

BA(Hons) Music Technology Specialist

Music & Media In Industry

MU30575E

Assessment 2: 'Music Industry Project'

Busk

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Executive Summary

Busk is a social music discovery tool and direct to fan platform. This multifunctional service concentrates on music from independent artists and labels. Artist support, social networking, streaming, distribution and discovery are all services provided by the Busk network.

Busk supplies independent artists/labels with an embeddable media player linked to the Busk network. From the embeddable player artists/labels can host media (music, artwork, lyrics) to listeners on the Busk network and also embed it to popular music sites or blogs. The conditions of use stipulate that the user allows the Busk network to stream any data loaded into the player, artwork, lyrics etc. free of charge and that by hosting the content they are liable for it.

Once an Artist/Label is connected to the Busk network they can then start to receive direct payments from fans using a micro-payment system integrated into the service via mobile phone. This is where the concept of traditional busking comes into play; people who enjoy the music can donate a small amount to the band/label, creating a new source of income for their music.

The artists on the service may hold their own personal profile, which will include links to their social networks, blogs, artwork etc. as per common practice; where industry workers or fans may browse with networking features implemented across the service.

Profiles held with Busk will retain information on users interests and musical taste. A discovery engine combines this with ratings and recommendations made by other users to provide an individual with music specific to their tastes. When the listener decides that they would like to support a content provider they simply text a chosen amount to them.

A premium account is offered by Busk where additional features such as bonus material and advertisement free access is given to the account holder. Free account users that exhibit high levels of donating activity will experience reductions in advertisements in order to encourage the busking concept. All advertising is targeted to relevant users to the benefit of everyone.

Overall Busk is a music networking tool that works in unison with artists working to promote and support the growth of independent music. It provides listeners with free content and the ability to discover new music tailored to their interests whilst also helping advertisers get their message to the right people.

Mission Statement

Busk as a company has many purposes, which essentially revolves around four main users: Independent Artists/Record labels, general listeners and advertisers. This mission statement addresses the companies ethos as a whole; but with regards to the specific user.

Artist/Record Label

Busk aim to help the independent artist/record label to capitalise on their content, promoting themselves through the analogy of traditional busking. Busk does this by integrating a micro-payment system so that general users and fans can donate small amounts of money directly to the artists/labels.

An analogy can be drawn to how a passer-by has the option to donate small amounts of money directly to a busker if they appreciate and enjoy their act; showcasing peoples support for good music through small donations.

The sudden upheaval of the music industry due to the internet and piracy has left few viable ways of earning a living in music. Our aim is to bring traditional busking to a larger audience through the internet to the benefit of all involved. We aim to help generate a new means of income for independent artists/labels that quite often struggle to find any funding or promotion for their material on a larger scale.

Busk aims to help artists/labels in promoting their material effectively by giving them use of the tools of the Busk music network; an embeddable player for their website and also streaming of their media on the Busk network of listeners, providing them with an audience. Bands fill out the player with album art, social network addresses etc. and host it on their website/server. They can then use this player across the internet as a promotional tool which enforces proper web practices for modern musicians that also want to earn from their art.

Busk aims to generate attention for independent artists/labels by acting as an internet discovery service that can allow them too reach a larger audience. The ultimate goal being that these artists may eventually be able to earn a living from their love of creating music. The multitude of talented and accomplished independent musicians that find it difficult to generate income from their music are catered for through Busk's symbiosis with their commercial interests.

Busk's aim of offering a discovery engine based around tagging and rating of an artists/labels material, directs users towards music of their preference. This helps the artist's music gain exposure to an engaged audience.

General Listeners

Busk aims to deliver an easy to use, attractive and streamlined music discovery service for its users allowing them to explore new and relevant independent artists according to their interests. This is provided through a discovery engine that filters tags relating to artists in accordance to the users personalised profile.

After discovery of music, Busk aims to provide a convenient way to share new discoveries with friends and other users directly with typical network functionality and also indirectly with friends discoveries filtered for relevance and presented amongst the engines recommendations.

Another of Busk's aims is to create a service of quality over quantity, helping sort the interesting music from the irrelevant. This is possible through the profile based discovery engine that poses the requirement of the user having to maintain their own website/webpace to host with.

Busk aims to encourage the artists/labels to supply users with what could be considered “the full music experience” one analogous to a “web vinyl”. By presenting extra content such as pictures, lyrics, artwork and digital inserts to the listener; a more engaging user experience can be achieved allowing artists to better connect with their fans.

With the intention to give listeners the choice of donating small amounts of money to the artists/labels, it's hoped that fans will directly support the content owners. Allowing unbiased, unhindered connection between the fans and an artist is the underlying spirit by which Busk will operate and encourage its users to adopt; giving options to those that want them and forming connections.

Advertisers

One of Busks primary goals is to keep advertising annoyance to a minimum and as such users will receive only targeted adverts in accordance to their interests; derived from their profiles. Through this solution we aim to keep advertising from being an annoyance while also providing advertisers a means to connect with an interested market.

Busk as a company

Busk as a company has an open ethos of being honest to the public. The company has a firm belief in avoiding mal-business practice with no intention of hiding affairs; instead offering a very simple opt-in or out process where the user is in complete control of their data also resulting with them in complete control of the content licensing. It is the companies intention to aid independent music whilst offering listeners an immersive music discovery experience.

Busk operation overview

Busk will operate in several ways; as an embeddable web player for artists that encourages best music industry practices on the internet, as an internet streaming service and as a networking service.

General Operation

Bands

It will start out as a free music player that can be embedded on an artists website, myspace or any where on the internet that allows this practise. It will come with social network connectivity allowing other people to promote the artists music on their preferred network (e.g post to wall on Facebook), these connectivity nodes will be customisable dependent on the artists needs.

The design will allow full album art, booking information and tagging of the music leaving the artist with a highly stylised player that required little work or coding knowledge that they can use to promote themselves around the internet with for free. There will be no adverts within this part of the player other than a link directing curious listeners to the Busk network.

In exchange for use of this player an artist hosts their own music on their own server and agrees that anything loaded into this “web-module” can be streamed externally through the Busk network. This small restriction means there will be a certain amount of quality control within the network as users will have had to invest in their own website/webpace before joining, something any serious band would have already committed to but not the average amateur musician.

These service terms also allow musicians control of their own music; if they wish to withdraw from our service they can stop hosting the player at their own discretion. The link to the artists music player module would then be marked as dead and ignored by our network. Simply put its an easy opt-in or out service.

Network listeners

The Busk network will allow easy access to various artists music based on different criteria and can be sorted through the tagging system mentioned earlier. This network will provide its users with the tools to donate small/large amounts of money to the artists they enjoy, discover new music effectively, comment on tracks and share their discoveries with friends through their preferred social network. Donations will be handled through mobile phone by UK payment company ImpulsePay.

The different users on the Busk network can be categorised into four groups:

Anonymous users

Free users

Donating users

Premium users

Anonymous users are people that can use the services in a very restricted way, they get no functions other than searching and listening.

Free users get audio advertising every so often and banner advertising constantly, they have a profile which stores their preferences and details (for music discovery and targeted advertising); but have not signed up to donate.

Donating users are people who have signed up for an account that can be credited, allowing them to make donations to bands they enjoy through the network. They get fewer audio adverts than free users which also diminish in frequency the more they donate. Like free users they get constant banner advertising.

Premium users are people who pay monthly for removal of all advertising, they can also donate through their accounts.

Industry networking

Upon sign up for an account, Busk network users will be asked to fill out their profile details amongst which will include music industry status (e.g. band, recording engineer, manager etc.).

If the user is involved in the music industry they will be allowed to list themselves as such and set privacy settings for contact with other industry workers who may wish to have contact with them.

Using these privacy settings a small time industry worker (e.g local singer songwriter) can leave all doors open to avail of any work available while a more in demand industry worker (e.g. an experienced manager) can keep their profile or aspects such as contact information private while searching out a new act on the network.

All private data stored by Busk will be heavily encrypted and the company will be licensed to hold such information through the *Information Commissioner* as discussed later.

Internal/Financial Operation

The Busk project has been reassessed from its initial form as a downloadable application to a web module. Due to this change in design programming costs have been greatly reduced; competent HTML5 programming for a web based version can yield the same results whilst also allowing mobile usage without intensive coding.

A professional web-designer and musician (Fergal Coulter) who is currently working on a free music project with members of the group has agreed to partner with Busk, helping with technical direction and web coding. An early example of the band end module can be found on www.NeonFleaCircus.com which was recently launched.

Legal issues will initially be dealt with by group member Miguel de Campos, who has qualifications in law. Any uncertainties will be referred to an external industry lawyer based in the UK although secondary legal advice is also available through two UK barristers in group member Josh's family; Ian Alexander-Sinclair and John Fairhead.

Although Busk could set up an unincorporated association/social enterprise due to its nature and size, future expandability would be limited. As such Busk will be a private limited liability company that is limited by shares. [BuisnessLink 2010]

Legally this means that Busk has to be registered with *Companies House* with a "Memorandum of association", "Articles of association" and an "IN01 form". Important information about how the company will operate is covered in these documents; the company members will all be named directors, all members holding equal share and as such decisions will be made by a majority ruling, any future members will be employees. The registered address of the company will be a vacant rental property owned by group member Josh's parents in London. [BuisnessLink² 2010]

Being a limited company means Busk will have to pay corporation tax on taxable income and profits as well as operate a PAYE system for its for its directors (i.e. the group) and any future employees. [Ibid]

In addition to registering the company an application to the *Information Commissioner* will have to be made. This will allow Busk to hold personal data and will cost either £35 or £500 decision made on application. [ICO 2010]

To operate Busk the cost is very low; it operates online without need for physical meetings with its users or anyone other than the core group. Typical start up and running costs will be stationary, travel, a computer, broadband access, a server to host the website/store profile data on and a registered domain name for the company. Although expected costs are low some capital will be kept in reserve for miscellaneous expenses such as technical issues or meetings where a room would be rented.

Income will come in various forms of advertising, with our running costs being minimal we can afford not to heavily advertise towards users; deterring them at an early stage. The project's low cost nature allows concentration to be given to expanding our user base; as this grows so will the appeal of advertising on Busk and the more bands that use the player, the easier it will be to attract listeners.

Advertising will come in several forms; targeted banner adverts, targeted audio adverts and additionally bands could opt to use their donations to buy plays to listeners that like similar music. The various user accounts mentioned earlier will be on offer from start up so users understand the future structure of Busk, where premium users are not expected until advertising levels grow. Revenue from advertising in the first few years will be minimal but in equal measurement will be the companies expenses.

'My main advice would be to stay self-funded as long as possible because it's enormously helpful to be able to build your product without having to worry about making money right away.' - Garret Camp [2006] founder of the successful internet start-up "StumbleUpon"

By using the payment company ImpulsePay who offer a partnership program, Busk take a variable percentage of ImpulsePays received payments (donations). Busk can state their affiliation to ImpulsePay so as not to appear deceptive; however the negative connotations (although necessary to keep such a system running) of taking some of a bands donations are shifted to ImpulsePay. Additionally this method of mobile phone donation will allow a younger market to legally donate (13+) [ImpulsePay 2010]. This small percentage is not much but provides additional funding for the network, eventually however a more flexible micro-payment company will be sought to accommodate overseas donations in the case that Busk expands outside of the UK. This micro-payment system is a large part of Busk's unique selling point.

Marketplace

To view how Busk will operate in the current marketplace, it's necessary to gauge an understanding of the present industry trends, their impact on the market and how they influence Busk.

Current Industry Situation

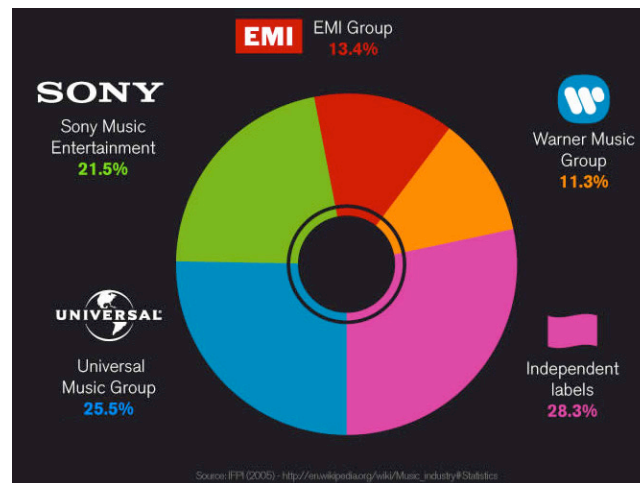
The market created by music streaming services has greatly expanded within the past few years as a response from the music industry to the impact of the internet. The now infamous blow the industry encountered with illegal digital reproduction and sharing resulted in a necessity to find alternative means of distribution.

Following on from the establishment of various online purchasing options given to the public (iTunes, Amazon, Tunecore..etc.), issues were still experienced with the lack of paying customers due to the countless illegal file-sharing sites found on the internet (Piratebay, Demonoid, Limewire..etc.). Many industry experts and researchers have now concluded that these are here to stay and alternatives must be considered. [Waters 2003]

In response to piracy the music industry finds itself availing of music streaming services which have become the forefront of legitimate music distribution methods. Recent times have seen numerous online streaming services entering the market to offer the public a new means of legally accessing this music. [MacManus 2008]

Labels have recognised the need to avail of these services in an attempt to regenerate possible income from back-catalogues and new material released. Aware that this new system of distribution might only create small amounts of revenue through royalties, the major labels have begun to seek investments into services such as Qtrax, Spotify and Pandora by purchasing company shares. [Sandoval 2009]

From a major label's perspective the use of streaming is a viable means of additional income where the public is enticed by a very accessible and affordable means of legally enjoying music. However this has yet again left the musicians, bands and smaller labels at a loss in terms of a lack of financial power. Due to this persistent exclusion of these smaller industry bodies, which in fact contribute the majority of material in the market, they yet again see little benefit with these advancements in distribution technology and methods. Drawn on the realisation of this division in the industry, Busk plans on expanding it's marketplace by tapping into this source of industry bodies who feel like another alternative must exist [Paredas 2005].



Current Market

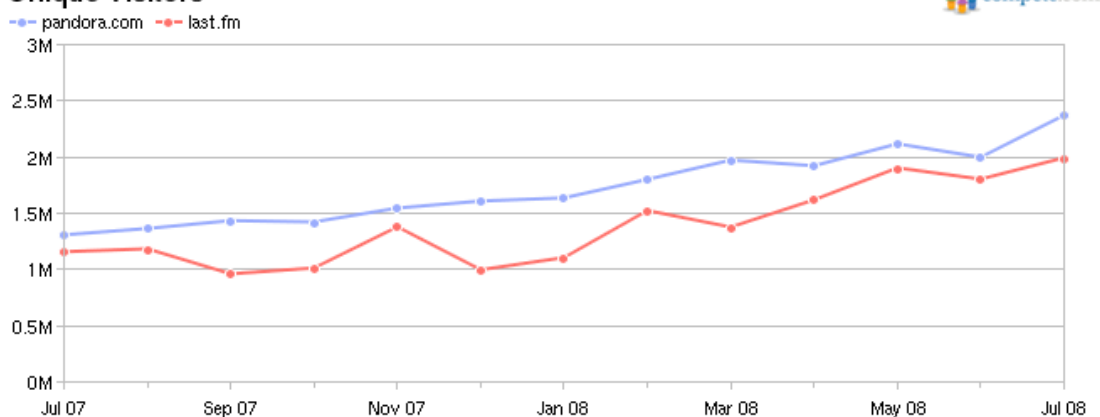
The market created from these changes within the industry's approach to music distribution is still in its infancy and is very much a growth sector in which a situation of supply and demand exists.

This expansion of various outlet options for bands and labels to make their music available digitally has had a variety of impacts on the market and displays areas in which Busk can draw upon to establish itself with the current market. [Sandoval 2009]

From the perspective of an independent band or label, it's now almost mandatory for them to make their material accessible through the internet in order to achieve some form of success within the market of recorded music. [Lefstetz 2009]

The options to offer purchases of music through downloads is currently an extensive and ever-growing list of competing services (iTunes, CD Baby, Tunecore) however the introduction of music streaming services has been seen to lower the amount of purchases actually made by the public on such sites. [Sandoval 2009]

Unique Visitors



This evolution of streaming services as a means of circulating music to possible fans and buyers has experienced growth in the number of users opting to access music in this manner. New services are appearing around the globe in response to this demand for such entertainment facilities (e.g. Wimp starting up this past year in Norway).

Surprisingly some reports have even exposed a reduction in the amount of people illegally attaining the music, but instead legally accessing it through streaming services. [MacMilan 2009]

Despite the claims of leading existent streaming services to be in support of generating income for bands/musicians, a number of reports have come out stating that the royalties collected from such services falls severely short of what it should be. One common example is Lady Gaga's surprising payment received from streaming service Spotify. [Robles 2009]

Besides these large investments made by major labels (i.e. Warner Music and Qtrax) into music downloading and streaming services, survival of the service within the market has been mainly sustained by opening things up to advertisers. If users of the service aren't paying for accounts they receive advertisements on the website and/or application and lose many functions of the service in order to entice them to pay for a premium account. [Sandoval 2009]

A side of the market that seems to go unnoticed and somewhat in the background of all the controversy between industry representatives and file-sharing sites is that customers are willing to pay when given an affordable and accessible option. [Reisinger 2008]

Large music streaming services have been aiming rather high with their fees for a user account and this has deterred much of the public from paying for premium access. Evidence of businesses recognising the lack of interest displayed for their costly services can be seen with Spotify having recently reduced it's standard account costs. [Resnikoff 2010]

Concluding from the current state of the market; Busk can offer a form of resolution to many music industry issues in order to attract users from different areas of the marketplace. From the people creating and providing the music (musicians/bands/labels), to the consumers and listeners of it; a large demand for a more supportive and better distribution channel can be seen.

Customers In The Market

Busk has three major sources of users on the service. Beginning at the source of the material that ultimately forms the whole basis on which this market is built, Busk aims to attract independent musicians and bands by offering them tools which they can use to generate interest and possible income with their music.

The internet has created a very open but necessary route of distribution for music creators but for one to make the most of this a number of details must be considered by them; offering a unified service (listeners and embeddable player) gives a musician/band a way to get their music discovered; this is one of our target customer-bases. [Fine 2009]

Independent labels also face the same difficulties with getting music they offer online to reach possible listeners and customers, as well as establishing a strong Internet identity. The centralised and organised userbase and methods of promotion (The Busk network/radio) along with the web-modules all combine to offer a service applicable to a

label's needs in the market, generating more interest to content suppliers for Busk.

The ethos by which Busk operates (no label holds equity of the business) is also an aspect that could attract independent sources of music to the service.

The continuous formation of new independent artists and labels entering the market hugely contributes to the opportunities and possible success of Busk in the marketplace.

In terms of the actual userbase (listeners) that would make up the general users of Busk's service, an ever-growing amount of people can be actively seen within the market. The strong migration of the public from illegal file-sharing to streaming services indicates an expanding customer-base. [Staff 2009]

By aiming to offer a better means of discovering new and independent music, supporting the artists and/or labels they like and legitimately sharing this music with friends and peers; Busk hopes to draw the attention of musicians and music fans. Many articles and sources point towards the public's demand for such a service where all features are incorporated for its users . [Anderson 2008 and Kiss 2010]

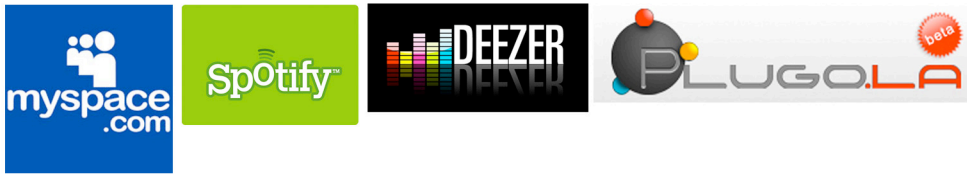
Competitors

When examining the marketplace for a service similar to Busk (an independent music streaming, discovery, sharing, sorting, support and promotion tool); a variety of services with a few of these aspects could be seen as possible forms of competition.

Music streaming is an area of the market where many providers crossover with one another in what functions they offer or omit from their service. The major streaming services that exist in the marketplace are ones such as Spotify, Last.fm, Pandora (USA), Deezer etc. These services are current leaders in the marketplace in the sense of number of users (Spotify reaching 1 million users in March 2009) and overall share of the market. [Sehr 2009]

The reason such services are in the limelight to date is due to the large scale investments and financial discussions each of them undertake; resulting in an equity based business model that entices major label involvement. [Wauters 2009]

Despite all the money involved in such service's operations, free users are only offered restricted use of the service (Spotify's 20 hour per month) and many give concentration to supplying mostly mainstream music [Latiff 2010]. The fact that deals are struck with major labels results in services omitting certain material (e.g. Spotify not having The Beatles, AC/DC or Led Zeppelin) and containing little or no new independent music for listeners to discover. [Richmond 2009]



Free music streaming services which allow musicians/bands to hold a profile and actively present their music online are in an abundance on the Internet. Myspace, Soundclick, PureVolume, Yahoo, Soundcloud and so on all offer a primitive method for people to make their music accessible on the internet. For a musician/band/label these sites provide a very restricted means to which an online presence can be built and little or no means of promoting music added to being a rather uncustomisable service.

These sites present a very disorganised and unsorted form of music discovery for listeners with little or no integrated features to easily share music that's been discovered. The fact that these sites are inundated with low-level-tagging of the music makes the user experience prohibited. The importance of tagging music in a distribution service is seen with organisations being established to perform just this task (e.g. Musicbrainz, Echonest) and offering a high standard of catalogued music is one element that will differentiate Busk from other services.

Other services found to roughly relate to what Busk is offering it's wide range of users are music discovery and recommendation tools. As a result of the large influx of music being made available on the Internet, discovery and recommendation systems to aid the public in filtering the flow of music have begun to appear.

Major streaming and download service providers have incorporated rudimentary suggestions however few people actually find these recommendations of any relevance. Some people have developed things such as Hypemachine and Stumbleupon to specifically help with the tagging and discovery of new content on the Internet, creating a long-tail system whereby people are instead directed to things of interest to them. A large area which Busk will exploit is people's desire for a better solution to finding new music. [Volodkin 2009]

When one looks upon Busk as a means for a musician/band to manage their online presence and promote their music, a rather dispersed array of services could be seen as possible competition. Things such as Topspin, Nimbit and Kickstarter all offer music creators a means to exploit their music in the digital domain. These services have paved the way for this new form of business model and success has been experienced by musicians/bands using these services. These particular sites don't present any instance where the public can listen to, navigate and give micro-payments to support the band and this is the angle at which Busk plans on dividing itself from the competition.[Masnick 2010]

As it can be seen above, Busk has no direct competition who exhibit matching features within the market. Avoidance of competing with the 'mainstream' league of streaming services (Spotify, Deezer) is in an attempt to prohibit both threats of acquisition by larger foundations (i.e. Apple's purchase of Lala), but also to reinforce Busk's stance within the market as 'the good guy' who's 'for the music and the music fans'. By incorporating all the mentioned functions of Busk, in particular the option to make micro-payments, it's hoped to

differentiate Busk from the competition by offering a fully amalgamated service specific to music supporters and creators within the marketplace. [Barnett 2009]

Analysis

Concluding on what was unearthed from examination of the market, analysis' can be drafted to clearly display the situation Busk may find itself in once it entered the marketplace with regards to political, economical, sociological, technological factors (P.E.S.T.) and its strengths, weaknesses, opportunities and threats (S.W.O.T.).

P.E.S.T. Analysis

Political

- One political development that could effect Busk is the Digital Economy Bill that was passed. [Arthur 2010]
- Laws stipulated for copyright and licensing of music influence how Busk deals with the content provided to customers.
- Government laws established in foreign nations could effect the future expansion of Busk into other parts of the globe.

Presently these factors can not be seen to negatively impact Busk however they should be noted.

Economical

- The digital economy and development of the music industry on the Internet apply to Busk's existence in the market.
- The current economic state presents a situation of higher inflation rates and living costs for the public as well as costs for Busk also rising in conjunction.

Essentially this means that the company will have to be competition aware and stay conscious of economic trends.

Sociological

- An ever-growing amount of the public make use of the Internet and the many services it offers them. The larger demographic of people accessing digital entertainment proves positive for Busk's own growth.
- People's attitude towards paying for music and for services that supply it still exist and when given the choice do so they will, though not at the current rates. This indicates that users will donate and support an artist.

These sociological factors indicate that although the company has considered peoples current attitudes; attention must be paid to new sociological trends in order to stay useful in the marketplace.

Technological

- The rapid growth in technological developments and computing are all aspects which Busk can exploit to expand and improve it's service. The increasing speed of the Internet opens up possibilities for additional functions on the service and an increase in the quality of audio and operations.

Although technological growth is a good thing for Busk focus must be maintained on staying current and up to date; if it doesn't competitors doing so could damage business.

S.W.O.T. Analysis

Strengths

- The reasonably untapped community of independent music on the Internet.
- The fact that all content is only linked by Busk reduces any possible issues regarding copyright and law.
- Attractive to musicians/bands who need a service that works in their interest; receiving exposure and income from their music.
- Due to the digital nature of the business it can exist and function with low financial risks.

Weaknesses

- The marketplace into which Busk aims to enter is in it's infancy and could prove somewhat unpredictable for a period of time.
- Competition already established in the market could present difficulties in allowing Busk to prosper.
- Customers wanting to access mainstream music on major labels and back catalogues may navigate to other larger services.

Opportunities

- Every-growing market with a continuously growing source of independent music and independent music fans.
- Advancements in technology can pose lower operation costs, larger expansion and general development to the technologically based company that is Busk.
- Increasing number of customers entering the market as a larger demographic begin to avail of entertainment through the Internet.
- Changes in licensing and law practices with regards to recorded music in light of the Internet may allow easier operation for Busk.

Threats

- Government legislation (Digital Economy Bill) could cause disruption to Busk's operations in unpredictable circumstances. [Parliament 2010]
- Larger organisations share the same customerbase of independent music makers and listeners in the market.
- Acquisition from a more powerful body active within the market.

Business U.S.P. (unique selling point)

Comparing Busk to other services, the state of the industry and the current market seen from various reports shows an area in which business can be established.

The element which makes Busk an attractive service for both the content providers and the listeners is what differentiates it from competition; the idea of supporting independent music.

Busk Promotion

Certain steps in gaining cost-effective exposure and publicity for Busk include:

- Establishing a strong Internet identity with an attractive website prior to the services launch and causing interest on various Independent music forums and communities (e.g. UKMusic.com, Indierocktalk.com)
- Offering the branded embeddable player with a link to the network for free
- Attending Independent music conferences and conventions taking place annually around the United Kingdom for networking purposes. (e.g. Rough Beats Independent Music Festival, Association of Independent Music Convention)
- Promoting through bands, musicians and labels on the Busk service. (e.g. bands Neon Flea Circus and Takilo or independent London label Mestizo Records)
- The nature of Busk and it's business operation is certain to cause discussion in many publications. Business, media and music article writers who are interested in new music business plans will give free publicity through newspapers, magazines and online publications such as blogs or podcasts.
- Generating discussions and raising issues expressed by Independent musicians and labels with regards to the current industry situation will prove advantageous in creating curiosity towards Busk in the marketplace.

Capital Required & Finance Sources

*[For a cash flow chart and detailed break down of figures please see **appendix x**]*

The adaptation made to the nature of Busk; from an application based service to web-based and the depletion of a system to store the content has resulted in very low start-up costs which can be covered by the group members own investments. All company registration, technology and other minor start-up costs will be evenly distributed amongst each member but done through a company bank account.

The construction of the website and embeddable player is all done out of good will from web-developer Fergal Coulter which makes it unnecessary to consider when capital is involved.

All finance needed for promotion of Busk, travel costs for meetings and events will all be covered by company members who work in the interest of Busk until generating more income.

As Busk becomes established and the service begins to fully operate, advertisements will be welcomed to generate income for the company to aid with development and expansion of the service.

Costs of the micro-payment service will be covered by a small percentage being taken from the transaction by the affiliated payment company; a percentage of this sum is taken by Busk for providing the payment company with the business.

Copyright

Copyright protection and privacy policies are very important subjects for an internet based company that deals with artists and a social network type database. The regulation regarding these subjects is constantly adapting to changes in technology and social practices, the current situation of companies such as Spotify (revenue derived from the use of copyrighted material) or Facebook (data privacy problems) is being recorded by mainstream media.

The existence of other companies that deal with these issues makes it easier to construct a legal background based on their practical cases. However it is necessary to adapt the content and form of the legal texts to match Busk's legal requirements.

It is important to understand how copyright relates to the work of artists, " The notion of an 'author' who has 'rights' to a 'work' is a relatively new one, dating from the time of the printing press. Before then, it was impossible to separate a work from the physical instantiation of that work, so copyright had no meaning. Since then, the relative expense of copying and distributing works made copyrights possible, and led to their enforcement." [Schneier 1998]

Nowadays the internet has reduced the relative expenses, " Future technological developments will make copyrights unsustainable because the barrier to copying and distributing drops to zero. It will become impossible to talk about a physical instantiation of a work as something separate from the work itself because there can be arbitrarily many instantiations." [Schneier 1998]

Busk tries to attend this issue by supporting artists to fully control the copies of the material. Since Busk doesn't host any of the artists content and leaves its management to artists, the work is still attached to the artists and the number of copies of the work reduced. This also has consequences in the licensing required to publicly perform the artists' content through Busk services.

The chosen method for the micro-payments, based on mobile phones, is not only an appropriate format for the payments, but it also benefits Busk legally, being able to expand the target costumer base to the age of 13 and onwards. A typical donation method usually requires a credit or debit card, which usually means the costumer base would be from 16 years old onward.

To comply with the current Copyright, Designs and Patents Act and the Data Protection Act there's a need to explain and determine Busk's relationship with copyrighted material and private information.

In relation to artists, the main copyright issue for Busk is it's use of the copyrighted material from bands and the remuneration they may be entitled to receive.

Busk approaches this issue in several ways: (See Terms of Use Agreement in appendix 3)

Busk doesn't keep any copies of the copyrighted material in storage, the files are redirected from the hosts owned and managed by the artists. Artists are in full control of the material and effectively it's them who are responsible for its public broadcasting.

A visible disclaimer in the website will specify that Busk is not responsible for the content linked by the artists.

Hosting is a possible future choice that might be available for material under a proper creative commons license (Attribution and Attribution No Derivatives).

On sign up, artists agree to some clauses that include:

- That they are responsible for the hosting and broadcasting of the copyrighted material.
- That by including tracks to the embedded player in their website they are accepting that the copyright related to the material is covered and that they hold the rights to make it available to the public.
- That by embedding the player to their website, artists accept that the same content of the player will be linked on Busk, along with the information submitted to Busk with the objective of being shown to the public.

Busk will prosecute, report **and block** any illegal use of copyrighted material.

Music fans (website users)

Regarding the website users, considering registered users will have to submit personal information to support the advertising scheme, it will be necessary to comply with the Data Protection Act.

To do that it's necessary to include in the website a privacy policy statement that determines what data will Busk keep, what it is going to be used for and how. Data will be kept secure (encrypted) and will be used under the current codes of good practice. It will be used internally for the discovery engine and to offer targeted advertising and performance statistics. Certain figures will be made public but under no means will this contain data that could be considered as personal information which could identify users individually. Comments and reviews generated by users will be public, Busk is not responsible for the content of the comments and reviews generated by users and reserves the right to modify and erase these if considered necessary without notice. (see Privacy Policy in appendix 4)

Short Term Goals

- Fully register company
- Ensure legal documents are in order and start operation
- Code the web player
- Build the network portal
- Source quality beta testers for both network structure and the player
- Begin promotion of services through “viral” campaigns

Medium Term Goals

- Find advertisers
- Release player to the general public.
- Grow userbase
- Search for international micro-payments company
- Improve network.

Long Term Goals

- Expand outside the UK
- Plugin for Songbird
- Refine mobile phone interface to an application
- Partnerships with licensing companies to strengthen artist appeal.

Conclusion

The revision of Busk's business plan works towards the goal of helping independent musicians; as per its original intention. These revisions account for lower costs and financial risk allowing the company to adhere to its stated interests.

If Busk only develops on a small scale it can still operate as a self sustaining business; these minor risks involved with establishing Busk can be seen as advantageous to attracting a userbase. The ability for Busk to play an unbiased role within the distribution industry is an attractive offering to independents.

This allows Busk to avail of the independent music niche through uncompromised operation and neutral offerings. When viewed as a whole Busk is a very feasible enterprise that may enter the music market in the near future.

WORD COUNT: 6,757

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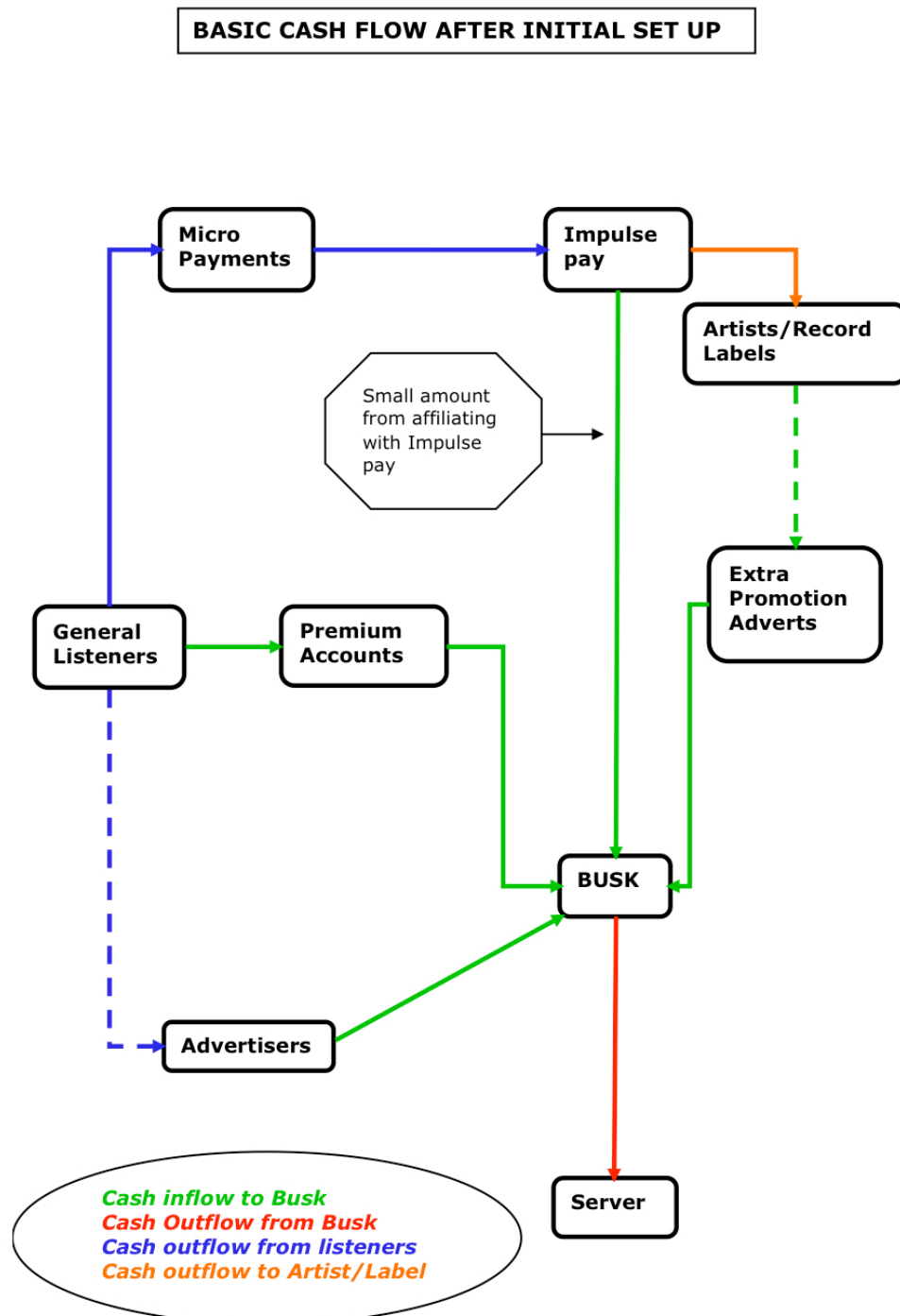
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Appendices

Appendix 1 – Cash Flow



CashFlow

All figures in £	Open	YEAR 1			Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	Dec
		Jan	Feb	mar									
INCOME													
Opening balance	0												
impulsepay shares		0	0	0	0,2	0,4	0,5	0,6	0,6	0,7	0,8	0,9	1
Advertising revenue		0	0	0	0	0	60	0	0	60	0	60	60
Capital In	4000												
TOTAL INCOME	4000	0	0	0	0,2	0,4	60,5	0,6	0,6	60,7	0,8	60,9	61
DIRECT COSTS													
Internet host/server/domain (justhost)		6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95
Internet broadband conection (eclipse broadband)		19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95
TOTAL DIRECT COSTS		26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9
EXPENSES													
Travel		50	100	80	120	80	100	120	80	100	100	80	100
Events (music connected)		0	0	0	0	0	0	125	0	0	0	0	0
Internet ads (google ads)		0	0	0	20	50	50	50	50	50	50	50	80
Computer (PCWorld)/Maintenance		359	0	0	0	0	0	0	0	0	0	0	0
Telephone		50	50	50	60	50	60	50	50	50	50	60	60
TOTAL EXPENSES		459	150	130	200	180	210	345	180	200	200	190	240
OPENING BALANCE -		4000	3514,1	3337,2	3180,3	2953,6	2747,1	2570,7	2199,4	1993,1	1826,9	1600,8	1444,8
TOTAL INCOME	4000	0	0	0	0,2	0,4	60,5	0,6	0,6	60,7	0,8	60,9	61
TOTAL OUTGOINGS -		485,9	176,9	156,9	226,9	206,9	236,9	371,9	206,9	226,9	226,9	216,9	266,9
NET CASH FLOW	4000	-485,9	-176,9	-156,9	-226,7	-206,5	-176,4	-371,3	-206,3	-166,2	-226,1	-156	-205,9
ENDING BALANCE	4000	3514,1	3337,2	3180,3	2953,6	2747,1	2570,7	2199,4	1993,1	1826,9	1600,8	1444,8	1238,9

CashFlow

[illegible]

CashFlow

		YEAR 2											
All figures in £	Open	Jan	Feb	mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	Dec
INCOME													
Opening balance	1238,9												
impulsepay shares		0,8	1,4	1,5	1,2	1,6	1,7	1,8	1	1,9	1,5	2	2,1
Advertising revenue		60	60	60	100	100	60	100	150	200	150	200	250
Capital In	2000												
TOTAL INCOME	3238,9	60,8	61,4	61,5	101,2	101,6	61,7	101,8	151	201,9	151,5	202	252,1
DIRECT COSTS													
Internet host/server/domain (justhost)		6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95
Internet broadband conection (eclipse broadband)		19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95
TOTAL DIRECT COSTS		26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9
EXPENSES													
Travel		100	100	100	100	100	100	120	120	120	120	120	140
Events (music connected)		125	0	0	0	0	0	125	0	0	0	0	0
Internet ads (google ads)		80	50	50	50	50	50	60	60	60	80	80	80
Computer (PCWorld)/ maintenance		100	0	0	0	0	0	0	0	0	0	0	0
Telephone		60	70	50	70	80	100	80	80	90	100	100	100
TOTAL EXPENSES		465	220	200	220	230	250	385	260	270	300	300	320
OPENING BALANCE		3238,9	2807,8	2622,3	2456,9	2311,2	2155,9	1940,7	1630,6	1494,7	1399,7	1224,3	1099,4
TOTAL INCOME	3238,9	60,8	61,4	61,5	101,2	101,6	61,7	101,8	151	201,9	151,5	202	252,1
TOTAL OUTGOINGS		491,9	246,9	226,9	246,9	256,9	276,9	411,9	286,9	296,9	326,9	326,9	346,9
NET CASH FLOW	3238,9	-431,1	-185,5	-165,4	-145,7	-155,3	-215,2	-310,1	-135,9	-95	-175,4	-124,9	-94,8
ENDING BALANCE		2807,8	2622,3	2456,9	2311,2	2155,9	1940,7	1630,6	1494,7	1399,7	1224,3	1099,4	1004,6

CashFlow

		YEAR 3											
All figures in £	Open	Jan	Feb	mar	Apr	May	Jun	Jul	Aug	Sept	Oct	Nov	Dec
INCOME													
Opening balance	1004,6												
impulsepay shares		2,1	2	2,2	2,2	1,6	1,7	1,8	2	2,3	3	2,5	2,4
Advertising revenue		250	250	250	200	150	200	250	300	300	300	350	400
Capital In	2000												
TOTAL INCOME	3004,6	252,1	252	252,2	202,2	151,6	201,7	251,8	302	302,3	303	352,5	402,4
DIRECT COSTS													
Internet host/server/domain (justhost)		6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95	6,95
Internet broadband conection (eclipse broadband)		19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95	19,95
TOTAL DIRECT COSTS		26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9	26,9
EXPENSES													
Travel		140	140	140	140	140	140	140	140	160	160	120	140
Events (music connected)		125	0	0	0	0	0	125	0	0	0	0	0
Internet ads (google ads)		100	100	120	120	120	140	140	140	160	160	160	100
Computer (PCWorld)/ maintenance		100	0	0	0	0	0	0	0	0	0	0	0
Telephone		140	140	120	120	100	100	120	120	140	140	140	140
TOTAL EXPENSES		605	380	380	380	360	380	525	400	460	460	420	380
OPENING BALANCE		3004,6	2624,8	2469,9	2315,2	2110,5	1875,2	1670	1369,9	1245	1060,4	876,5	782,1
TOTAL INCOME	3004,6	252,1	252	252,2	202,2	151,6	201,7	251,8	302	302,3	303	352,5	402,4
TOTAL OUTGOINGS		631,9	406,9	406,9	406,9	386,9	406,9	551,9	426,9	486,9	486,9	446,9	406,9
NET CASH FLOW	3004,6	-379,8	-154,9	-154,7	-204,7	-235,3	-205,2	-300,1	-124,9	-184,6	-183,9	-94,4	-4,5
ENDING BALANCE		2624,8	2469,9	2315,2	2110,5	1875,2	1670	1369,9	1245	1060,4	876,5	782,1	777,6

Profit and Loss Accounts

		Year 1			
				£	
Turnover (1) advertising + impulse pay fees					245,7
Cost of Sales (2) Direct costs			322,8		
Materials(3) Pc/maintenance			359		
Wages (4)			0		
Total [3+4] (5)				681,8	
Gross Profit [1-5] (6)					-436,1
Distribution (7)			0		
Marketing (8) Advertising			450		
Delivery Costs (9)			0		
Total [8+9] (10)				450	
Expenses (11) Travel expenses, phone bills and events			1875		
			0		
	Insurance		0		
	Professional Fees		0		
	Utilities		0		
	Debt Write Off		0		
	Salary		0		
	Interest Charges		0		
	Depreciation((Pc 20%)		71		
Total (12)				2396	
Net Profit Before Tax [6-10-12] (14)					-2832,1

Profit and Loss Accounts

		Year 2			
				£	
Turnover (1) advertising + impulse pay fees					1508,5
Cost of Sales (2) Direct costs			322,8		
Materials(3) Pc/maintenance			100		
Wages (4)			0		
Total [3+4] (5)				422,8	
Gross Profit [1-5] (6)					1085,7
Distribution (7)			0		
Marketing (8) Advertising			750		
Delivery Costs (9)			0		
Total [8+9] (10)				750	
Expenses (11) Travel expenses, phone bills and events			1875		
			0		
	Insurance		0		
	Professional Fees		0		
	Utilities		0		
	Debt Write Off		0		
	Salary		0		
	Interest Charges		0		
	Depreciation((Pc 20%)		58		
Total (12)				2683	
Net Profit Before Tax [6-10-12] (14)					-1597,3

Profit and Loss Accounts

		Year 3			
				£	
Turnover (1) advertising + impulse pay fees					3225,8
Cost of Sales (2) Direct costs			322,8		
Materials(3) Pc/maintenance			100		
Wages (4)			0		
Total [3+4] (5)				422,8	
Gross Profit [1-5] (6)					2803
Distribution (7)			0		
Marketing (8) Advertising			1560		
Delivery Costs (9)			0		
Total [8+9] (10)				1560	
Expenses (11) Travel expenses, phone bills and events			3470		
			0		
	Insurance		0		
	Professional Fees		0		
	Utilities		0		
	Debt Write Off		0		
	Salary		0		
	Interest Charges		0		
	Depreciation((Pc 20%)		46		
Total (12)				5076	
Net Profit Before Tax [6-10-12] (14)					-2273

Appendix 3 – Terms of use agreement

This Terms of Use Agreement, as may be modified from time to time, ("Agreement") constitutes legally binding terms and applies to your use of Busk Services. By accessing and/or using Busk Services, you agree to be bound by this Agreement, whether you are a "Visitor" (which means that you simply browse Busk Services, including, without limitation, through a mobile or other wireless device, or otherwise use Busk Services without being registered) or you are a "Member" (which means that you have registered with Busk). The term "User" refers to a Visitor or a Member. You are authorized to use Busk Services (regardless of whether your access or use is intended) only if you agree to abide by all applicable laws, rules and regulations ("Applicable Law") and the terms of this Agreement. In addition, in consideration for becoming a Member and/or making use of Busk Services, you must indicate your acceptance of this Agreement during the registration process.

Busk reserves the right to modify this Agreement at any time and from time to time, and each such modification shall be effective upon posting on Busk Services. All material modifications will apply prospectively only. Your continued use of Busk Services following any such modification constitutes your agreement to be bound by and your acceptance of the Agreement as so modified. It is therefore important that you review this Agreement regularly. If you do not agree to be bound by this Agreement and to abide by all Applicable Law, you must discontinue use of Busk immediately.

Eligibility. Use of Busk Services and registration to be a Member for Busk Services ("Membership") is void where prohibited. Some services are restricted to UK (ImpulsePay is restricted to UK. To receive money you'll need a UK bank account, the mobile payment system is restricted to UK operators). By using Busk Services, you represent and warrant that (a) all registration information you submit is truthful and accurate; (b) you will maintain the accuracy of such information; (c) you are 13 years of age or older; and (d) your use of Busk does not violate any Applicable Law. Your profile may be deleted and your Membership may be terminated without warning if we believe that you are under 13 years of age.

Term. This Agreement, and any posted revision to this Agreement, shall remain in full force and effect while you use Busk Services or are a Member. You may terminate your Membership at any time, for any reason, by following the instructions on the Member's Account Settings page. Busk may terminate your Membership at any time, for any or no reason, with or without prior notice or explanation, and without liability. Busk reserves the right, in its sole discretion, to reject, refuse to post or remove any posting (including, without limitation, private messages, emails and instant messages (collectively, "messages")) by you, or to deny, restrict, suspend, or terminate your access to all or any part of Busk Services at any time, for any or no reason, with or without prior notice or explanation, and without liability. In addition, Busk reserves the right, in its sole discretion, to reassign or rename your profile URL. Busk expressly reserves the right to remove your profile and/or deny, restrict, suspend, or terminate your access to all or any part of Busk Services if Busk determines, in its sole discretion, that you have violated this Agreement or pose a threat to Busk, business partners, Users and/or the public. Even after Membership is terminated, this Agreement will remain in effect.

Fees. Busk Does not charge any fees to users. In any case, you won't be entitled to a refund of any possible fees if Busk determines you have breached the Agreement and terminates your membership.

Use by Members. Busk Services are for the personal use of Members and may only be used for direct commercial purposes if they are specifically endorsed or authorized by Busk. Busk reserves the right to remove commercial content in its sole discretion. Illegal and/or unauthorized use of Busk Services, including, without limitation, collecting user names, user id numbers, and/or email addresses of Members by electronic or other means for the purpose of sending unsolicited email or unauthorized framing of or linking to Busk Services, or employing third party promotional sites or software to promote profiles for money, is prohibited. Commercial advertisements, affiliate links, and other forms of unauthorized data collection or solicitation may be removed from Member profiles without notice or explanation and may result in termination of Membership privileges. Busk reserves the right to take appropriate legal action, including, without limitation, referral to law enforcement, for any illegal or unauthorized use of the Busk Services.

When you sign up to become a Member, you will also be asked to choose a password. You are entirely responsible for maintaining the confidentiality of your password. You agree not to use the account, username, email address or password of another Member at any time or to disclose your password to any third party. You agree to notify Busk immediately if you suspect any unauthorized use of your account or access to your password. You are solely responsible for any and all use of your account.

Proprietary Rights of Content on Busk.

Busk does not claim any ownership rights in the text, files, images, photos, video, sounds, musical works, works of authorship, applications, or any other materials (collectively, "Content") that you transmit, display or publish ("post") on, through or in connection with Busk Services. After posting your Content on, through or in connection with Busk Services, you continue to retain any such rights that you may have in your Content, subject to the limited license herein. By posting any Content on, through or in connection with Busk Services, you hereby grant to Busk a limited license to use, modify, delete from, add to, publicly perform, publicly display, reproduce, and distribute such Content solely on, through or in connection with Busk Services, including, without limitation, other services which are linked with your Busk account (collectively, "Linked Services"), except that Content marked "private" will not be distributed by Busk outside Busk Services and Linked Services. This limited license does not grant Busk the right to sell or otherwise distribute your Content outside of the Busk or Linked Services. After you remove your Content from Busk Services distribution will cease as soon as practicable, and at such time when distribution ceases, the license will terminate.

The license you grant to Busk is non-exclusive (meaning you are free to license your Content to anyone else in addition to Busk), fully-paid and royalty-free (meaning that Busk is not required to pay you or anyone else deriving rights from you for the use on Busk Services of the Content that you post), sublicensable (so that Busk is able to use its affiliates, subcontractors and other partners such as Internet content delivery networks and wireless carriers to provide Busk Services).

You represent and warrant that: (i) you own the Content posted by you on, through or in connection with Busk Services, or otherwise have the right to grant the license set forth in this Section, and (ii) the posting of your Content on, through or in connection with Busk Services and/or Linked Services does not violate the privacy rights, publicity rights, copyrights, contract rights or any other rights of any person or entity. You agree to pay for all royalties, fees, and any other monies owing any person or entity by reason of the use of any Content posted by you on or through Busk Services and/or Linked Services.

Busk performs technical functions necessary to offer the Busk Services, including, but not limited to, the technical processing and transmission of email communications to perform the email service, and transcoding and/or reformatting Content to allow its use throughout Busk Services. In addition, you agree and acknowledge that Busk may send messages including, but not limited to, notifications, special offers, promotions, commercial advertisements, and marketing materials, in connection with Busk Services. You can control what type of communications you receive from Busk Services by logging into your account and choosing the appropriate notifications settings. Busk does not limit the amount of content you make available through Busk Services, you are responsible for the control, hosting and streaming of the content.

Content Posted

Please choose carefully the information that you post on, through or in connection with Busk Services and that you provide to other Users. Your Busk profile may not include any form of Prohibited Content, as outlined below. Despite this prohibition, information, materials, products or services provided by other Busk Members (for instance, in their profiles) or Linked Services may, in whole or in part, be unauthorized, impermissible or otherwise violate this Agreement, and Busk assumes no responsibility or liability for this material. If you become aware of misuse of Busk Services by any person or Linked Service, please contact Busk and report the abuse.

Busk may reject, refuse to post or delete any Content for any or no reason, including, but not limited to, Content that in the sole judgment of Busk violates this Agreement or which may be illegal or violate the rights of any person or entity, or harm or threaten the safety of any person or entity.

You are solely responsible for the Content that you post on, through or in connection with any of Busk Services, and any material or information that you transmit to other Members and for your interactions with other Users.

Protecting Copyrights and Other Intellectual Property.

Busk respects the intellectual property of others, and requires that our users do the same. You may not embed, post, email, transmit or otherwise make available any material that infringes any copyright, patent, trademark, trade secret or other proprietary rights of any person or entity. It is Busk's policy to terminate, in appropriate circumstances, the membership of infringers.

If you believe your work has been copied and posted on or through Busk Services in a way that constitutes copyright infringement, please send Busk a notification of claimed infringement with all of the following information: (a) identification of the copyrighted work claimed to have been infringed, or, if multiple copyrighted works are covered by a single notification, a representative list of such works; (b) identification of the claimed infringing material and information reasonably sufficient to permit us to locate the material on the Busk Services (providing the URL(s) of the claimed infringing material satisfies this requirement); (c) information reasonably sufficient to permit us to contact you, such as an address, telephone number, and, if available, an email address; (d) a statement by you that you have a good faith belief that the disputed use is not authorized by the copyright owner, its agent, or the law; (e) a statement by you, made under penalty of perjury, that the above information in your notification is accurate and that you are the copyright owner or are authorized to act on the copyright owner's behalf; and (f) your physical or electronic signature.

Privacy. Use of Busk Services is also governed by our Privacy Policy, which is incorporated into this Agreement by this reference.

Limitation on Liability. IN NO EVENT SHALL BUSK BE LIABLE TO YOU OR ANY THIRD PARTY FOR ANY INDIRECT, CONSEQUENTIAL, EXEMPLARY, INCIDENTAL, SPECIAL OR PUNITIVE DAMAGES, INCLUDING, WITHOUT LIMITATION, LOST PROFIT DAMAGES ARISING FROM YOUR USE OF BUSK SERVICES OR LINKED SERVICES. NOTWITHSTANDING ANYTHING TO THE CONTRARY CONTAINED HEREIN, BUSK'S LIABILITY TO YOU FOR ANY CAUSE WHATSOEVER AND REGARDLESS OF THE FORM OF THE ACTION, WILL AT ALL TIMES BE LIMITED TO THE AMOUNT PAID, IF ANY, BY YOU TO BUSK FOR BUSK SERVICES DURING THE TERM OF MEMBERSHIP.

Other

This Agreement is accepted upon your use of the Busk Website or any of Busk Services and is further affirmed by you becoming a Member. Your agreement with Busk will always include this Agreement at a minimum. Your access and use of certain Busk Services will require you to accept additional terms and conditions applicable to such certain Busk Services, in addition to this Agreement. The failure of Busk to exercise or enforce any right or provision of this Agreement shall not operate as a waiver of such right or provision. The section titles in this Agreement are for convenience only and have no legal or contractual effect. This Agreement operates to the fullest extent permissible by law. If any provision of this Agreement is unlawful, void or unenforceable, that provision is deemed severable from this Agreement and does not affect the validity and enforceability of any remaining provisions.

I HAVE READ THIS AGREEMENT AND AGREE TO ALL OF THE PROVISIONS CONTAINED ABOVE.

Appendix 4 – Privacy Policy

As part of the Terms of Use Agreement, this Privacy Policy is subject to occasional amendment, in accordance with the terms of the Terms of Use Agreement.

This privacy policy (the "**Privacy Policy**") is intended to inform you of our policies and practices regarding the collection, use and disclosure of any Personal Information and Anonymous Information you submit to us through our Services.

"Personal Information" is information about you that is personally identifiable to you like your name, address, e-mail address, or phone number, as well as other non-public information that is associated with the foregoing.

"Anonymous Information" means information that is not associated with or linked to your Personal Information; Anonymous Information does not permit the identification of individual persons.

We collect and use Personal Information and Anonymous Information as described in this Privacy Policy.

User Consent

By submitting Personal Information through our Services, you agree to the terms of this Privacy Policy and you expressly consent to the processing of your Personal Information according to this Privacy Policy and you agree to the Busk Terms of Use Agreement.

Your Personal Information may be processed by us in the country where it was collected as well as other countries where laws regarding processing of Personal Information may be less stringent than the laws in your country.

Personal Information You Provide to Us

Busk does not collect any Personal Information about you (such as your name, email address, age, preferences, etc.) except when you specifically and knowingly provide such information. The Personal Information we gather from you helps us learn about our members and potential members of our community. We collect Personal Information that you submit to us voluntarily through our Service. The types of Personal Information we collect are:

When you sign up for our Busk Services, we will collect your email address and date of birth.

When you personalize your Busk Profile, we will collect any information you provide, such as your name or gender, and any other optional information about you, your lifestyle, and your interests.

When you enter any information, including Personal Information, into any postings or comments within Busk Services, we will collect such information and this information might be available for some, a subgroup of, or even all members of Bus, depending on how and where this information was posted by you (see **Use of Information** below).

When you become a premium member of the Website, information needed to process payment of your sponsorship fee is collected, including name, address, and credit card number.

When you leave us feedback, we will collect any information that is contained in your feedback.

When you contact us by sending us an e-mail, we will collect your e-mail address and any information contained in the e-mail you send us.

The Busk Profile that you create when you sign up for our Busk Services contains Personal Information such as your name, user name, age, and location. All the information in your Profile, including Personal Information, that you select to be publicly displayed will be public information and any Member will be able to view it. Your user name and general physical location will always be publicly displayed.

Personal Information Collected Via Technology

As you navigate our Website or use Busk Services, certain information may also be collected passively, including your Internet protocol address, browser type, operating system, time of day, general physical location, and browser language. Busk uses this information only in aggregate to determine the composition of our user base, and the load on our servers, so that we can serve you better. This information is associated with a user identifier for the purpose of improving your user experience, for example to recommend content that correspond to your profile and interests, including our advertisers.

We track IP Addresses in conjunction with session cookies solely to analyse our web traffic.

We may use both session Cookies (which expire once you close your web browser) and persistent Cookies (which stay on your computer until you delete them) to provide you with a more personal and interactive experience on the Website. If you choose to disable Cookies, some areas of the Website may not work properly.

We may also contract with third parties in order to promote the products and/or services of these third parties by placing ads on the Website. We may use information that was posted by members of Busk Services to tailor the display of ads to the interest of the members of our community. Clicking on such ads will direct you to the website of the third party and the third party may also use Cookies in connection with these ads. Please be advised that we are not responsible for these other websites or any content on these other websites and that this Privacy Statement does not govern your visit of these other websites.

Use of Information

In general, Personal Information you submit to us is used by us either to sign you up to our network, respond to requests that you make, to improve our community and Services and to better tailor the features, performance and support of the Services and to offer you additional information, opportunities, and functionality.

Information you provide, with the exception of your email address, will also be displayed on your profile page which is viewable by other users of Busk. Please be aware that if you enter any Personal Information into publicly available sections of Busk Services, this information will be displayed to anyone who has access to these sections.

We may create Anonymous Information records from Personal Information by excluding information (such as your name) that make the information personally identifiable to you. We may use this Anonymous Information to analyze usage patterns so that we may enhance our community and Services. We reserve the right to use and disclose Anonymous Information to third parties in our discretion.

If we delete your account at your request, we will delete all Personal Information from the account, but we retain the right to maintain non-personally identifiable information about the account (e.g. date created, date terminated, total review, etc.). Also, if we terminate your account as allowed under the Terms of Service, we may choose to maintain all data collected from your use of Busk Services.

Ratings and Feedback

When you interact with the player, you are explicitly sending information about your preferences for the content currently displayed. Busk uses this information in order to improve its recommendations to you, and to others.

If you provide feedback to us, we may use and disclose such feedback for any purpose, provided we will not associate such feedback with your Personal Information. We will collect any information contained in such communication and will treat the Personal Information in such communication in accordance with this Privacy Policy.

Disclosure of Personal Information

We do not trade, rent, or share your Personal Information with third parties, unless it is available on your profile page, without your express written consent, except as set forth in this Privacy Policy.

If you invite a third party to join Busk through the website, we will disclose your email address to the invitee. Also, if you share content with a friend through the website, we will disclose your email address to the recipient.

Any information contained on publicly available portions of the Busk website (e.g. member profiles or other areas that are not password protected) may be "crawled" by third party search engines. As a result, any Personal Information you include on such publicly available portions of Busk's website may be accessible through search engines in search results. Any information you place on publicly available portions of the website, including Personal Information, is accessible by any third party and is not subject to this Privacy Policy.

If our company or our assets are acquired by another company, that company will possess the Personal Information collected by us and it will assume the rights and obligations regarding your Personal Information as described in this Privacy Policy.

We may share some aggregate information about our user base with sponsors and business partners.

We may disclose your Personal Information if we believe in good faith that such disclosure is necessary to (a) comply with relevant laws or to respond to subpoenas or warrants served on us; or (b) to protect and defend the rights or property of us, Users and Visitors of our Website, or third parties. We may also transfer your specific personal information in connection with a merger, acquisition, or sale of assets. If the acquiring entity's processing of your information will materially differ from that set forth in this Privacy Policy, we will notify you via posting on our web site.

Age

We do not intentionally gather Personal Information about Visitors or Users who are under the age of 13.

Other Sites

Our provision of links or access to other websites or locations is for your convenience and does not signify our endorsement of such other websites or location or its contents. Busk takes no responsibility for them, or their content. These other sites may send their own cookies to users, collect data, or solicit personal information. We have no control over, do not review, and cannot be responsible for these outside websites or their content. Please be aware that the terms of our Privacy Policy do not apply to these outside websites.

Security

We use reasonable measures to maintain the security of your Personal Information. However, no company, including us, can fully eliminate security risks associated with Personal Information.

Contact Us

Should you have any questions or concerns regarding this Privacy Policy, please contact us:

Individual Analysis – Darren Jennings (20256232) – Word count: 621

Undertaking this project's business plan for the independent music streaming service Busk has taught this group member a great deal on the music industry. Group member Josh Fairheads initial concept of the service was born out of the motive to help Independent musicians benefit from the Internet. Merging this idea with the research and knowledge gained within the group during the module Digital Broadcast Media combined to produce Busk; a service in the interests of all parties involved in music creation and enjoyment. Fully supporting and agreeing with this ethos for the company really created enthusiasm in each group member when planning the possibility of it's existence.

The area I concentrated on exploring was the industry, competitors, market and promotion of Busk. In order to grasp an understanding of how the industry was coping, an extensive investigation into recent occurrences and changes had to be done and this has really solidified my comprehension of the industry. Looking into existing music streaming services has displayed a huge source of growth for recorded music and legitimate means for the public to enjoy it; a much less grim outlook on the industry that was previously built upon the small amount of negative sources of information.

Besides benefiting a great deal from what was learnt in the section I concentrated on, a number of essential things were realised for starting and operating a business. Considerations on company type, necessary documentation, dealing with taxes and law were all highlighted as a necessity if one was serious in entering the marketplace. Issues regarding copyright law and licenses as well as new forms of approaching these were all discussed amongst the group, clarifying everyone's understanding of such matters.

As a group we all contributed equally and approached the project with as much professionalism as we could apply. Building upon the knowledge we've each gained from individual work and completed programme modules has made the process of creating this business plan a success in terms teamwork and execution. A strong driving force for each members commitment was the belief in what the project aims to develop and the positive impact it might have on the industry. Recognising each others strengths and weaknesses sped up the process of sharing the work load whilst allowing us to learn from one another.

Following on from the presentation of Busk given for assignment one of this module, a large number of aspects were readdressed by the group. To first make the service a more financially feasible enterprise, we all agreed on down-scaling the service to a web-based utility. We all felt that the initial plans of an application based service were unrealistic when considering the amount of financial backing such a project would need. The issues regarding copyright and the service's stance were heavily considered as conflict in such areas would greatly prohibit the project from achieving proper establishment. Cleverly linking and centralising the streamed music from the copyright holder's (label/band) server was a solution reached out of good team communication.

Thanks to completing Busk's plan for entering the market, a clearer and more positive view of the music and media industry has been gathered. From the perspective of a music fan, this service is something that I would personally love to see exist and would actively support it. From the view of an independent musician or label, Busk poses a very feasible means of receiving support for the music they create. The situation that Busk could create within the industry makes it a project that I would personally love to see come into fruition. This business venture is a definite possibility for the group and proves a great means of getting professionally involved in the unpredictable industry that is music and media.

Individual Analysis – Josh Fairhead (21057665) – Word count: 637

Initially the Busk concept was thought up over the christmas holidays after realising the potential of discovery engines; a realisation arrived at after presenting a project on StumbleUpon for Digital Broadcast Media. After initial thought on the subject I asked for Darrens input and the concept was further fleshed out over this time period. Once we understood that the music industry assignment brief could accommodate the Busk concept we presented it to the other group members; Miguel and Ross. This working group was formed at the start of the year for Acoustics and DBM, with no issues working together it seemed fitting that we work together again; aside from a good group dynamic several of live together which helped facilitate the communication of sporadic ideas.

With the group working on the logistics of the initial idea, it became apparent that revisions would need to be made to avoid legal complications and high costs. In order to figure these technicalities out a friend (of which I had been working on a free music project) was contacted. During this project, coding of a web-player was needed and created by Fergal. Initially with the service idea being application based the coding of this player had little relevance; but once the idea was refined to a web-based network the realisation that coding was already underway dawned on us provided Fergal was willing to help. With Fergal already providing informal technical advise he understood the services goals and granted use of his coding,also offering to work on the network as a founding member.

With a realisation of how hard it is for a decent independent artist to capitalise on their media and for a user to find such artists; a resolution was made to provide some form of solution. This resolution was also based on the same modus operandi as the Neon Flea Circus release worked on with Fergal; make it work through the hard work members involved and through the help of willing individuals carrying the ethos of openness and musical freedom for content owners.

I feel my main place within the group has mainly been in forming and refining the concept doing so with regard for the law, the technology available and running costs. Although law, finance and market sections of the write up were covered indepth by other group members it was necessary to adapt the concept with regards to these factors.

I feel that the group communicated effectively and sought out effective solutions to major concerns regarding cost and copyright. With little financial risk to all involved failure of the project is of little significance in comparison to the potential rewards of creating such a network in both monetary and personal terms.

Researching the needs of an independent band and forming solutions helped me understand not only how the music industry is changing but also how to best run direct to fan campaigns and the standard practices used by those in this fledgeling market. Understanding this new marketplace helped convince me of the value in e-mail acquisition, listener statistics and direct to fan marketing.

This start of working actively in the industry is of great advantage in current times. Through personal observation and research its abundantly clear that the industry is undergoing major changes in just about all aspects; having knowledge of the available tools, trends and general practices used in artist promotion during these times will prove advantageous in years to come.

Above all I believe we've realised a feasible service that can exist and with the little investment required I believe that it will. At worst the project is personal investment lost;

but not enough to be life changing. At best its a solution that can allow content to reach the right audience; generating income for the content owners and ourselves, also providing personal fulfilment.

Individual Analysis – Miguel de Campos (20267289)– Word count: 651

I believe the changes on the original idea for the business plan have been positive, specially regarding the initial funding required to start up the company. The economic requirements have been reduced from an estimate of 35000 pounds, which meant applying for a bank loan, to something more than 4000 pounds. Having to pay loan returns plus interests from the beginning of the company's life is a tough economic burden for a new business and many times is one of the key factors that make companies cease their activities in the mid term. The new model made if possible to stay self funded, which is a benefit for business start ups.

Other variation that has benefited the business plan is changing the micro payment method. Switching to mobile phone payments simplifies the transaction and is by far a more popular and accessible method when compared to Flattr or traditional donations that require the person who donates to have a credit or debit card (this methods have age requirements as well). This also mean we can target younger audiences, more dependent on mobile phone technology.

The group work was hard to coordinate, but thanks to current technologies like Google Wave or Skype, we were able to hold meetings and share information on the spot even though it was not possible to be together due to schedule incompatibility. It has been important to keep constant updates on the project due to the changes in the nature of Busk, without having a clear idea of the main aspects of the project it wouldn't have been possible to distribute the work between group members to work individually.

I've been in charge of the sections of the work related to legal issues, copyright and privacy policies. I made use of my previous knowledge on law along with research into the current legislation that rules in the UK to identify the legal problems Busk had to overcome in order to function legally. The study of similar cases and their related legal texts provided a solid background to construct the legal text included in this project.

I also was in charge of preparing the cash flow forecast and profit & loss accounts. The accounts presented are not up to a standard that could be considered fit for a proper business plan. A proper monthly cash flow forecast for 3 years would have required much more time and research, it is the same case with the profit & loss accounts. I decided to use a simplified version of these accounts that seemed more adequate for the requirements of the project, even though they are not extensive, I think they do provide a further understanding about Busk functioning and it's possible mid term development.

I believe the project is feasible, the low initial investment and expenses necessary to run the company make it possible to aim for long term objectives. The economic risk is very small when compared to the original idea presented in the previous assignment. The cash flow forecast shows it could be possible to reach a positive cash flow after the third year, but it would require a couple of years more to recoup the invested money.

Regarding the digital times of music I believe it is necessary to revisit the legal concepts that support copyright and it's enforcement. Internet has shown that there are many legal cases that can't be solved with the current laws, conceived for our "analog" lives. The recent pass of the Digital Economy bill leads to reinforce the public's opinion about

lawmakers being disconnected from technology. The way we access to content on the internet is endangered by emerging state laws, and as such is also affecting internet businesses. If there's a moment for Busk to begin working, now it is a good moment, before it is hardly impossible to incorporate ideas into new internet businesses without a large economic support.

Individual Analysis – Ross Drysdale (20274284)– Word count: 1033

The concept for Busk was originally Josh's idea and is intended to be made a real service and company. Busk has a huge potential to do well. The project has gone through several phases as we have analysed and built upon the initial concept.

The original concept was to provide a similar service to the final product but initially as a software programme rather than web based. The original concept also involved hosting and streaming the media our selves. We soon realised that this would cost us a lot in streaming charges and license and royalties to PRS. This huge drain was causing us to struggle to find ways to get enough start up capital.

We eventually came up with a way to work around the licensing by having the artists/labels agree to host their own media and use us as a portal for users to access. This was a major change in the concept as this drastically reduces the costs of Busk. This completely abolished having to pay royalties to PRS and huge server storage and streaming costs.

In theory some might say why should the artists/labels agree to give us access to their streams and content free of charge? The simple answer is, why would they refuse? We are offering them free promotion, directing them to fans that will be interested in them and generating them an income that they did not have before. The vast majority of artists/labels have professional websites on dedicated servers that will easily provide streaming for our service. I see Busk as a perfect opportunity for independent artists/labels to get noticed and get the attention they want. At the end of the day what have they got to lose, they don't have to pay for anything and are going to receive a huge benefits in return. The idea of trying to help them get somewhere and build up their reputation and business's is an irresistible offer.

Streaming music from similar services, to me, seems to be what everyone is doing now. For example, Spotify has a large database of mainstream music, which is bigger and probably includes most people's entire private music collections. The fact that most people are more likely to listen to mainstream music is an advantage that Spotify has over Busk.

I think we would need to look more into devising a marketing plan, that would encourage listeners into realising that there is a lot of talent (quite often more than in mainstream acts) in smaller independent artists. These artists that have not yet received enough attention to succeed in the music scene and because of this its one of the unique selling points of Busk that no other high end service has.

The general listeners are the real key to Busk's pending growth and success. This hugely depends on how Busk is initially advertised and promoted. This could be resolved by cleverly using targeted viral advertising. A lot of attention would need to be paid in researching what is "in" and trendy at the time of launching Busk. To be able to get through to the younger generation, as they are most likely going to be Busks biggest users.

Listeners are likely to want to use Busk because its free music that they can pay for if they wish. Busk's discovery engine is another big reason for users to want to chose our service

over any other, everyone wants to discover new music that they are going to like. Especially as we are beginning as a UK based service which means that fans are more likely to be local to the artists and therefore more likely to attend gigs. The incentive to be able to pay money directly to their favourite artist will give users a good feeling that even if they are only donating pennies, they know that it is getting to the right people.

Once Busk has been up and running for a while and the user base has increased I can see that the advertisers will want to get in on Busk. Because they know that the money they are spending on our service will be getting through to the right people, which will increase the chances of potential sales.

Although Busk prides itself on having an open ethos and not to looking like an evil company trying to grab peoples money. I feel that taking a share of the micro payment charges from affiliating with impulse pay may be seen as slightly cheeky. As the small amount given by the users to the “buskers” may be seen as being tapped into by us, even though they would still have to pay the same charge if we were not affiliated.

My main roles in this project have been general input and ideas in to expanding on the original concept. I spent a lot of time researching on all aspects of the project, Writing up the executive summary and mission statement. I also designed several cash flow diagrams during different phases of the project and the final. I feel that I have learnt a lot about aspects of the music industry whilst working on this project and with the group, such as the depth and area that PRS licensing has. I also think that my business skills have improved greatly and that there is a lot to realise and take into account when setting up and running any business. Such as the financing and initial start up capital. The only downside that I had during the progress of this project was my nervousness during the group presentation of the first assignment,

Overall I think Busk is a great idea with a massive potential to become the next most used service for discovering independent music on the internet. Despite its large dependence on its user base for it to be successful. I think that it would just be a matter of time before it gets big. Whether it's a couple of months to a few years it will definitely build up. I have enjoyed working with Darren, Josh and Miguel and I hope that Busk will one day become a common phrase associated with independent music and the internet.

Curriculum Vitae Darren Jennings

Darren Jennings

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PERSONAL INFORMATION:

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PROFILE:

Diligent, young and enthusiastic individual, with a constantly growing involvement in the music, audio and recording industry. Experience from the age of 12 to present day has been in a variety of areas, but the future is seen to hold heavy involvement within professional music creation and the industry.

EXPERIENCE:

Live Orientated:

2010 – live recording of Pete Molinari with Nat Johnson & The Figureheads in Bush Hall, London, UK.

2009 – live engineer for MH PA Hire, London, UK

2008 – live engineer to Kill City Defectors, in charge of equipment setup, maintenance and operation. Ireland

- Assistant live engineer at Knockanstockan Festival, Wicklow, Ireland.
responsible for Stage 3 band change-overs and instrument back drop line.

- Live engineer at Solas Music Festival, Ireland. The Tunnel of Fun tent main engineer and stage manager. Stage assistant on main stage.

2007 – Live recording engineer for Irish based fusion group: Tygerlily.

2006 – Consulted school on in-house PA system and aided in its purchase.

2005 – Organised, setup and operated live system for Clonakilty Juggling Convention.

Studio Orientated:

2010 – mastering engineer for Neon Flea Circus' album 'Fistful of IOUs'

2009/2010 – producer, recording, mix and mastering engineer for Manchester based band Black & White Radio.

- producer, recording, mix and mastering engineer for Edinburgh based musician Daniel Nash.

2008 – producer, recording, mix and mastering engineer for Algerian Rai group Takalid. UK

2007 – recording, mix and mastering engineer for North London based jazz quartet Kab.

- recording, mix and mastering engineer for Neon Flea Circus, Kinsale, Ireland

2006 – recording, mix and mastering engineer to Australian professional guitarist Steven Housden

Other:

2010 – foley and sound design for open-source animation 'Elephant's Dream'

2009 – foley and sound designer for film clip taken from the film Evil Dead.

2008 – recorded and programmed multisample instrument of a church organ

2007 – created synthesizer patches with both hardware and software platforms, ranging from NI Reaktor, Nord Modular and many others

2006 – drum tutor to many fellow students in school, as well as playing in countless bands

For more details on past projects and work, please feel free to ask.

EDUCATION / ACKNOWLEDGEMENT:

2007/2008 – present

BA(Hons) Music Technology Specialist.
London College of Music
Thames Valley University,
St. Mary's Road,
Ealing,
London
W5 5RF

2007

Sound Engineering & Production,
Coláiste Stiofáin Naofa,
Tramore Road,
Cork City,
Co. Cork

2001 – 2007

Bandon Grammar School
Bandon,
Co. Cork,

2008 – present

President of the Audio Engineering Society's London Student Section.

2006

Received the Alex Corcoran Young School Musician award.

2005

First and place in talent night for performing in a blues trio.

REFERENCES:

Available upon request.

Curriculum Vitae Ross Drysdale

NAME: ROSS THOMAS DRYSDALE

ADDRESS: 25, WESTMARCH,
SOUTH WOODHAM FERRERS,
ESSEX, CM3 7AB

Telephone No.: 07983537720

EMPLOYERS

PLH Sound.

Worked as a runner for a live sound team at various venues. Also worked with onstage and front of house tech communications and live mixing.

The Windmill. Pub East-Hanningfield

Worked as a kitchen assistant for 5 years. Responsibility included general food hygiene and food preparation.

The Bell. Restaurant Woodham Walter

Worked as a kitchen assistant for 2 years. Also included interior and exterior decorating and installing a pub sound system.

EDUCATION & TRAINING

Thames Valley University (London college of Music)

BA Honours in Music Technology Specialist 2007 - current

South Essex College

BTEC in Music Technology 2005- 2007

Amber Light and Sound (work experience)

Worked in a recording studio/ rehearsal studio serving customers.

William De Ferrers Secondary School

2000 - 2005

Chosen Options:

Music B

History B

PERSONAL DETAILS

Date of Birth: 24.12.1988

Health: Good

Interests: Music of all kinds, playing guitar, films and video games.

Curriculum Vitae Miguel de Campos

PERSONAL DETAILS

Full name: Miguel de Campos Gonzalez	Address: 39 Popes Lane W5 4NU
Email: mcgperu@gmail.com	Phone Number: 442083545382
Date of Birth: 18-08-1986	Driving license: B1

EDUCATION AND QUALIFICATIONS

YBA in Law, University Pablo de Olavide (Sevilla-Spain) 2004-2007

YBA Hons Music Technology, Thames Valley University 2007-2010

CAREER HISTORY

YComposer, music director and performer for the theatrical play “Soliloquios” by *La escalera Teatro*, 2006-2007

YMusic director and live technician for the street performance “Capitan planeta” by *La escalera Teatro*, 2007

YOnline sales and distribution coordination for Mad Marx audio Ltd. 2007.

YLive technician for the “Asociación de cantautores de Sevilla” (Sevilla’s sing songwriter association) 2007

ACHIEVEMENTS

Via de la Plata “Best music” award for “Soliloquios” 2006

National amateur theatre Fest “Fernan Caballero” “Best Sound” award for “Soliloquios” 2007

EXPERIENCE/SPECIALISMS

Yearly Tax accounting for Wawawasi Asesores S.L.

Software: Pro tools LE/HD/M-Powered; Sonar Producer Edition; NI Reaktor; Synthedit; Logic; Ableton Live.

Recording and Live: Audient ASP8024, Pro control 24, Sony Dmx r100, Mackie X-Bus, Otari Elite, Tascam DA-78, Otari mtr 90.

Musician: Guitar, Bass, keyboards, traditional Andean instruments, percussion.

Curriculum Vitae Josh Fairhead

Name: Josh Fairhead
Date of Birth: August 6th 1988
Address: 39 Popes Lane, Ealing, London, W5 4NU.
Phone: UK: 0044 (0)7554561474 Ireland: 00353 (0)860677371
E-mail: FishKarma@Gmail.com

Pre-College: FETAC Level 5 in Sound Engineering
Colaiste Stiofain Naofa (Tutor: Rupert MacCarthy-Morrogh)

College: Music Technology diploma in BCFE Dublin: graduated with distinctions
Currently studying a Music Technology course in London College Music

Interests:

Recording	Mixing
Playing guitar	Music theory
Composition	Drums
Harmonica	Mandolin
Piano	Juggling

Relevant Experience (references available):

Independent release of *Neon Flea Circus's* album *Fistfull of eye-o-ewes*
Studio Recording: Producer/engineer on *Neon Flea Circus's* album *Fistfull of eye-o-ewes*.
Studio Recording: *Sons of Gingerbread's* self-titled album
Live Recording: *Pete Molunari* in Bush Hall; London.
Composition for the short animation 'Cursed' by Brian O'Shea.
Composition for the short animation 'Encaged' by Aisling Doyle.
Live engineering in the *Druids Theatre* during *Solas* festival; Huntington Castle Co. Carlow.
Live engineering: *Kill City Defectors* at *Knockan Stockan* music festival; Co. Wicklow.
Live recording: *Damn Dirty Apes* in *The Button Factory*; Dublin.
Studio recording: Production, mixes and recording BCFE rock school students.
Live engineering: BCFE rock school gigs
Live recording: BCFE rock school gigs
Very proficient on Pro Tools systems also holding a Logic 101 certification.
Good background in music theory
Higher National Diploma in Sound Engineering.
FETAC Level 5 Sound Engineering night course in Colaiste Stiofain Naofa.
Work experience in The Factory Rehearsal Studios, Dublin.
Built a Les Paul replica from scratch during the leaving certificate construction exam winning the school prize for best project.

Equipment owned:

MacBook pro Computer	Focusrite Saffire 26 i/o (used as pre amp)
Digidesign 002 Desk (PT 8)	Own Tools (soldering iron etc.)
Studio Projects B1	Marshall JCM 800 2203 100w Tube head from 1984
Sennheiser HD595 headphones	Home Made Guitar
US Fender Stratocaster	Drum kit

FERGAL COULTER

PERSONAL

Home Address - Forestry Road, Forth Commons, Wexford. (053) 91 43493

Current Address – Carrigeen, Lackaroe, Youghal Co.Cork. (086) 1023857

Date of Birth - 17 July 1982

Place of Birth - Wexford, Ireland

EDUCATION

2000 – 2004

University of Limerick, Castletroy, Limerick
Studied Computer Engineering.

This course was specifically Electronic Engineering for the first two years, and then specialised in Computer Engineering for year three and four.

Subjects Included:

Engineering Maths	Computer Software in C/C++
Digital Systems	Software Engineering
Digital Signal Processing	Operating Systems
Active Circuit Design	Real Time Systems
Computer Networks	Distributed Systems
Wireless Communications	Language Processors
Microprocessor Architecture	

Awarded an Honours (2nd Class) degree

The title of my Final Year Project was “The design and implementation of a non tactile (Theremin) interfaced music synthesiser with MIDI capability, using field reprogrammable analogue devices”

1996–2000

St Peters College, Summer Hill, Wexford

WORK EXPERIENCE

Dec 07 – Present

I completed a number of Websites freelance (examples : www.neonfleacircus.com, www.grandcanalstudio.com, www.artech.ie, www.arklowlawntennisclub.ie www.sceiligsporthorses.com, www.whbtc.ie). These are predominantly SQL database driven sites done in PHP.
I have built / reconfigured various Windows office networks for small businesses in the Youghal area.
I have also been doing a lot of travelling around Europe and sailed twice across the Atlantic ocean.

May 07 – Nov 07

EMC Ireland, Ovens, Co. Cork
Data Centre Technician. Performed VMWare support and Server Build/Config predominantly on Windows Server 2003. Also backup (Legato)

August 05 – May 07 Siemens Special Business Services, Penrose Wharf, Cork

IT Technical Support Specialist - Level 3 with Morgan Stanley Bank. This was a busy tech support-desk that supports over 1500 applications. Along with Windows maintenance and application support, I dealt with network configuration & active directory administration, Citrix Client, and ODBC configuration.. I was also “Business Unit Liaison” with both the Glasgow and Mainland European offices, and also trained as an Equity Research support specialist.

Summer 2003

Wexford Information Systems Engineering, Kerlogue Industrial Park, Wexford
Summer Intern, Activities including System & Network Installation and Maintenance as well as Website & Brochure Development.

June 2002 – Feb 2003 Lionbridge Technologies, Emmet St., Ballina, Co. Mayo

Software Test Engineer, working in both Microsoft localisation dept and Computer Associates network admin testing.

Summer 1998 – 2001 Wexford Harbour Boat and Tennis Club, Redmond Road, Wexford

National Race Level Sailing Instructor, with responsibility of up to 30 children at a time (ages 12-18).

TECHNICAL PROFICIENCY/SKILLS

- In-depth knowledge of Microsoft OS (all versions), Mac OS X and MS-DOS, also working knowledge of Linux: Ubuntu and OpenSuSE
- Programming experience in PHP/SQL, JavaScript, C, C++, HTML, 8086 & PIC Assembler, Basic and VHDL, and also setup and configuration of MySQL servers.
- Hands on knowledge and consultancy experience in computer hardware installation, debugging, support and troubleshooting, along with system maintenance and upgrade.
- High level of Proficiency in many Graphics and DTP packages (including Photoshop, Dreamweaver, Fireworks, Flash and 3D Studio MAX), along with various multimedia and music production packages (Pro-Tools, Cubase, Wavelab and Logic).

INTRESTS AND HOBBIES

I enjoy playing and composing music on both the piano and guitar. Currently I play keyboards and organ with a Jazz-Funk band. I have recorded and produced an album with them over the last few months.

I have had a lifelong interest in computers, particularly in multimedia and web design. Having worked in my fathers computer company since I was young, I have had the opportunity to design / build and troubleshoot numerous computer systems
Along with making a number of websites commercially, I have also designed a number of brochures, advertising posters and record sleeves.

I am very interested in water-sports and am an Irish Sailing Association qualified “National Racing Instructor”. This involved six years of training during the summer months and also obtaining a powerboat driving licence and Navigation Certification
I race dinghies at national and international level (having competed in both a World and European championship along with numerous national and regional championships)

REFEREES

Mr Alan Cooney
Team Manager, EMC,
Ovens,
Ireland

Mrs Patricia Robertson
(Former Siemens Team Leader)
Arise-europe
tricia_robertson@yahoo.com

Research Folder

The following documentation and extracts are all sources which were investigated to develop the service that has become Busk. Initial ideas and research is included to show how the concept grew throughout the creation of this project. Many aspects are touched upon to display the sources of information that combines to form the business plan for Busk. Having this research material in conjunction to the main written work aims to show how certain choices and realisations were made for Busk's existence.

Concept research

Once the original concept was formed many revisions were made in order to ensure the Busk network could retain relevance to the music industry. Initially the concept was an application based a streaming service; due to costs of developing an application as opposed to a web-player and network along with the technological restrictions of the format the concept was revised. The following are examples of articles or observations made that relate to the service that influenced the decisions made in Busks concept.

The original concept for a music discovery/streaming service came from presenting a project on StumbleUpon.com in Digital Broadcast Media, this service is a discovery tool for web pages according to the users interest. From research in the DBM project into StumbleUpon; it was known that the logistics of creating a discovery engine was feasible.

Furthering the formation of the concept was an observation that the online music market is moving towards streaming as opposed to downloading. The Guardian newspaper reported on this observation in 2009. The article mentions that teenagers are moving from downloading towards streaming services, with 65% streaming regularly. It also mentions a host of other figures that back up this notion.

"New research shows that the number of teenagers illegally sharing music has fallen dramatically in the past year."

The survey of 1,000 fans also shows that many 14 to 18 year olds are now streaming music regularly online using services such as YouTube and Spotify. At the same time less than a third of teenagers are now illegally downloading music, the survey suggests. In January this year 26% of 14 to 18 year olds admitted filesharing at least once a month compared with 42% in December 2007.

The research revealed that many teenagers (65%) are streaming music regularly, with more 14 to 18 year olds (31%) listening to streamed music on their computer every day compared with music fans overall (18%). [Kiss 2010]

Another observation was made that more and more artists were moving towards direct to fan marketing. Many major bands along with many small time one are utilising platforms like Topspin or Bandcamp who provide users with tools to promote their music, they focus on e-mail acquisition and adding value to the music. A video that made note of the importance of direct to fan marketing is Michael Masnicks case study on Trent Reznors activities¹. In this study he highlights the importance of connecting with fans and giving them a reason to buy the product. Further experiments with the business model by TechDirt.com² show that people are willing to support rather than pay, this is now the modus operandi of several companies such as Bandcamp³, Topspin⁴ and PledgeMusic⁵

"If you've been reading Techdirt for a while, you already know what CwF+RtB means. Simply put, it's our formula for a sustainable business model for the music industry (or any business with an infinite good, for that matter): Connect with Fans (CwF) and give them a Reason to Buy (RtB). CwF+RtB=\$ \$ \$"

So, we figure we should try it ourselves... and learn about the practice of it. If we've connected with you, then check out the packages below and hopefully one of them gives you a reason to buy. Then, by buying, you'll be helping us prove that this model works."

"We [Bandcamp] provide fast, dependable streaming and downloads of your entire catalog, adorn your tracks with all the metadata they need to sail into iTunes with artwork, titles, and so on intact, and mutter the various incantations necessary to get your site top-ranked in Google. All things we know you could do, but we suspect you'd rather focus on your music. Well, think of us as your invisible bandmate who loves that other stuff. And we won't even ask to play tambourine."

"Topspin is professional-grade software for artists and their managers. It's the most complete technology platform for creating your own retail channel, effectively promoting your music and connecting directly with your fans."

"Pledge Music provides fans and artists the opportunity to work together to make new records and raise money for charity. By combining new social networking technology, old school music biz know how and an irresistible menu of exclusive incentives, fans can visit the site to hear great new music, enjoy and share unique experiences with the artists they love and actively participate in the release process"

¹ [Maznick 2010]

² [Techdirt 2010]

³ [Bandcamp 2010]

⁴ [Topspin Media 2010]

⁵ [Pledge Music 2010]

Further observations of an independent bands marketing needs have been realised first hand with two of Busks group members and its enlisted web designer recently working on such a campaign. www.NeonFleaCircus.com shows what they were able to achieve without a budget, with the ideals of the

release being a strong inspiration for the Busk concept.

"Sometimes music isn't all about what will sell. Sometimes it's more important that lots of people have a chance to listen to it without being told they're a pirate or a thief. In fact it's probably fair to say it'd be rare you'd find a musician that would claim otherwise." - Fergal Coulter of Neon Flea Circus/Busk web-designer, quote available on www.NeonFleaCircus.com under "why give it away free?"

With the concept loosely formed, investigation into its viability was then undertaken. E-mails were sent to possible micropayment companies of which ImpulsePay expressed interest:

"Hi Josh,

Thanks for getting in touch!

There are no monthly or setup fees involved. The tariff page tells you how much you will get from each transaction. For example, if you were to take a £10 payment from someone on o2, you would receive 751p including vat (more if you have high volumes). This is after the networks take their share, and we take a small percentage as well.

The idea you are working on sounds interesting. We do have an affiliate option, which you can find here: <https://www.impulsepay.com/affiliates>. This allows you to direct users to our site to sign up, but you then make a small amount on each transaction made. We don't currently have a way to integrate directly with third party services, so each band would have to set up an account on our site and add their bank details etc.

It might be better to discuss this more on the phone? Please don't hesitate to give me a call if you think that's the best way forward.

Thanks,

Paul Paterson - Operations Director | [Interlinked Media](#) | [ImpulsePay](#)

UK: 0207 099 2450 **USA:** 1.866.363.8073 **Mobile:** +44 (0) 7921 837 328

www.Interlinked.mobi and www.ImpulsePay.com

Payment's online by mobile: <http://www.ImpulsePay.com/demo>

Registered in England & Wales #4395570 and Dallas, Texas “

With group members working with Fergal Coulter on the Neon Flea Circus release it seemed appropriate to seek his advice on technical issues. Initially he advised against being application based, upon further consultation with informed contacts the decision was made to become a browser based service. When consulted about these changes which brought the projects coding into HTML5 format he offered to help, also acting as a financial solution to paying a data coder.

With the mentioned payment system and a dedicated web-developer the project became technically and financially feasible.

Current Industry Situation

When material to support and develop the view of the music industry was researched a number of sources became clear, the following are just some examples of articles that influenced choices made in Busk's operation and stance within the industry.

BBC Entertainment News Report titled 'Illegal Music Sites *here to stay*'.

In this article the president of the Recording Industry Association of America (RIAA) states that they believe that illegal file-sharing sites will never be eradicated.

'Our aim is not to completely eliminate music piracy or illegal peer-to-peer services altogether.'

Importantly it also highlights that despite the RIAA president's (Mr. Sherman) comments, research shows more people than ever are willing to pay for songs on the internet and the music industry starts to hope people will turn to legitimate services. [Waters 2003]

Data sourced from comScore statistics by online publication ReadWriteWeb.com about the 'Internet Radio Industry'.

Increasing amounts of people are seen to be accessing music through the already existing streaming services.

*'AOL Music, with 23.9 million unique visitors in July 08, is the strongest. It recorded a 56% increase over the past year, so its growth is very good. Yahoo Music is second with 18.7M uniques in July 08, however it has **decreased** 19% annually since July 07. Clear Channel Online, the largest operator of radio stations (amongst other things) in the US, is a clear third with 9.4M audience in July 08.'*

The article shows considerable activity on these services and also shows market trends for such businesses including Pandora and last.fm in the US. [MacManus 2008]

Article found on CNN International.com discussing major label's interest in becoming involved with music streaming services.

'Digital music services are still in their infancy and have the misfortune of being hit by a macro-economic wrecking ball early in their development. The label honchos know this and take this into account when evaluating partners.'

It also mentions deals being struck by major label Warner music and peer-to-peer service Qtrax.

[Sandoval 2009]

This is an infographic created by graphic designer Peralta Paredas. The graph takes the statistics from various sources (e.g. IFPI report published in August 2005) to graphically represent actual shares, sales and other related details. The infographic can be viewed as a .jpg image file found on the accompanying dataCD in the folder 'Research Material', filename Infograph.jpg.

[Paredas 2005]

Blog entry from music industry figure and author Bob Lefsetz.

In this he passionately discusses the change happening in music distribution and the confusion it has incurred in the industry.

'The major labels are confused. They were for streaming a decade ago, then they were for ownership, and now they're afraid somebody's gonna come up with a streaming solution and become the new MTV and have all the power.

But maybe not all the profits, the majors are investors in Spotify.'

He also goes on to mention the importance of mobility of such services and the competition different businesses encounter.

[Lefsetz, 2009]

Article located at Econsultancy.com – Digital Marketers United. Titled 'Lady Gaga cashes in on Spotify. Not', this describes the controversy surrounding streaming service Spotify's payouts of royalties to artists on the service.

Rather fitting to what this project incorporates, Swedish recording artist Magnus Uggla is quoted as saying what he earned from Spotify as equal to *'what a mediocre busker could earn in a day'*.

On a larger scale it states that *'Lady Gaga was recently paid approximately \$167 in Spotify-generated royalties by the Swedish Performing Rights Society. This despite the fact that hit song "Poker Face" was played more than one million times on the music service over a five month period.'*

[Robles 2009]

A survey conducted by the University of Hertfordshire and sponsored by the British Music Rights (BMR) is marked as the "largest UK academic survey of its kind". In this survey *British Music Rights did not announce the findings with the industry's usual bombast about piracy and the death of music. Instead, the wonderfully named Feargal Sharkey, head of BMR, said that "the music industry should draw great optimism from this groundbreaking survey. First and foremost, it is quite clear that this young and tech-savvy demographic is as crazy about and engaged with music as any previous generation. Contrary to popular belief, they are also prepared to pay for it, too. But only if offered the services they want."*

[Anderson 2008]

An article from The Telegraph online newspaper detailing Apple's acquisition of streaming service Lala exposes the high level of market activity and large corporation's interests in such areas.

'He [Mark Mulligan] believes that Apple has purchased Lala because it gives the company "a short cut into the social and streaming music arena" which is where the momentum of digital music has shifted and where Apple needs to be if it is to stay relevant – even if revenue has not yet moved there.'

[Barnett 2009]

Post from music distribution enthusiast Anthony Volodkin and how problems can be seen in music recommendation systems. In this he goes into quite a

high level of detail as to why these current systems hinder discovery of new music on the Internet. Titled 'Help! My iPod thinks I'm Emo!' he goes on to say *'Pandora's popular music characteristic-based method offers listeners a "give me more of the same" experience. Last.fm's social listening analysis leads you from one popular act to another with limited opportunity to stumble into the unknown as a by-product of attempting to filter noise and satisfy the greatest number of people possible with recommendations.'*
[Volodkin 2009]

Entry on Guardian.co.uk site regarding research carried out by Gartner into how UK consumers find music online. This has shown that the public base a large amount of their music choice and discovery on recommendations from peers and friends.

'Far from meaning that recommendation systems are failing, it means that there's even more of an opportunity to make these appeal to - and work for - a more mainstream audience. Says Mike McGuire's research: "There are long-term opportunities for developers of core search/recommendation/discovery technologies to work with online media service providers to develop compelling reward systems. These systems should reinforce preferred modes of one-to-one or one-to-many referrals/recommendations, depending on the type of online media service.'
[Kiss 2010]

Website blog Beatcrave.com presented a post depicting the situation streaming service Spotify faces with a restricted catalogue imposed by major record labels. Taken from the Spotify blog it says *"These restrictions are a legacy from when most music was sold on tapes and CDs and they have continued over into streaming music, our hope is that one day restrictions like this will disappear for good."*
[Morelli 2009]

GetSatisfaction.com is a source of hearing people's views on what they find wrong with existing services. One found relating to Spotify shows people's interest in having a browser based service as the application restricts users to a particular computer to access their music.
[Stefaine 2009]

Article located on the online technical journal TechDirt.com. Titled 'Some More Data On How CwF (Connect with fan) + RtB (Reason to Buy) Is Working In The Music Space', it gives information on how success has been achieved by musicians using new business models.
'Some of the key points they've found so far are that fans are paying greater than \$20 on average per band on its platform (more than a CD costs) and with big name "branded artists" that number is more like \$50. But.. but.. but don't we keep hearing that no one wants to pay musicians any more? Apparently that's not true.'
[Masnick 2010]

Guradian.co.uk article on the Digital Economy Bill with the creative industries, rights groups and lawyers reaction to it. It represents the different opinions of various professional bodies. The provocative nature of this legislation presents issues regarding basic rights, business operation and development. Contrasting views to it's introduction are expressed from various organizations;

'The Open Rights Group's chief executive Jim Killock said: "This is an utter disgrace. This is an attack on everyone's right to communicate, work and gain an education.'

'BPI Chief Executive Geoff Taylor said: "The Act's measures to reduce illegal downloading will spur on investment in new music and innovation in legal business models.'

'Publishers Association Chief Executive Simon Juden said: "The cross-party support for the peer-to-peer proposals in the Digital Economy Bill proves just how important these measures are.'

[Arthur 2010]

Competitors

When investigating the market for competitors the following services were found.

- Spotify
- Pandora
- Last.fm
- Qtrax
- Mtraks
- Free Napster
- Plugola
- Deezer
- Groozeshark
- Wimp
- Rdio
- MOG
- We7
- Muffin
- SignalPatterns

Article found on Wired.com online publication based on concepts by Will Page, chief economist for the MCPS-PRS Alliance (a U.K. royalty-collection group), and David Touve, a Ph.D. student at Vanderbilt and former Lycos/Sony/AOL employee.. In this an idea of 'Music Loans' is discussed to give streaming services access to the music.

'Online music startups have two options in the race to profitability: They can get permission from all relevant copyright holders before uploading a single song, or they can rely on a combination of luck and the Digital Millennium

Copyright Act until they are either acquired or earn enough to pay for proper licensing.'

'Copyright holders occasionally sue new businesses into the ground or, as is growing more commonplace, use legal pressure to force maturing startups into surrendering an equity stake. MySpace seems to have agreed to exactly such a deal, cutting the major labels in on an equity level, partially in return for Universal Music Group dropping its copyright-infringement lawsuit against the company.'

Once the income revenue generated by a large user-base later on in the service's life reaches a certain amount, the copyright holder's equity share in the service begins to increase in value. [Buskirk 2008]

Creation of legal text

Putting up together the main core content of the terms of use and privacy policy is a good practice that not only covers an important legal requirement for Busk. It also contributes to the definition and regulation of internal and external legal relationships and by extension regulates the procedures necessities in order to operate Busk Services.

The current definitions related to copyright in UK, made available by the Intellectual Property Office, as well as other organizations such as the Information Commissioner's Office, along with the relevant sections of two main Acts related to the subject (Data Protection Act and Copyright, Designs and Patents Act) have been use to set a knowledge base regarding the legal requirements Busk needs to comply with.

This is a list of the data protection principles Busk needs to accept.

"Personal data shall be processed fairly and lawfully and, in particular, shall not be processed unless –

(a)at least one of the conditions in Schedule 2 is met, and

(b)in the case of sensitive personal data, at least one of the conditions in Schedule 3 is also met.

Personal data shall be obtained only for one or more specified and lawful purposes, and shall not be further processed in any manner incompatible with that purpose or those purposes.

Personal data shall be adequate, relevant and not excessive in relation to the purpose or purposes for which they are processed.

Personal data shall be accurate and, where necessary, kept up to date.

Personal data processed for any purpose or purposes shall not be kept for longer than is necessary for that purpose or those purposes.

Personal data shall be processed in accordance with the rights of data subjects under this Act.

Appropriate technical and organizational measures shall be taken against unauthorized or unlawful processing of personal data and against accidental loss or destruction of, or damage to, personal data.

Personal data shall not be transferred to a country or territory outside the European Economic Area unless that country or territory ensures an adequate level of protection for the rights and freedoms of data subjects in relation to the processing of personal data. " [ICO. 2010]

Definition of performer's rights

According to the Intellectual Property Office: "Performers are entitled to various **rights in their performances**, whether these take place on the stage, during a concert and so on. Performers also have **rights in any recordings, films or broadcasts of their performances**.

In many cases, but not always, the performance may be of a copyright work - literary, dramatic or musical - so the performers' rights will be in addition to the rights of copyright owners with respect to the performance and subsequent exploitation of any recording or broadcast of the performance.

A performer has the right to control the broadcasting of his or her live performance to the public. The permission of a performer must also be sought before a recording of the live performance is made. These are referred to as a performer's non-property rights.

Once a recording of the performance has been made, the performer's permission is also needed to make copies of that recording. A performer may be entitled to **remuneration** in respect of broadcasting, other types of communication to the public by electronic transmission, public performance and rental of those copies. These are a performer's property rights.

It will usually be necessary, therefore, to obtain permission from the performers in advance for activities that would infringe any of these rights." [IPO,2010]

To create consistent a consistent Terms of Use Agreement and Privacy Policy we examined the terms and conditions from other websites that deal with similar problems regarding the copyright of content and handling of private information. Myspace's policy regarding copyright is similar in form to the ideas of Busk and functionality. Stumbleupon's uses private information in a similar fashion that Busk intends to, and their privacy policy was a good example for us. We gathered the legal texts from these websites and created an adaptation the legal texts to fit Busk needs and create a Terms of Use Agreement and a complimentary Privacy Policy. Non relevant clauses were eliminated from the original text and to cover Busk's legal issues, many sections were modified and replaced by new content.

Networking with the Music community

In order to integrate with the UK music community, being one of the objectives to reach, necessary to consider Busk successful, we looked into different UK based music organizations and communities.

A relatively costless solution is available, internet music communities are abundant and are easily accessible. Websites such as <http://www.ukmix.org/> or <http://drownedinsound.com/records> or blogs such as <http://www.buzzinmusicblog.co.uk/> are good targets for this objective.

These type of sites can be used to attract the attention of artists, labels and music fans and even give the opportunity to establish a direct relationship with them.

Another solution that might require more expenses is attending showcases and events from organizations like the AIM, which holds several meetings (attendance is restricted to members and friend of AIM in some cases) and publicly announces them in their website. These events may provide an opportunity to pitch the project to other people involved in the UK music community and make contacts that might be valuable in the future.[AIM,2010]

Cash Flow Forecast and Profit & Loss accounts

We based these accounts in the models available in bizhelp24h.com. They are simple models, but can represent the functioning of Busk and provide relevant information about the development of the company.

<http://www.bizhelp24.com/money/the-cash-flow-forecast.html>

<http://www.bizhelp24.com/money/the-profit-loss-account.html>

Advertisement revenue was calculated over the minimum amount necessary to receive a payment through Google AdSense (60 pounds in the UK), as well as the time that might be required to reach that quantity.

<https://www.google.com/adsense/support/bin/answer.py?answer=139719>

ImpulsePay share revenue was calculated considering the current fees, considering that Busk might receive 0.01 pounds for transaction. The time that might be necessary for these transactions to occur has been also taken into account.

<http://www.impulsepay.com/signup>

Direct Costs have been estimated over the services currently available from different companies such as JustHost or Eclipse Broadband.

<http://www.justhost.com/web-hosting>

<http://www.eclipse.net.uk/business/broadband-and-internet/business-broadband/>

Marketing cost (advertisement) have been calculated to be used in Google Ads services, creating monthly campaigns with the designated budget. Other expenses have been estimated, events have been calculated over the fee necessary to attend Music Connected.

<http://www.musicindie.com/242.asp?sub=Events>

The Cash Flow includes the initial capital and further invested at the beginning of each year.

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