not include or discuss such matters, keeping the plan short and concise, of only nine pages long.

8.2 - Marketing and Financial Reflections

Regarding the marketing and financial decisions for Doyenne Publishing's business plan, it was essential I thoroughly researched how other music companies, specifically publishing, manage to obtain a successful business through effective marketing strategies and financial decisions.

In the initial stages of this business project, I began by researching a variety of different marketing strategies that have worked for companies over the years, more specifically, have worked in the music industry. For example, networking events which bring attraction to the company, such as: 'BBC Introducing Live', 'Off The Record New Music Festival & Conference' and 'Notting Hill Music Publishing's Network Monthly'. Researching how effective networking events can be, if set up professionally and appropriately, it can attract a variety of workers in the industry. As previously mentioned, it encourages 'writers, producers, signed/unsigned artists, publishers, labels, PRS, radio' to get involved (Issberner, 2018).

As explained in point 5.2, Doyenne Publishing will host six small networking events around the country over a period of 18-months, commencing from August 2022. However, this was not the original marketing strategy. On the 10th May 2021, I initially decided to set up one big networking event, similar to the previously mentioned above (BBC and Notting Hill) - the example poster for this event can be seen in the artefacts (Appendix 9). The event was originally intended to hold a capacity of 10,000 (similar to BBC Introducing with 15,000 pre-pandemic), on the Friday 15th July 2022 at Alexandra Place, London. Similar to the networking events listed above, the event would give many different industry workers the opportunity to meet, whilst also providing talks from selective artists and industry professionals.

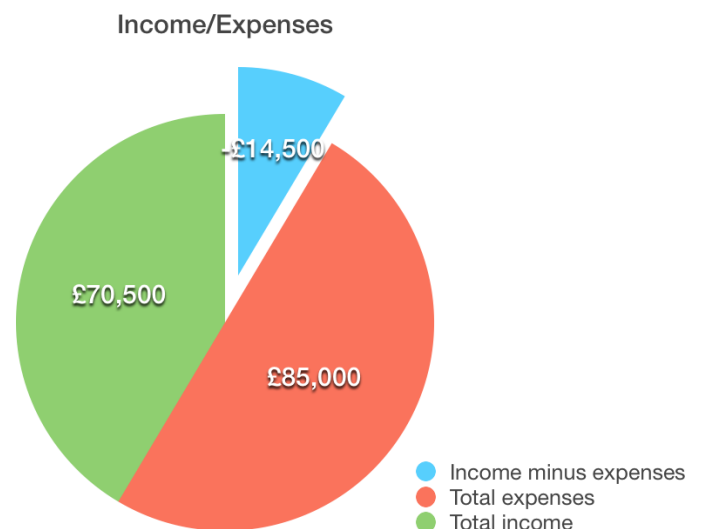
However, after researching further into the logistics for an event like this, it did not appear possible for several reasons. Firstly, due to Doyenne Publishing being a startup company, the expectation to encourage 10,000 people to attend its launch event is arguably unrealistic. For an event such as BBC Introducing, it is continually plausible for 15,000 people to attend every year, due to the fact that the public, and those working in the industry, are aware of its brand and reputation. Secondly, the financial aspects. The table below demonstrates a simple budgeting plan I compiled for this event:

Doyenne Publishing Large Networking Event Budget Plan

MONEY IN	
5,000 in ticket sales (£10 a ticket)	£50,000
1 drink per person - 5,000 X (£4 per average price for a drink)	£20,000
Personal Additional Income	£500
TOTAL INCOME	£70,500

PROFIT	
Income minus expenses	-£14,500

MONEY OUT	ESTIMATE	ACTUAL
Alexandra Place	£25,000	£25,000
*Catering	£5,000	-
*Beverages	£5,000	-
*Guest speakers (6 in total)	£6,000	-
*Performers (6 in total)	£9,000	-
Sound Equipment Hire for 18 hours	£0	£5,000
Lighting Equipment Hire for 18 hours	£3,000	£3,000
Lighting and Sound Crew (50 in total - working 12 hours X £15 an hour)	£9,000	£9,000
Waiters/Waitresses and Bar Staff (100 in total - working 8 hours X £10 an hour)	£8,000	£8,000
*Licensing	£5,000	-
Social Media / Radio / Online Promotion	£10,000	
TOTAL EXPENSES	£85,000	

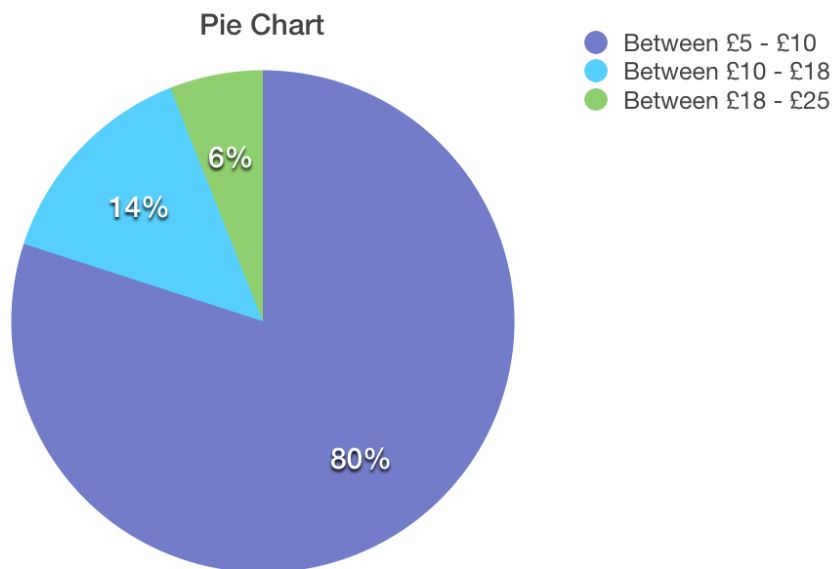


(Appendix 17)

As demonstrated in the basic budgeting plan above, the large networking event would have lost an estimated total of £14,500. Due to the number of those attending, it would have meant significantly more crew members, food/beverage, more expensive and professional equipment hire, etc. Furthermore, with Doyenne Publishing being a start-up company in the music industry, the prospect of gaining an investor to fund a significant amount is arguably unrealistic. If Doyenne Publishing was several years into operation, with its reputation and brand in a more solid and secure position, it is more feasible for an investor to aid the funding of a networking event.

It could be argued that people would agree to pay more than £10 for a ticket. However, after the conduction of a small survey on the 25th June 2021, asking 50 people, both male and female, between the ages of 18-30, for the amount they would pay for an event such as this. The results below demonstrate their answers:

PRICING OPTIONS	VOTES
Between £5 - £10	40
Between £10 - £18	7
Between £18 - £25	3



(Appendix 18)

The results below demonstrate that 80% would not attend an event such as Doyenne Publishing's Launch Party if the tickets were more than £10, as it is a new business with its reputation and brand unestablished at this moment. The 20% who would pay more than £10 for an event such as this were all over the ages of 25, with a job in the music industry. One of the responses (Ollie Ivan, Music Student at ACM, Guitarist, aged 21) added a comment stating:

"Because of the pandemic, musicians (who in particular) have recently graduated, are not getting employed. If there was an event where we could meet each other and connect, that would be very ideal! But I know that myself and my other musician mates would not pay more than £10 for a ticket. Considering the travel expenses in London, It would be easily £25 all together if I was travelling from Guildford. So, if it was more than £10, I wouldn't attend - more

because there's never been an event held by Doyenne Publishing before, so I wouldn't even know if it was any good!"

Doyenne Publishing's Launch Party is targeted at those who are industry professionals, but more so at young musicians and music workers. Not only will it provide Doyenne Publishing's A&R Representatives to scout new talent, but also provides an event where young artists and music workers can create connections and establish professional relationships. For these reasons, it is important that Doyenne Publishing's Launch Party is affordable for the younger generation, therefore, the maximum charge for a ticket will be £10.

Upon reflection, creating the budget plan and conducting the survey allowed me to come to the conclusion that large events, such as BBC Introducing Live, are only effective and profitable if the brand is already established. Doyenne Publishing has the potential to host a networking event of this size at some point into its future, but for its launch party is inappropriate and financially inefficient. Researching thoroughly into the logistics of this type of event was a wise decision, upon reflection. It allowed me to make the executive decision to instead, host six smaller events around the country, over the period of eighteen months.

As previously explained in point 5.2, Doyenne Publishing will host six smaller networking events around the country. The benefits of hosting multiple events are as follows:

1. It creates a more intimate event which is arguably more memorable and enjoyable for creating connections.
2. It is financially more efficient, considering the planning, catering, event hire, licencing etc.
3. It allows the A&R Representatives to scout talent around the country, not just based in London.
4. It allows Doyenne Publishing's brand to be introduced around the country, not just in London.

A basic budget plan has been created as an example of one of the six events to be hosted in: London, Manchester, Liverpool, Birmingham, Leeds and Brighton (Appendix 19).

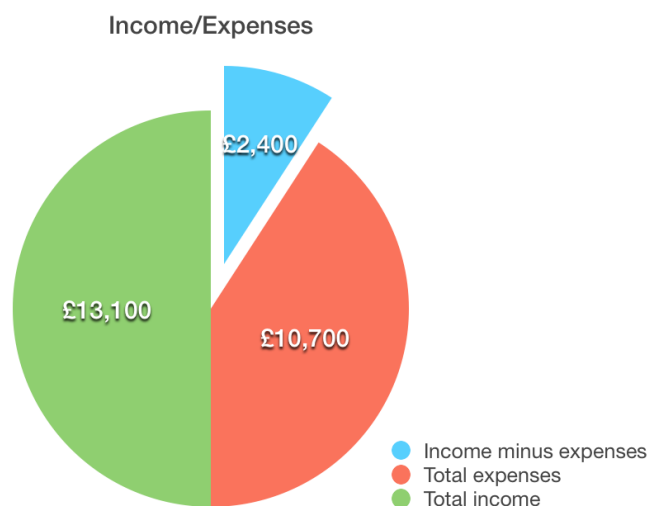
Each event will hold a capacity of 900 people, with each ticket costing £10 (as previously analyzed). For a larger-capacity event, the performers and speakers arguably need to be known in the industry to encourage people to attend. This, therefore, would translate into costing more as the performers and speakers fees would be higher than someone who is independent and arguably unconventional. With a smaller event, the speakers and performers do not necessarily have to be as well known, as the emphasis for the event will be on creating connections and networking. Continuing, the promotional campaign (predominantly using cheaper online resources such as: social media, email chain, newsletter, blogs) will amount to £2000 (analysed in the marketing campaign). Furthermore, the number of sound/lighting crew members, waiters/waitresses and bar staff are reduced significantly, due to the number of those attending. Furthermore, the venue hire 'Arena Room at Temple' in Manchester, charges £800 for the venue hire, however, includes one free drink and one meal per person for £2000 upfront. Any drinks/food purchased extra then becomes Doyenne Publishing's profit. Realistically considering every person purchases a minimum of one more drink with an average price of £4 per drink, the event will make £3600 off food/beverage alone. The simple budgeting plan example, seen below, calculates that (on average), each event could make an estimated profit of £2,400, which will be distributed back into Doyenne Publishing.

Doyenne Publishing Small Networking Event Budgeting Plan

MONEY IN	
900 in ticket sales (£10 per ticket)	£9,000
1 drink per person - 900 X £4 (average price per drink)	£3,600
Personal Additional Income	£500
TOTAL INCOME	£13,100

MONEY LEFT OVER	
Income minus expenses	£2,400

MONEY OUT	ESTIMATE	ACTUAL
Arena Room at Temple (venue hire - Manchester examples)	£800	£800
*Catering	£1,000	-
*Beverages	£1,000	-
*Guest speakers (2 in total)	£500	-
*Performers (3 in total)	£500	-
*Minimal Sound Equipment Hire for 12 hours	£1,000	-
*Minimal Lighting Equipment Hire for 12 hours	£700	-
Lighting and Sound Crew (10 in total - working 8 hours X £15 an hour)	£1,200	£1,200
Waiters/Waitresses and Bar Staff (20 in total - working 8 hours X £10 an hour)	£1,600	£1,600
*Licensing	£400	-
Social Media / Radio / Online Promotion	£2,000	-
TOTAL EXPENSES	£10,700	



(Appendix 19)

Upon further consideration, creating simple budgeting plans allowed me to accurately decide the correct type of marketing strategy appropriate for Doyenne Publishing's release party. Theoretically planning for a larger networking event (the initial idea) without composing a basic budget plan, would have led to wasted time and energy as the event would have had to be cancelled as soon as the budgeting plan was compiled. For the reasons listed above, as previously mentioned, Doyenne Publishing will successfully host six smaller networking events commencing August 2022.

8.3 - Organisational Planning

Regarding the organisational planning for this business project, I composed detailed timetables with goals at the end of each week, allowing me to stay on track and complete the business project plan by the allocated deadline.

On the 16th of May 2021, I created a draft timetable that demonstrated my weekly tasks for this project (Appendix 20). The simple schedule allowed me, for several weeks, to work towards the goals I had set for myself; for example: on the 21st May 2021, my task was to conduct financial research for running a publishing company. Writing down a brief description of each task to ensure I kept on top of all my work; it helped me stay calm and work positively through the project. Looking at 'The Intelligent Student's Guide to Learning at University', it states how "students who organise their time and effort to the best effect are taking a strategic approach in order to maximise their endeavours" (Cooper., 2003. pp 35-38). The book inspired me to develop my timetable and create a more in-depth one, using colour coding and adding more descriptions for each task (seen in Appendix 21).

As the enhanced timetable demonstrates, I have added rest days. Initially, my timetable did not include any rest days and ensured I worked every day until the deadline. However, I read that "relaxation and enjoyment of other activities are vital components of a healthy and balanced existence, therefore it is important that you find a regular space for them in your timetable" (Cooper., 2003. pp 35 - 38). Upon reflection, including rest days helped reduce my anxiety and stress levels as I took time out every week to spend with myself. It also helped knowing that I had planned out, in thorough detail, the upcoming weeks. Therefore I would not fall behind with work.

Finally regarding organisational planning, I thoroughly researched the music industry's economy before deciding to create a business in music publishing over other sectors in the music industry. In the initial weeks of drafting the business project proposal, I considered many different business concepts. One of them was a record label. However, upon careful consideration over the COVID-19 ramifications upon the industry, and further, the finances behind setting up a record label, I decided publishing was the more appropriate choice of

business. Upon reflection, this was a crucial and important step I made early on in the planning process.

8.4 - Questionnaire

After further reflection, considering my use of time over the last several months, I have utilised my monthly meetings with my mentor, Sally Freeman, efficiently. On the 18th of May 2021, Sally and I discussed the financial aspects surrounding setting up a publishing company. Having conducted many extensive hours of primary research up to this point to try and discover critical financial information for setting up a publishing company, I had been unsuccessful. The internet, I discovered, does not possess many credible sources offering correct information concerning finances. Sally and I discussed other ways to find the information I required, to which she suggested creating a questionnaire.

On the 20th May, I created the questionnaire final draft and sent it to many different female and male business owners (Appendix 2) . I chose to ask 17 questions, as follows:

1. What gender do you identify as?
2. What is your business called?
3. If you would prefer your business name to be taken out of my research, please tick the 'yes' box.
4. When did you start your business? (DD/MM/YY)
5. What were your missions/goals when you started your business? (please list)
6. In your experience working in the music industry, do you believe that females are as equally respected as males?
7. (If you identify as a woman, please answer these next 2 questions. If not, please move to question 8) Would you argue that it was initially difficult to start a business as a woman, to be supported and taken seriously in the industry?
8. If yes, please state why.
9. Did you have help when you created your initial business plan (i.e, mentor, coaching)
10. If yes, please give more detail.
11. How did you fund your business initially?

12. How many employees did you hire in the first five years of operation (approximately)?
13. Did you use freelancers or take people on full time?
14. How many years did it take for your business to earn a profit?
15. Did you have a marketing plan for advertising your business?
16. Did you use social media? Please give more detail.
17. Do you have any advice or further notes you would like to give, to a (starting up) businesswoman?

The range of questions above allowed me to discover financial information (questions 11, 12, 13, 14), business owners personal experiences of gender inequality in the industry (questions 6, 7) , marketing information (15, 16) and advice (17). The responses (whilst I did not receive from all owners I contacted), were invaluable and helped craft my business plan.

On the 21st May 2021, after sending the questionnaire to 30 different email addresses, I decided to create a table containing important information, so I could keep on top of all of my research and contacts. The table included the following information: company type, company name, business owner(s), contact information, location of the business, and an answer box - yes or no as to whether they filled in the form (this can be seen in Appendix 3).

Initially, I decided to create two questionnaires, one for male business owners and one for females. The decision to create two questionnaires was based upon my concern of making male business owners uncomfortable, answering questions surrounding gender inequality in the music industry which could result in their leaving the site. Upon reflection, however, I believe I made the correct decision to just create one questionnaire. It not only allowed me to compare responses more effectively, but I realised that if it made certain male business owners uncomfortable, it would further highlight the issue at hand (gender inequality). Therefore, I believe I made the correct decision creating just one.

It is important to consider, before the analysis of answers, that a minute number of workers in the industry actually completed the questionnaire. Whilst the information that has been supplied is valuable for this business plan project, there are arguably not enough responses to provide an in-depth and reliable source of primary research. The results for the questionnaire can be seen below:

The results above can be categorized into different sections:

- Questions 1-3: Background Information
- Questions 4-6: Gender Inequality
- Questions 7-12: Financial
- Questions 13-14: Marketing and Promotion
- Question 15: Advise

Gender Inequality:

Before sending off the questionnaire to the various business owners, I was almost certain that all responses from the women would agree that 'females are not as equally respected as males'. However, according to the responses, 33.3% argued that females are equally respected. As previously mentioned, a minute number of industry workers who were contacted gave responses, so 33.3% seems a larger percentage than what it would be if all responses were recorded. Moreover, it still represents that *some* female workers do feel equally respected as men.

The majority however argued that female workers are not equally as respected as males. Their results are as follows:

- 'The music industry is male led, there have been few opportunities for women and it is an old patriarchy system'.
- 'Imposter syndrome is rife and not being able to see many other female lead businesses in the music space can affect your motivation and belief in yourself.'

These results are important to consider for Doyenne Publishing, as it demonstrates the need for a company with the motive and purpose to support female workers. If the women who shared their responses feel disadvantaged to men in the industry, it represents the cause worth fighting for.

Financial:

Having already touched upon the number of employees during the first five years of operation, it is important to consider the other financial information that has been provided.

When asked how their businesses were initially funded, the results demonstrated:

Yourself - 66.7%

Investors - 33.3%

Due to these results, £10,000 of Doyenne Publishing's initial start up cost will be funded by the CEO (myself) - this can be seen in the budget plan (Appendix 4). However, Doyenne Publishing will still require investor funding due to the nature of its company style (publishing company). The business owners who responded are CEOs of companies that arguably do not need investors in the initial stages of operation (for example, a non profit organisation or podcast series).

Marketing and Promotion:

Considering marketing, promotion and advertising for a business, surprisingly 66.7% of responses stated that they did *not* conduct a marketing plan in the initial years of business.

Creating a marketing plan is arguably an essential part of Doyenne Publishing's initial success. Due to the rise in social media, specifically over the last five years, business can grow just through online promotion nowadays. Looking at recent conducted research, 'back in 2015 there were only 2.07 billion users; an overall increase in users of 92.76% in just five years' (Dean., 2021). These statistics only briefly cover the importance of social media in these current times. The CEOs who responded to the questionnaire launched their businesses in: 2005, 2012 and 2014 - social media was not the essential promotional tool which it has become in 2021, therefore, Doyenne Publishing will continue to follow the carefully constructed marketing plan and timeline (analysed in point 5).

Advice:

Finally, I asked: 'Do you have any advice or further notes you would like to give, to a (starting up) businesswoman?'. To which a valuable piece of advice was given:

- 'Join other support groups like SheSaidSo, Women in Control, professional bodies like AIM, PRS, PPL and go to conferences'.

This advice has been taken on board and can be seen in the goals section of this business report (point 5.4). Initially, I had not considered joining other support groups like 'Women in Control' and 'She Said So' as I was unsure as to whether they would provide valuable information which I could translate into my business. However upon reflection, I now recognise that building a professional relationship with other music companies, with very similar purposes and aims, will only benefit and contribute to Doyenne Publishing's success. Female business owners, arguably, collaborating provides more of a chance for the subject of gender inequality to be raised in the music industry.

8.5 - Summary

In conclusion, this Business Report has provided a wide analysis and evaluation for the many different aspects of the independent publishing company, Doyenne Publishing. With the assistance of Steve Cole and Sally Freeman alongside the results from the conducted surveys and questionnaires, I believe my project has successfully answered the essential points from the assignment brief, whilst still managing to be an engaging piece of writing.

Considering the financial, marketing and promotional, leadership and historical background for the company, this in-depth business plan (partnered with a variety of artefacts) has demonstrated how Doyenne Publishing has the potential to be a successful and well-established company in the music industry. Upon reflection, whilst my findings have supported my work significantly, I feel I was unable to provide a more detailed analysis of the financial aspects due to the nature and unpredictability of the publishing/licensing sector. If Doyenne Publishing had already signed its artists, the projected income statements for the following three years would have been included. Nonetheless, this work still presents a detailed

and in depth analysis for Doyenne Publishing, the first independent publishing company to represent women exclusively.

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10. Artefacts

1. Marketing Plan / Timeline

Month:	Tasks:	Completed:
Sept 2021	1. By the 19th September, all accounts on social media platforms will have been created and uploaded. Use of effective brand marketing through linking each account to the other (handles, colours, logo design, linking the website, for example). 2. Between the 1st and the 20th September, a variety of artists and female industry professionals will have been contacted regarding writing segments for Doyenne Publishings' blog. Brainstorming meetings will commence between specified members of the Doyenne Publishing team. 3. Between the 1st and the 30th, A&R representatives will begin scouting new talent by: attending underground gigs in London, networking events, searching different playlists on Spotify, utilizing social media to source new music artists, etc.	
Oct 2021	1. On the 2nd of October, the "Meet Our Women" campaign will commence: several meetings between the appropriate members of Doyenne Publishings' team will be set up and confirmed. 2. On the 5th October, Doyenne Publishings' official website (with WIX) will be launched. . 3. On the 8th October, the marketing and distribution team will meet to create an initial list of those invited to the networking events - contact different music artists, companies (SheSaidSo for example), music universities / colleges etc. 4. On the 18th October, the distribution team will meet to solidify the upcoming 4 months of blogging pages, deciding upon each topic and the allocated writer - ready to release on the 1st January 2022. 5. Meeting on the 20th with A&R representatives and senior members of Doyenne Publishing, discussing and pitching the artists that have been sourced. All team members will evaluate the artists and come to a conclusion on the 4th November 2021, as to which artists will be brought in for a meeting.	
Nov 2021	1. Fortnightly email chain to begin: 5th and 19th. 2. First networking event to take place on the 20th August 2022. Initiate meetings with be spoke events London. Marketing team to send out invitations to all those on the finalised invitations list throughout the month of November. 3. On the 4th of November, all team members will interview a maximum of 10 different artists, deciding afterwards which have the possibility to be signed. 4. On the 17th of November, a maximum of 4 artists will be offered the deal to be signed to Doyenne Publishing. Contracts will be drawn up and distributed to the selected artists, to consider for the following 15 days (2 weeks 1 day, 1st Jan) - example contracts can be seen in the artefacts	

	(Appendix 9).	
Dec 2021	1. Email chain to be sent on the 3rd and 24th: discuss the website and new blogs that have been uploaded.	
Jan 2022	1. On the 1st January, the selected artists will confirm or pass on the publishing deal with Doyenne Publishing. 2. On the 6th January, a meeting will commence between the CEO and a pre-selected music lawyer, to ensure all publishing deals are ready for signing. 3. Email chain to be sent on the 7th and 21st: discuss the "Meet the Women" campaign. 4. First blog post to be uploaded to the site on the 1st January. Marketing team to promote via social media, email, newsletter and on the website. 5. A&R representatives to start scouting a variety of artists and speakers for the networking event on the 20th August 2022 throughout the course of January.	
Feb 2022	1. Email chain to be sent on the 4th and 18th: discuss the artists currently signed to Doyenne Publishing and the new blogs. 2. Over the month of February, the marketing team will contact multiple radio shows, podcasts, setting up as many interviews with the artists as possible, to commence from March 2022. 3. Initial programme for the event to be created by the 20th February. 4. Over the month of February, the distribution and marketing team to continue to market and promote the networking event, contacting various businesses in the music industry, music universities for example. 5. Email to be sent out on the 3rd and 25th.	
March 2022	1. Between the 3rd - 14th March, photo shoots to be arranged for the artists, in a pre-selected hired venue (to be discussed in more detail between the artist and the management team). Team to discuss different forms of ancillary revenue (Vinyls, Merch etc) and when it will launch. 2. From the 4th March, songwriters and artists will begin writing and recording sessions. 3. Email chain to be sent on the 4th and 18th: confirm the event performance line up, speakers and the date with a link to tickets on the website. 4. Blog to be uploaded on the 1st: covering one of the artists who will be performing for the networking event. 5. Final programme for the event to be created by the 15th March. 6. On the 16th March, a meeting between the A&R representatives and CEO will commence to confirm all artists and speakers for the networking event - discuss budgets, timings and specific requirements. 7. On the 17th March, the Lighting and Sound crew and hire will be confirmed for the networking event - discussing budgets, number of crew needed for hire, hours working, logistics and special requirements regarding the programme of the event. 8. On the 17th March, the catering company will be confirmed for the event -	

	discussing budgets, dietary requirements, licensing, number of staff that music will be hired.	
April 2022	1. Throughout April, songwriters and artists will continue to attend regular writing sessions. By the 14th April, at least one song will be released through the label. Marketing and Distribution team to work together to promote successfully and effectively. 2. On the 5th April, the marketing and distribution team will confirm the number of those attending the networking event. This data will be inputted into the finalised budgeting plan. 3. On the 6th April, the photos from the photoshoots will be developed and pitched to the artists by the marketing team. The CEO will be in attendance to decide specific colours, designs, lighting, clothing etc. These will then be designed into artwork, ready for a release by the 14th April. 4. Blog to be uploaded on the 1st: from one of the previously scouted artists in the industry.	
June 2022	1. On the 17th June, the CEO and other members of Doyenne Publishing's team will meet, running through all details for the networking event. Confirming lighting designs for each performer/speaker, the timings of crew members arriving, the licencing (to name a few essential factors to discuss). 2. Blog to be uploaded on the 1st: from one of the previously scouted artists in the industry. 3. On the 20th June, specific forms of ancillary revenue (merch) will have either been finalised, or in fact added to the website for fans to purchase. The promotions and marketing team will ensure this is promoted effectively and successfully.	
July 2022	1. Throughout July, regular writing sessions will commence. By the 30th July, another single will be released through the company (marketing and promotion team to work together on this). 2. On the 14th July, the marketing team will meet with the signed artists to discuss the artists branding, image and social media content. The team will also discuss upcoming singles to be released (around 7). The CEO has the opportunity to be present, however, it is not necessary. 3. On the 25th July, senior members of Doyenne Publishing will meet to confirm or query any last minute notes for the event. The meeting will also touch upon distributing the event further (through posters, emails etc - marketing team job) and if it will be possible to have a full capacity venue. 4. Blog to be uploaded on the 1st: from one of the previously scouted artists or business women in the industry, discussing personal experiences regarding gender inequality. The blog will detail and reflect upon the importance for change, and what Doyenne Publishing stands for.	
August 2022	1. Blog to be uploaded on the 1st: discussing the upcoming event, giving details and extra information only exclusive via the blog. 2. On the 18th August, the run through of the networking event will take place, illuminating any minor issues which can be eradicated for the actual event.	

	3. The networking event will be held on the Tileyard Site on the 20th August 2022. Timings will have been confirmed in the programme several months prior. 4. On the 23rd August, all staff members of Doyenne Publishing will meet to discuss the evaluation of the event. Considering Doyenne Publishing will be hosting 5 more networking events, it is essential that each event is (arguably) better than the last. The evaluation will determine what worked well, and address any issues that may have taken place.	
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2. Questionnaire

Number:	Question:	Responses:
1	What gender do you identify as?	• Female - 100% • Male - 0
2	When did you start your business? (DD/MM/YY)	• 2005 • 2012 • 2014
3	What were your missions/goals when you started your business? (please list)	• To create a live music and events company • To connect musicians and audiences • Empowering the next generation of women in audio
4	In your experience working in the music industry, do you believe that females are as equally respected as males?	• No - 66.7% • Yes - 33.3%
5	Would you argue that it was initially difficult to start a business as a woman, to be supported and taken seriously in the industry?	• No - 33.3% • Yes - 66.7%
6	If yes, please state why.	• The music industry is male led, there have been few opportunities for women and it is an old patriarchy system • Imposter syndrome is rife and not being able to see many other female lead businesses in the music space can affect your motivation and belief in yourself.
7	Did you have help when you created your initial business plan (i.e, mentor, coaching)	• No - 33.3%. • Yes - 66.7%
8	If yes, please give more detail.	• Mentor / Investor early on
9	How did you fund your business initially?	• Yourself - 66.7% • Investors - 33.3%
10	How many employees did you hire in the first five years of operation (approximately)?	• 0 • 1 • 2
11	Did you use freelancers or take people on full time?	• Freelancers - 66.7% • Volunteer - 33.3%

12	How many years did it take for your business to earn a profit?	• 2 • 5
13	Did you have a marketing plan for advertising your business?	• No - 66.7% • Yes - 33.3%
14	Did you use social media? Please give more detail.	• Twitter and Facebook initially • Youtube, Instagram, Facebook
15	Do you have any advice or further notes you would like to give, to a (starting up) businesswoman?	• Join other support groups like SheSaidSo, Women in Control, professional bodies like AIM, PRS, PPL and go to conferences • Make a plan but also realize that no plan ever survives contact with reality

3. Questionnaire Contact Table

Company Type	Company Name	Business Owner(s)	Contact Information & Location	Answer
Non Profit Organisation	Love Live Music UK	Sally Freeman	sally@lovelivemusic.co.uk London - UK	Yes
Management Publishing and Record Company	Tileyard Music	Michael Harwood	michael@tileyard.co.uk London - UK	No
Non Profit Organisation	Sound Girls	Karrie Keyes	soundgirls@soundgirls.org LA - USA	Yes
Non Profit Organisation	Digital Divas	Amanda Cates & Cameo Carlson	DigitalDivasNashville@gmail.com Nashville - USA	No
Podcast	Girls to the Front	Harriet J W	Harriet@secretsessions.co.uk London - UK	Yes
Non Profit Organisation	Women in Music	Jessica Sobhraj	nicole@womeninmusic.org	No
Global Independent Company	She Said So	Andrea Magdalena	(form on website)	No
Digital Agency	DV8	Sammy Andrews	lucy@tileyard.co.uk London - UK	No
Non Profit Organisation	Women in Control	Nadia Khan	(form on website)	No
Radio Platform	BBC Introducing	Jason Carter	jen.long@bbc.co.uk ally@bbc.co.uk London - UK	No
Independent Record Label	Fat Possum Records	Matthew Johnson	matthew@fatpossum.com Oxford - UK	No

Independent Record Label	Saffron Records	Laura Lewis-Paul	hello@saffronmusic.co.uk Bristol - UK	No
Independent Record Label	Island Records	Darcus Beese	(no email provided - only address) London - UK	No
Independent Record Label	Glassnote Records	Daniel Glass	info@glassnotemusic.com .	No
Independent Record Label	XL Recordings	Richard Russell	(only address provided) London - UK	No
Independent Record Label	Domino Recording Company	Lawrence Bell	(form online - https://www.dominomusic.com/contact) London - UK	No
Independent Record Label	Stones Throw	Peanut Butter Wolf	maya@stonesthrow.com LA - USA	No
Independent Record Label	Ninja Tune	Peter Quicke	press@ninjatune.net London - UK	No
Independent Record Label	Rough Trade	Geoff Travis	enquiries@roughtrade.com London - UK	No
Independent Record Label	JagJaguwar	Darius Van Arman	info@jagjaguwar.com Bloomington - USA	No
Major Record Label	Universal Records	Lucian Grange	umpg.royalty@umusic.com .	No
Major Record Label	Warner Records	Aaron Bay-Schuck	London - UK	No
Major Record Label	Sony Music	Rob Stringer	reception.enquiries@sonymusic.com	No

Label			London - UK	
Independent Publishing Company	Atlas Music Publishing	Richard Stumpf	info@atlasmusicgroup.com Los Angeles - USA	No
Independent Publishing Company	Kobalt Music Publishing	Willard Ahdritz	info@kobaltmusic.com London - UK	No
Independent Publishing Company	Downtown Music Publishing	Justin Kalifowitz	(form online) London - UK	No
Independent Publishing Company	Concord Music Publishing	Jim Selby	(form online) London - UK	No
Independent Publishing Company	Eagle-i Music	Justin Kalifowitz	info@eagle-imusic.com London - UK	No
Independent Publishing Company	Beggars Music	Paul Redding	banquet@beggars.com London - UK	No
Independent Publishing Company	Total Upwrwr Publishing	Jack Davis	(form online) Birmingham - UK	No

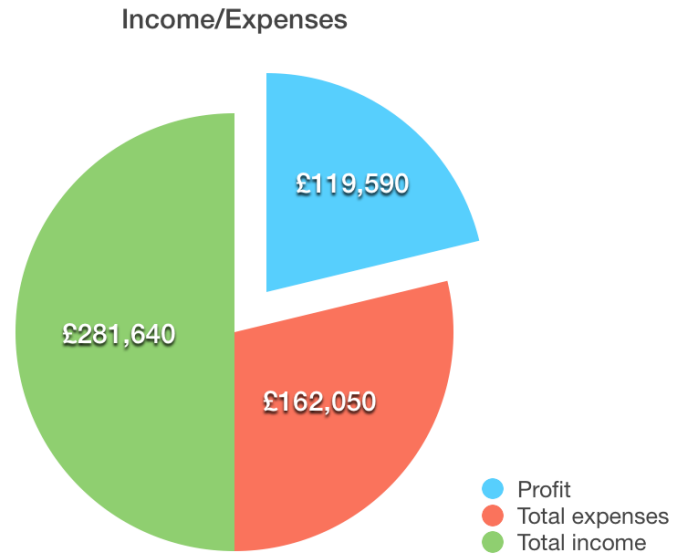
4. Budgeting Plan

Doyenne Publishing

MONEY IN	
Investors	£100,000
Royalties = 4 average Songwriters income annually (12 months)	£120,640
Networking Events (6) = average 850 tickets sold per event (£10 a ticket) X 6	£51,000
Additional income (self funded)	£10,000
TOTAL INCOME	£281,640

Profit	
Profit	£119,590

MONEY OUT.	ESTIMATE	ACTUAL
CEO	£25,000	
Legal and Business Affairs Consultant (part time)	£20,000	-
Head of Marketing and Distribution	£24,000	-
A&R Representative	£24,000	-
Publishing Administrator (1 cut)	£5,000	-
Insurance	£400	£433
Permits and Licences	£1,000	-
Rent Office Space (12 months)	£3,000	£2,472
Office Equipment	£5,000	-
Music Equipment Hire (per year)	£5,000	-
Website	£50	-
Networking Events (6 in total) X (average £8,000 per event)	£48,000	-
Social Media Promotion	£300	-
TV Advertisements	£300	-
Radio Promotion	£200	-
PRS	£400	£400
MCPS	£400	£400
TOTAL EXPENSES	£162,050	



5. Budgeting Plan Contact Table

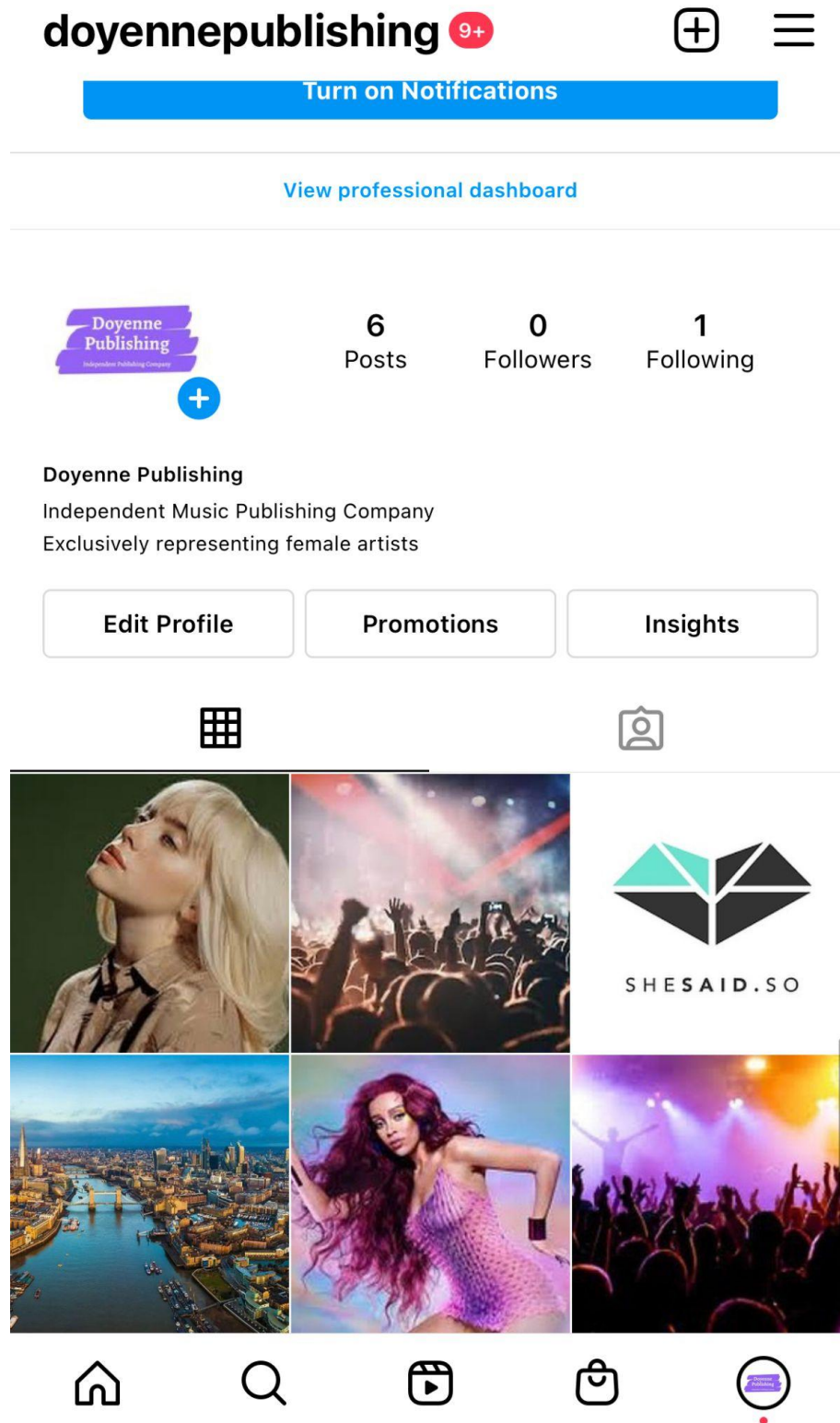
Date	Enquiry Subject	Company	Name	Contact Information	Received response/ accurate figure provided
14.05.21	Legal and Business Affairs Consultant	Glassdoor	-	https://www.glassdoor.co.uk/index.htm	Not fully accurate
14.05.21	Head of Marketing and Distribution	Glassdoor	-	https://www.glassdoor.co.uk/index.htm	Not fully accurate
14.05.21	A&R Representative	Glassdoor	-	https://www.glassdoor.co.uk/index.htm	Not fully accurate
13.05.21	Insurance	Cover Wallet	Inaki Berenguer	info@coverwallet.com	Yes
14.05.21	Permits and Licences	PRS PPL	-	https://www.prsformusic.com/help/contact-us https://www.ppluk.com/contact-us/	No
17.05.21	Rented office space	Rightmove	-	join_us@rightmove.co.uk	Yes
20.05.21	Office Equipment	Hire Intelligence	-	0345 600 7272 0208 749 9900	No
29.05.21	Music Equipment hire	Complete Music and Sound	Ruth Simmons	info@completemusicandsound.co.uk	No
11.05.21	Website	Wix	-	https://www.wix.com/about/contact-us	Yes
25.06.21	Networking Events (6)	Bespoke Events London	-	+44 (0) 20 8961 1510 studio@bespoke-london.co.uk	No
30.06.21	Social Media Promotion	Instagram	-	https://business.instagram.com/advertising?locale=en_GB	Yes

24.05.21	TV Advertisements	TV Advertising	-	0800 133 7104	No
27.06.21	Radio Promotion	Monster Digital Audio	-	020 3965 5646	No

6. Logo Design

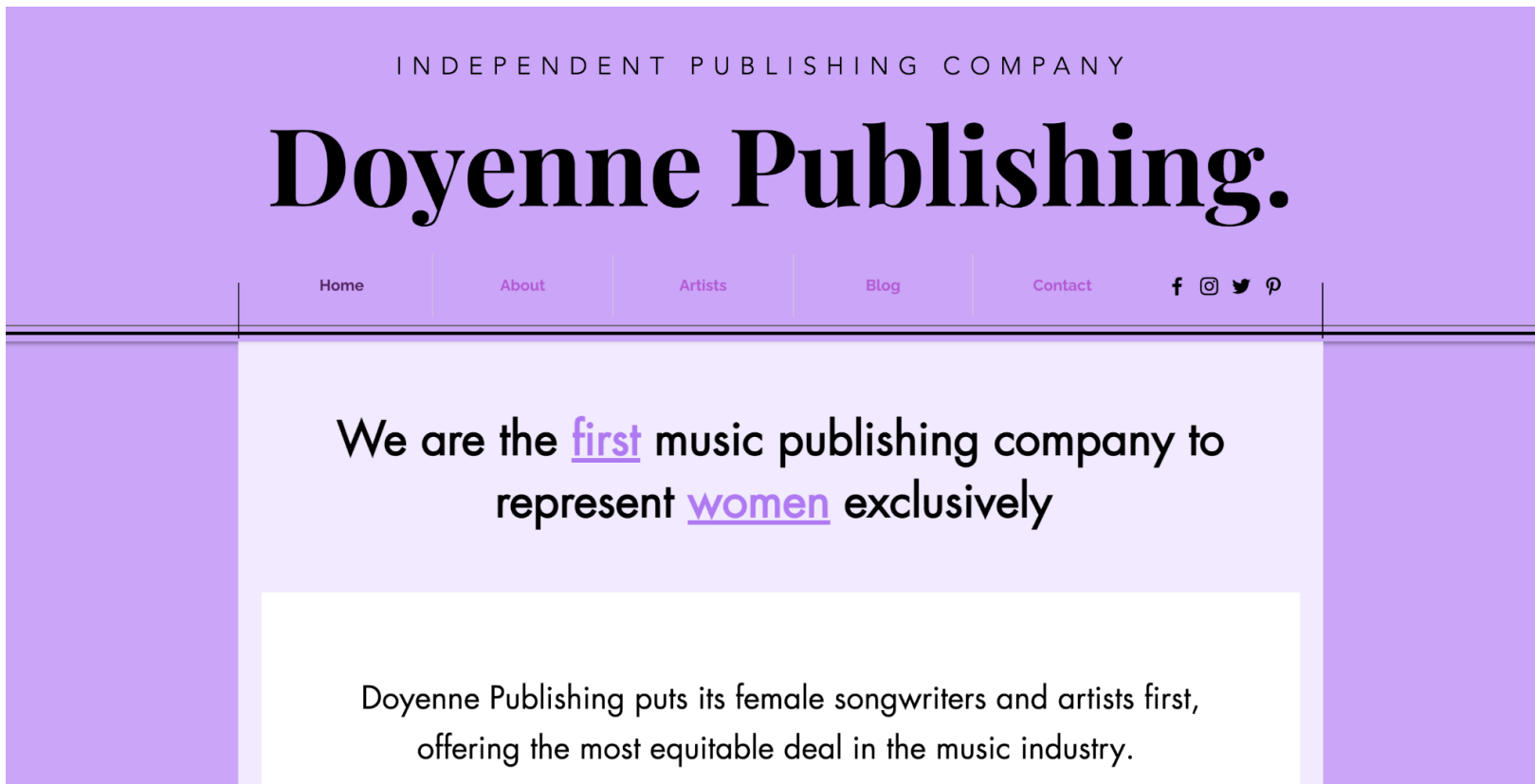


7. Social Media Examples



8. Website

<https://caitlinskea.wixsite.com/my-site>



Blog Examples:

All Posts

Travel

My Top 5

Art & Culture



Jun 15 • 1 min



Why the we need more female artists in the charts

Caitlin Annie Skea - 15th June 2021 Los Angeles' Doja



Jun 15 • 1 min



Billie Eilish: new music era

Caitlin Annie Skea - 25th June 2021 Billie Eilish has officially announced her second album 'Happier Than

Artists Example Page:

INDEPENDENT PUBLISHING COMPANY

Doyenne Publishing.

[Home](#)

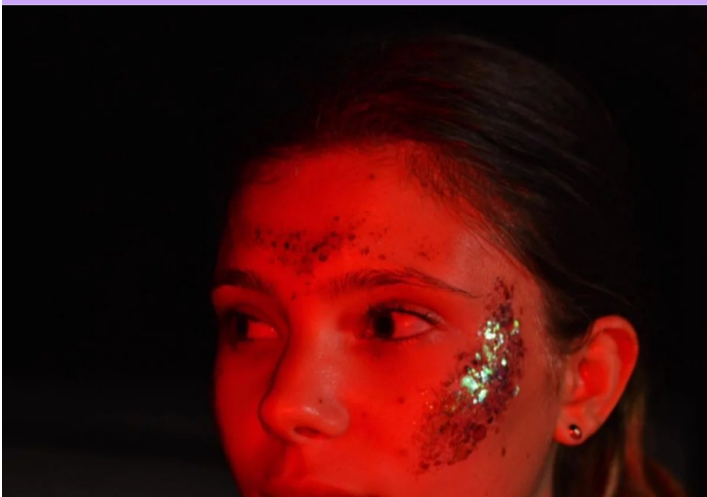
[About](#)

[Artists](#)

[Blog](#)

[Contact](#)

[f](#) [@](#) [t](#) [p](#)



Fanchon Dehillotte

Artist / Songwriter

Fanchon Dehillotte is a creative artist and songwriter, currently recording her next EP. She describes her sound as alternative rock infused with dream pop and folk influences. Fanchon has already begun growing an international listener base through her first 3 released singles: Unravelling, Bandid and Doses.

Hanna Gardner

Artist / Songwriter

Hanna Gardner is a 24-year-old singer-songwriter based in London, currently working on her upcoming EP, to be released in August 2021. She describes her sound as R&B / pop infused with country and rock, taking influence from Bon Iver, The 1975 and Pale Waves.

Her vocal performances and songwriting style has been previously described as 'jaw-droppingly beautiful' by Tim Hawes (songwriter for the Spice Girls).





Kenya Grace

Artist / Songwriter

Kenya Grace is a self-taught singer/songwriter/producer hailing from London. She has grown up on an eclectic mix of music that permeates through to her current sound and has been likened to Banks and Flume. She's managed to stay creative and productive throughout lockdown; releasing new singles 'Tell Me Why' and 'Talk'.

9. Networking Event Poster



10. Sales Strategy

PURPOSE			
To be recognized as the absolute best pressure regulation supplier to the process control industry.			
2011 FOCUS = GROWING SALES REVENUES			
KEY OBJECTIVES			
MARKET DEVELOPMENT	PROCESS IMPROVEMENT	PEOPLE DEVELOPMENT	PRODUCT DEVELOPMENT
INITIATIVES			
- Expand regulator market reach - Increase customer visits by engineers - Review distribution strategy	- Implement lean process - Develop/implement supply chain strategy	- Implement personal planning process - Improve communication - Increase teamwork	- Increase quick-change regulator line - Expand range of QPRO line
KEY PERFORMANCE INDICATORS			
- Revenue/Distributor - Revenue/Month	- Cash to Cash Days - First-Time Through %/Month	% Turnover/Month % Absenteeism/Month	New Product Revenue/Month

11. Contracts

<https://drive.google.com/file/d/1qKFhByTMorU-DwttaAWfG8WVEiOQfLrW/view?usp=sharing>

SPECIMEN PUBLISHING AGREEMENT

THIS AGREEMENT is made the day of Two thousand and

BETWEEN

- (1) [PUBLISHER] of [ADDRESS]
("the Publisher") and
(2) [WRITER] of [ADDRESS]
("the Writer")

WHEREAS

- (A) The Writer is a composer and arranger of music and/or author and arranger of lyrics of musical Compositions
(B) The Publisher is engaged by itself and by its sub-publishers and licensees in the business of publishing and exploiting songs music and other literary dramatic and artistic property
(C) The Publisher wishes to have the benefit of the exclusive services of the Writer as a writer and/or composer of musical Compositions during the Term.

NOW IT IS HEREBY AGREED as follows:-

1. In this agreement the following expressions shall have the following meanings:
- 1.1 "Act" shall mean the Copyright Designs and Patents Act 1988 and any statutory re-enactment or modification thereto and any future legislation passed for the protection of performers.
- 1.2 "Album" shall mean a Record containing not less than ten (10) Compositions and with a playing time of not less than thirty five (35) minutes comprising recordings of Compositions by the Writer
- 1.3 "At Source/At Source Revenue" shall mean gross monies arising "at source" in any part of the Territory directly and identifiably from the Compositions after allowing for the following deductions only:
- 1.3.1 VAT and any other similar sales taxes required to be deducted in any part of the Territory;
- 1.3.2 commissions deducted by mechanical rights societies, performing right societies or other such societies or collection agencies in any part of the Territory and

12. Budgeting Plan Example

Asset	Cost
Publishing Administrator	\$39,000-\$65,000 / year
Royalty Coordinator	\$39,000-\$65,000 / year
Copyright Administration and Royalties Software	\$25,000-\$50,000 upfront \$5,000-\$15,000 / year**
Legal, Accounting, Foreign Company Setup, Affiliation fees, tax withholding treaty management, etc.	\$50,000-\$100,000 upfront \$20,000-\$40,000 / year***
Office Space for two in major metropolitan area (NYC, LA, etc)	\$1,200 upfront (security deposit) \$7,200-14,400 / year
General Expenses****	\$3,000-\$6,000 / year
Conservative Total costs for Year 1:	\$169,400
High Total costs for Year 1:	\$317,800

**Includes health benefits*

***maintenance and hosting fees*

****Yearly retainer, yearly company registration fees, various entity taxes, yearly affiliation fees.*

*****Postage, Equipment, Incidentals, Misc.*

Note: These are all rough estimates.

13. Example Balance Plan 2

Asset	Cost
Publishing Administrator	£28,000 - £48,000 / year
Royalty Co-ordinator	£28,000 - £48,000 / year
Copyright Administration and Royalty Software	£3,500 - £11,000 / year
Legal, Accounting, Foreign Company, Setup, Affiliation fees, tax withholding treating management, etc.	£15,000 - £30,000 / year
Office Space for 2 in a metropolitan area (NYC)	£5,000 - £11,000 / year
General Expenses ***	£2,000 - £4,000 / year
Conservative costs for 1 year	£124,000
High total costs for 1 year	£232,000

14. Example Balance Sheet

KOBALT MUSIC PUBLISHING WORLDWIDE LIMITED

INCOME STATEMENT

For the year ended 30 June 2019

	Note	2019 £'000	2018 £'000
TURNOVER	1	31,914	19,474
Cost of sales		<u>(31,810)</u>	<u>(18,884)</u>
GROSS PROFIT		104	590
Administrative expenses	3	(859)	(47)
Foreign exchange losses		<u>(104)</u>	<u>(244)</u>
OPERATING (LOSS) / PROFIT	4	(859)	299
Interest receivable	5	<u>115</u>	<u>167</u>
(LOSS) / PROFIT BEFORE TAXATION		(744)	466
Tax on (loss) / profit	6	<u>2</u>	<u>(2)</u>
(LOSS) / PROFIT FOR THE FINANCIAL YEAR		<u>(742)</u>	<u>464</u>

All activities derive from continuing operations.

15. Doyenne Publishing's Balance Sheet

DP Cash Flow	End of 2022
Cash	£0
Add Income	£10,000
Investors	£100,000
Networking Events	£51,000
Artist Income	£120,640
Total	£281,640
Expenditure	
Employees	£98,000
Office Space	£2,472
Music Equipment	£5,000
Office Equipment	£5,000
Website	£50
Networking Events	£48,000
Online Promotion	£800
Insurance	£433
Permits	£1,000
PRS / MCPS	£800
Total	£162,050
Profit before Tax	£119,590

16. SWOT Analysis

SWOT ANALYSIS

S

- Caitlin Annie Skea is a woman who has worked in the industry myself, therefore possesses first-hand experiences concerning this issue.
- Previously a female artist also, she once was her own 'target audience' for DP. Therefore, she can put herself in her target audiences' shoes (as it were), creating an organisation that would appeal to artists such as her previous self.
- There appears to be no competing publishing company exclusively signing women. Therefore there is more of a chance that Doyenne Publishing could break through and create buzz.
- Other women-run organisations (She Said So etc.) are pushing gender inequality in the industry. Therefore, Doyenne Publishing will be taken more seriously, as the discussion has already begun.

O

- Whilst the #MeToo 'buzz' has arguably died away recently, it is still relevant. It is a movement that can get stronger and will no doubt encourage and push Doyenne Publishing further.
- Many companies and organisations have had to shut down due to the ramifications of COVID-19. Doyenne Publishing may be emerging in a time where there are fewer publishing businesses than before.

W

- Currently, Caitlin has acquired no solid contacts from other women-run companies in the music industry. Information, support and guidance from them (I believe) is an essential part of this success.
- She further has no previous experience regarding the publishing side of the industry.

T

- The exclusivity of women may receive backlash and criticism of sexist behaviour.
- Other publishing companies may emerge over the next couple of years that could become Doyenne's significant competitors.
- The pandemic has put many songwriters, artists, producers out of work, so there may be a smaller selection to sign and represent.

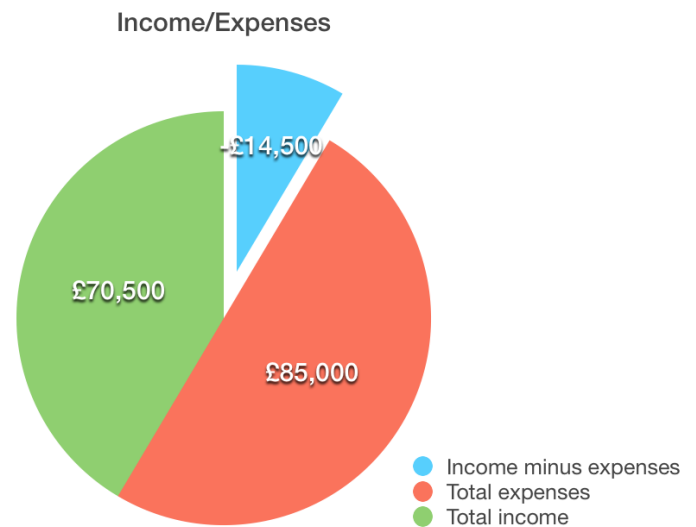
17. Doyenne Publishing Large Event Budgeting Plan

Doyenne Publishing Large Networking Event Budget Plan

MONEY IN	
5,000 in ticket sales (£10 a ticket)	£50,000
1 drink per person - 5,000 X (£4 per average price for a drink)	£20,000
Personal Additional Income	£500
TOTAL INCOME	£70,500

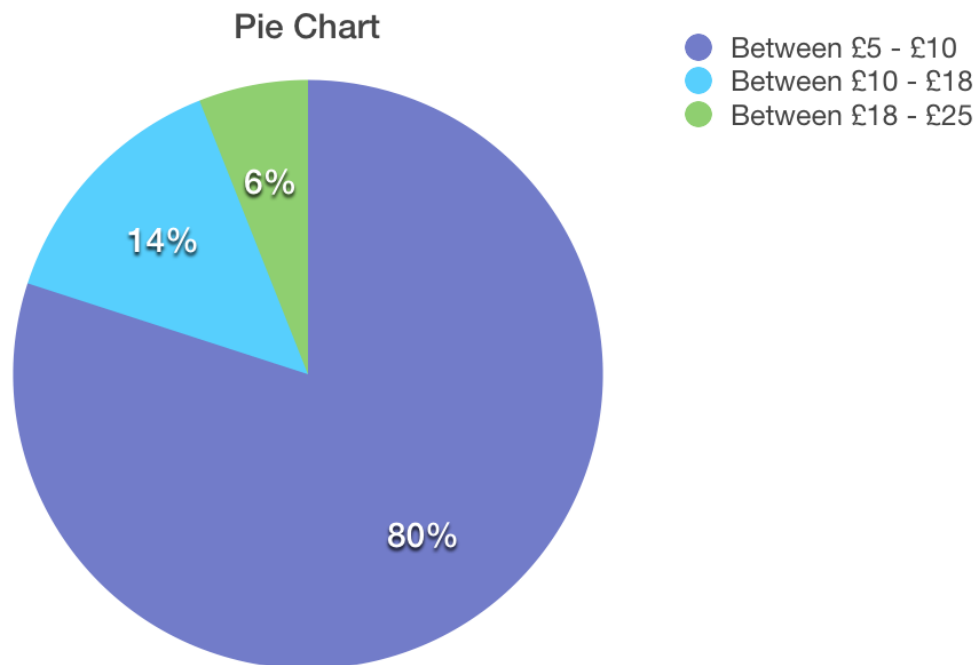
PROFIT	
Income minus expenses	-£14,500

MONEY OUT	ESTIMATE	ACTUAL
Alexandra Place	£25,000	£25,000
*Catering	£5,000	-
*Beverages	£5,000	-
*Guest speakers (6 in total)	£6,000	-
*Performers (6 in total)	£9,000	-
Sound Equipment Hire for 18 hours	£0	£5,000
Lighting Equipment Hire for 18 hours	£3,000	£3,000
Lighting and Sound Crew (50 in total - working 12 hours X £15 an hour)	£9,000	£9,000
Waiters/Waitresses and Bar Staff (100 in total - working 8 hours X £10 an hour)	£8,000	£8,000
*Licensing	£5,000	-
Social Media / Radio / Online Promotion	£10,000	
TOTAL EXPENSES	£85,000	



18. Pie Chart for Ticket Pricing

PRICING OPTIONS	VOTES
Between £5 - £10	40
Between £10 - £18	7
Between £18 - £25	3



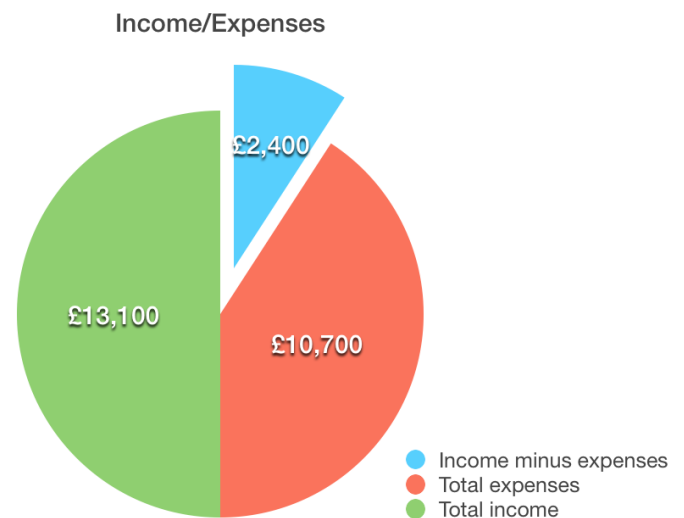
19. Doyenne Publishing Small Event Budgeting Plan

Doyenne Publishing Small Networking Event Budgeting Plan

MONEY IN	
900 in ticket sales (£10 per ticket)	£9,000
1 drink per person - 900 X £4 (average price per drink)	£3,600
Personal Additional Income	£500
TOTAL INCOME	£13,100

MONEY LEFT OVER	
Income minus expenses	£2,400

MONEY OUT	ESTIMATE	ACTUAL
Arena Room at Temple (venue hire - Manchester examples)	£800	£800
*Catering	£1,000	-
*Beverages	£1,000	-
*Guest speakers (2 in total)	£500	-
*Performers (3 in total)	£500	-
*Minimal Sound Equipment Hire for 12 hours	£1,000	-
*Minimal Lighting Equipment Hire for 12 hours	£700	-
Lighting and Sound Crew (10 in total - working 8 hours X £15 an hour)	£1,200	£1,200
Waiters/Waitresses and Bar Staff (20 in total - working 8 hours X £10 an hour)	£1,600	£1,600
*Licensing	£400	-
Social Media / Radio / Online Promotion	£2,000	-
TOTAL EXPENSES	£10,700	



10. First Draft Timetable

Week:	Task
17th -23rd May	Complete 2,000 words of main business plan
24th - 30th May	500 words more plus research artefacts
31st - 6th June	Add 2,000 words to reflection plus 3 artefacts
7th - 13th June	Add 2,000 word to main business plan
14th - 20th June	Add 2,000 words to reflection + 3,000 to BP
21st - 27th June	3,000 more to business plan, complete all artefacts
28th - 4th July	First Draft completed ! - Target 12,000 + all artefacts
5th - 11th July	Check through
12th - 18th July	Check through
19th - 23rd July	DEADLINE!

BUSINESS PROJECT TIMETABLE

KEY
 Final Deadline - Green
 Weekly Target - Blue
 Day off - Pink

Day / Date	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
17th - 23rd May	- Research lots of different business plan models - Start working on the Executive Summary	- Start on market analysis / look at a major competition for DP?	- Try and fill out chapter 2 (Company Summary) sections.	- Start looking into the market analysis (target market and market size)	- Research standard financial info for running a publishing company	Day off	Have 3,000 words completed
24th - 30th May	- Create Survey example questions to send to business owners	Day off	- Start working on reflections - Look at research and organizational planning.	- Research all contacts to send - Look at competition - brand analysis.	- Check Survey - Send off Survey to all contacts - Look at competition / other companies	Day off	Have 4,000 words completed
31st - 6th June	Day off	-Work on artefacts: marketing timeline, budgeting plan	-Facilities and Location: Look at what DP will require.	-Legal Entity and ownership: look at business models - LLP, sole proprietor.	Day off	-Work on artefacts: website, social media posts, budgeting plan information table	Have 5,000 words completed
7th - 13th	-Start on finances:	Day off	-Finances:	-Budgeting Plan:	-Compile a table	Day off	Have 8,000

21. Final Draft Timetable

June	look at job roles for publishing companies, use of funds.		Financial analysis - how many teams will DP require/how many long term?	look at examples from other publishing companies.	with information of where you got the budgeting plan figures from.		words completed
14th - 20th June	-Reflections: Look at organisational planning statistics/research	-Finance: Income statement projections and Balance Sheet.	Day off	-Strategy and Implementation: research different marketing techniques.	-Marketing Strategies: look at creating networking events to launch DP in 2022.	-Competition: finish competition from other companies.	Have 10,000 words completed
21st - 27th June	-Market Analysis: Look at target market and market size.	Day off	-Look at COVID Ramifications on the industry	-Look at leadership/management roles.	-Complete marketing timeline/budgeting plan	-check the entire business project/look for mistakes.	Have 12,000 words completed
28th - 4th July	-Complete all artefacts.	-Complete all artefacts.	1st Draft Completed	Day off	-Research Dragons Den pitches	-Start creating structure for presentation.	Day off
5th - 11th July	-Adapt on presentation slides	-Research "ways to speak" for a Dragons Dens pitch	-Adapt on Presentation + slides	-Begin timing presentation to ensure it's all correct.	-Run through the presentation - show someone else - thoughts?	Day off	Have presentation completed
12th - 18th July	-Go over assignment brief for presentation	Day off	-Practise Presentation on family members	-Practise Presentation	-Practise Presentation	-Practise Presentation	-Practise Presentation
19th - 25th July	PRESENTATION	Day off	-Check Business Project	-Check Business Project	PROJECT		