

MOVEMENTS



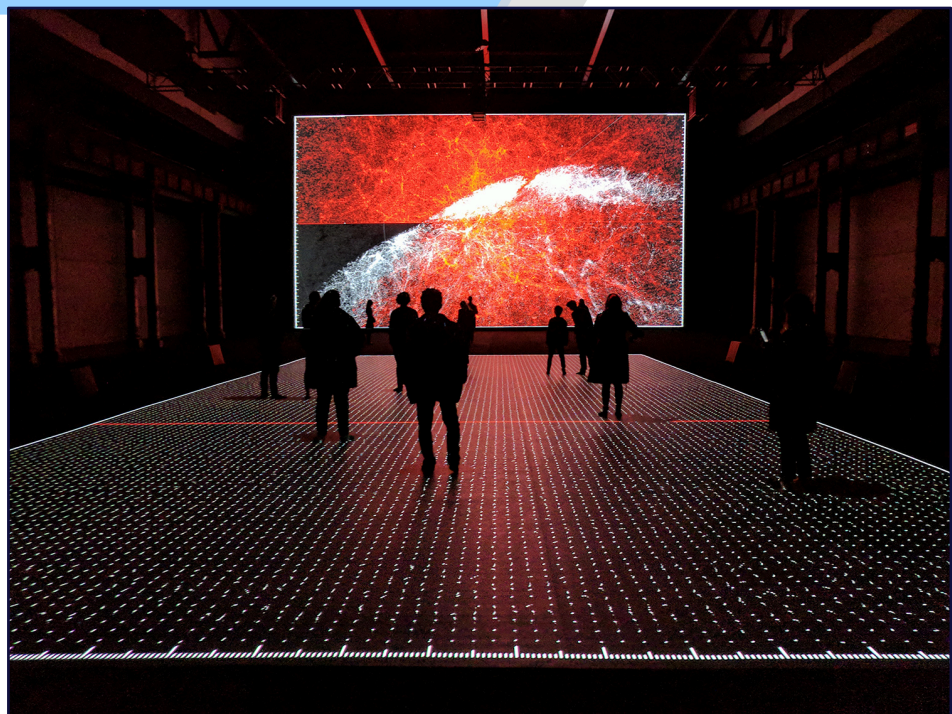
Email address: philipnormand@outlook.com

Phone: 07896527150

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BUSINESS PLAN



Phil Normand - Music Business MA, Tileyard Education

Module Title: Creative Business Project

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Module Leader: Steve Cole

Main image: Ryoji Ikeda's *Micro/Macro* installation in 2015. Photo taken by Michael Young.



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1. Executive Summary

1.1 Business



MOVEMENTS

An Events Production Company providing audio-visual experiences where live music and art come together.

Key partners:

Venues, art galleries, warehouses, events companies with equipment hire, CD and cassette manufacturers, ticket agencies all in the wider London area. These partners will provide surround sound systems, audio-visual equipment, microphones, mixer, lighting, merchandise, venue space, tickets and marketing tools.

Activities:

Live concerts with art installations. Events will range from 100 to 1000 in size.

Value Propositions:

We will provide immersive art installations with live classical music in unique and interesting locations with high quality sound systems. It will create opportunities to experience this type of music in contemporary settings at an affordable price. Currently, the majority of classical music streaming listeners under the age of 35 do not go to live events of this genre (Daniels, 2019). The cross-media experiential events endeavour to challenge the relationship between performer and audience through music and art.

Customer Relationships:

Long-term: Regular email newsletters and social media updates to all attendees to establish a long-term relationship between the company and customers.

Personal assistance: Attendees will be able to get in touch with the event co-ordinator directly via email to discuss all aspects of the event.

Communities: Events will be listed on events guides and shared with promoters and other creative organisations e.g. Alternative Classical.

Channels: B2C advertising through word of mouth, posters, Facebook, Instagram, email, video ads, web banners and pop-up events. Post-event surveys will sustain customer satisfaction.

Customer segments:

Segmented market - wider network of friends and contacts, creative industry professionals in the classical and electronic music scene and arts/culture enthusiasts.

Cost structure:

Value driven: Focus is on maximising worth for attendees with high quality music, sound and art. Total costs are greater than revenue in years 1 and 2. The increase in the number of events and size of venues (supported by the paying back of bank loans) in year 3 will show a net profit increase in sales of 9.3% and into year 4 net profit will be 23.91% - see figure 1. Predominantly variable costs for events. Primary costs consist of equipment and the secondary costs cover marketing strategies.

Revenue streams: Ticket sales, CD and cassette sales, programmes, bar sales, bank loan, Arts Council England (ACE) funding, crowdfunding.

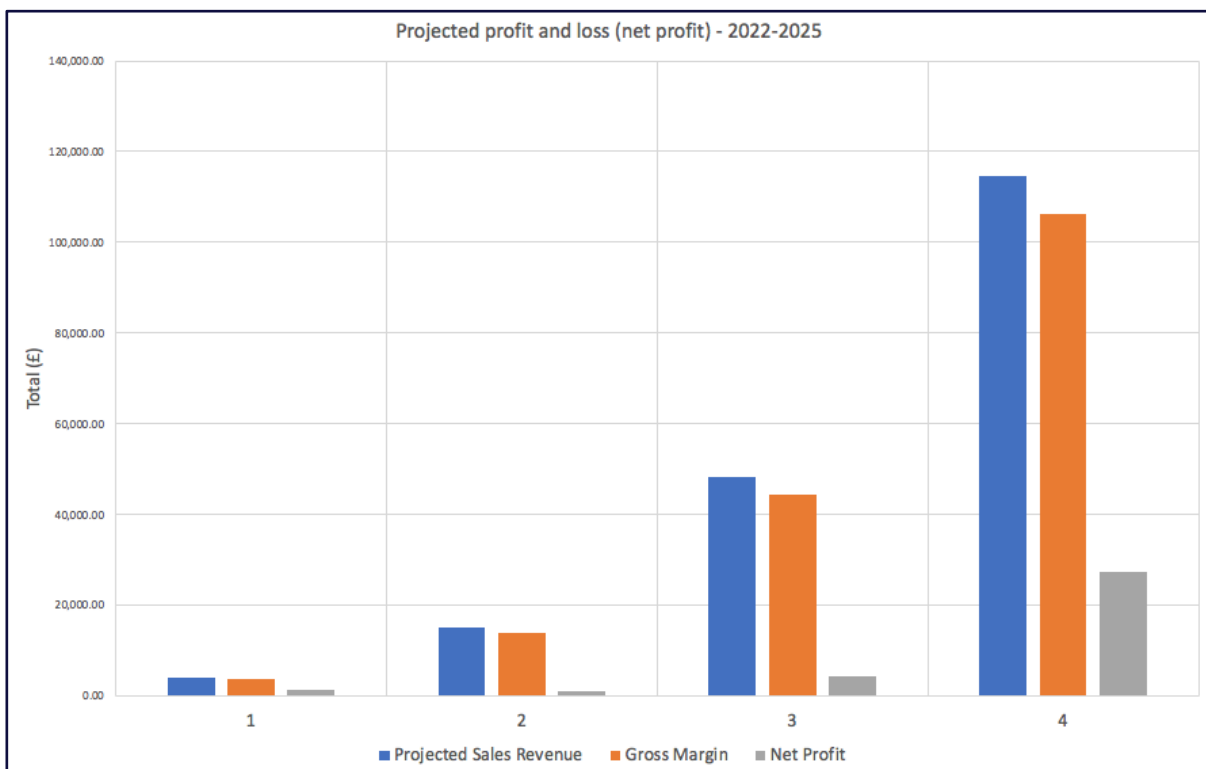


Figure 1 - Revenue, gross margins and net profit in years 1 to 4.

1.2 Aims

I have used the **5 W's** method to map out my business plan. Referring back to these five principles ensures the report remains focused.

What? An events production company that showcases predominantly classical but also jazz, film, electronica, ambient, experimental, minimalist music with art installations and visuals in venues that are unlike a typical concert hall. The events are a combination of music and technology or hi-fi sound and art (see appendix B for mood board displaying theme ideas). The company will build a roster of resident artists, musicians and DJ's making up a collective who will perform at regular events. The idea of a collective is inspired by labels nonclassical, Erased Tapes and Rhythm Section.¹

Why?

1. To make classical music more accessible to a younger demographic - events will act as gateway towards classical by selling classical events as a more underground electronic night. Endeavours to eliminate the stigma that the music is dated and pretentious and prove that it can thrive in modern society. The streaming numbers during the Covid-19 lockdown in 2020 revealed a significant rise in classical music listening. Global streaming numbers from the 18-25 age group increased by 17% in 2020 (Paine, 2020). Research from the Royal Philharmonic Orchestra revealed that "the under-35s were...the most likely age group to listen to orchestral music during lockdown" (Paine, 2020). This has changed significantly from 10 years ago when consumer purchasing data showed that "10% of listeners were under 30, with 70% [being] over the age of 50" (Paine, 2020).
2. To establish music industry contacts.
3. To gain more hands-on industry experience.
4. To gain a greater knowledge in arts programming (interested in jobs at the Barbican or Southbank Centre).
5. To showcase music to the highest sound quality possible through hi-fi sound systems. The number of audiophile venues and demand for high quality sound is increasing (Iqbal, 2019).
6. To showcase film soundtracks in a more intimate setting.
7. To put on a type of event that people have not attended before. There is a greater demand post-Covid for immersive events (Dixon, 2020).
8. For enjoyment.

¹ See appendix A for website links to the three record labels mentioned.

Who? Initially, the target audience will be my wider network of friends and contacts who are principally aged 18 to 30. The Tileyard community will be a target for the events to spread word of mouth quickly. The audience will consist of freelance creatives, friends and industry professionals in the classical and electronic music scene.

When? Events to commence in February 2022.

- Year 1: Two events at 100-capacity venues.
- Year 2: Four events – two at 300-capacity venues and two at 100-capacity venues.
- Year 3: Six events – three events at 600-capacity venues, two at 300-capacity venues and one at 100-capacity venues.
- Year 4: Eight events - four events at 1000-capacity venue, two at 600-capacity venues, one at 300-capacity venues and one at 100-capacity venues.

Where? Shortlist of potential venues across London (see appendix C):

- St John's Church (Waterloo)
- New River Studios (Harringay)
- The Archives (Tottenham)
- Black Swan Studios (Bermondsey)
- Aures (Waterloo)

Table 1 - List of potential bookings made up of musicians and visual artists for the events. The combination of sound and art are randomly assorted (see appendix for other performances).²

Music	Visual Artists
Floating Points	Sil de Reuver
The Cinematic Orchestra	Faraz Eskandari
Nils Frahm	Joe Manz
Rival Consoles *	Michael Zoidis
Jon Hopkins	Misha Shyukin
Max Richter	Ryan Hopkinson
The Heritage Orchestra / Manchester Camerata	Syntrex (multimedia art collective)
Hania Rani	United Visual Artists (multi-disciplinary collective)
Olafur Arnolds	Ryoji Ikeda
Labels and Festivals: Erased Tapes, CTM Festival	Alex Kempton – works with POLYOP

1.3 Mission

The mission is to run a concert series along with additional club nights made up of a collective of artists and visual artists. The events will be immersive and intimate, and high-end surround sound systems will be used to enhance the live experience. The collective will consist of artists, musicians, DJ's and A&R's. The management company 'Alternative Classical' and label 'nonclassical' are currently leading the way in promoting classical music in contemporary settings and the touring audiophile sound system GIANT STEPS from the Analogue Foundation are the front-runners for hi-fi live listening. The events are targeting both existing classical fans as well as listeners newly introduced to the genre. This mission is echoed by a quote from American composer Geoff Gallegos who wrote for NPR Music:

"I'm happy to function as a gateway drug to classical music, and in the process, help to create a group of concertgoers who otherwise wouldn't be there" (Huizenga, 2011).

² *Purposely lined up next to each other because Rival Consoles and Michael Zoidis have been partnered together before in 2013 on the 'Odyssey' music video. Olafur Arnolds and Ryoji Ikeda are displayed in section 2.1.

1.4 Vision

The curated live events will be a cross between a concert and sound art exhibition. The events endeavour to present classical music in a different light, taking it away from the concert hall which can often be perceived as a pretentious environment. An event has not been successfully organised yet due to Covid-19 but the aim is to start small and expand. The live events will take place in unique venues that are unlike your typical concert hall. The music, a DJ or ensemble will be paired with an art exhibition of moving visuals or sculpture.

Events will vary from a seated format to a more immersive/walking event where one can experience the art and music in one's own time. Some events will showcase one work from start to finish by a single composer, producer or artist whereas other events will be a performance of more than one work and/or artist. For example, the piece 'Promises' by Floating Points, Pharoah Sanders and the London Symphony Orchestra that was released in 2021 would be a single piece for the performance (see discography for album details and link). The album is divided up into nine movements adding up to a 46-minute continuous mix so it could make up the first half of the concert. If this example proves to be too ambitious, a live DJ set could suffice instead of the full instrumentation.

Another event will include the music of a chosen film composer such as Hildur Guðnadóttir. An orchestra will be live streamed (Facebook live or Twitch) and they would play the music either alongside the scenes from the film or other visuals. The surround sound system would create an immersive experience whereby the audience can fully appreciate the atmosphere the music evokes. The Royal Albert Hall run a 'Films in Concert' series with the London Symphony Orchestra where they show full length blockbuster films such as Star Wars with a live orchestra (RAH, 2019). Senbla is another concert promoting and production company that stages live orchestral music of well-known films.

A spin off event that will be introduced in year 2 of the company is a live dance music event. The electronic DJs or duos booked, will perform live renditions of their music. The tracks will be played alongside solo instruments. The soloists will be violin, drumkit, trumpet, trombone and/or saxophone. An example group that performs electronic music live are TIBASKO who play a fusion of

electronica, breaks, melodic house and techno. Their deep house track 'Epoch Of Love' has a violin solo 5 minutes which works well in a live setting because the music is atmospheric and ambient as well as electronic and orchestrated. It will suitably accompany visual art installations and fit the theme of the events (see discography for song URL).

1.5 Event strategy overview for first event

Event name: MOVEMENTS Date: 11/02/2022 Location: E.g. Aures, Waterloo Purpose: A representation of classical music in a unique environment. Multimedia and immersive experience.	Need <i>Our attendees want:</i> To see live classical music for an affordable price and to experience something new.	Solution <i>Our attendees will love our event because:</i> Events are held at interesting venues that are impressive architecturally and are visually inspiring with the lighting, and art installations adding to the ambience. Likely to be music that they do not hear day-to-day.	Unfair advantage <i>No other events have:</i> Art installations and music in a multi-media concert.	Unique value proposition <i>We're different because:</i> We provide immersive art installations with live classical music in unique and interesting locations with high quality sound systems. Opportunities for people to experience this type of music in contemporary settings. Cross-media experiential events.
Audience <i>Our ideal attendee is:</i> Professionals that actively take part in the fields of music, media, design and visual arts and also young, enthusiastic music and art fans.	Channels <i>We'll reach our customers by:</i> Posters, PR company, Arts magazines, social media etc.	Key Metrics <i>The things we have to measure are:</i> Ticket sales, attendee questionnaires.	Costs <i>Our major costs will be:</i> Venue hire, equipment, artist bookings.	Revenue <i>We'll make money by selling:</i> Tickets, Merchandise, bar sales.

1.6 Goals

Short term (Year 1, 2022/23) – Create a consistent brand image and ethos which will be used in all events – branding that intends to reposition classical music as ‘cool’. Secure funding from ACE. Organise two successful 100-capacity events e.g. Low-Profile Studios. Book artists from provisional roster for year 1 e.g. Jake Gauntlett (see appendix C).

Goal actions steps – Understanding the importance of a consistent brand image (Marie Perilli, 2016):

- Create a brand guide including logos, typefaces, tone, iconography, colour palette and missions/values (mission is discussed in section 1.3 and 1.4).
- Circulate the brand guide via Mailchimp, Facebook, Instagram. Exposure will also come through The Guardian, Scala Radio, Radio 3 and NTS Radio.
- Ensure all marketing resources are congruent with the brand guide such as:
 - Webpages
 - Social media profiles
 - Social media posts
 - Business cards
 - Posters
 - Videography
- Create a plan for the future so that the brand stays current and flexible (Marie Perilli, 2016). The graphics will be updated once every two years to a new design that stays relevant.

Medium term (2 - 2023/24) – Organise four successful events. Book artists from provisional roster for year 2 e.g. Kronos Quartet (concert) and Keeno (club) (see appendix C). Sell out both a 300-capacity and 100-capacity venue twice. Establish a guarantee or discount on sound system equipment. One of the 100-capacity events will be a club night.

Goal action steps: Sell more merchandise to add revenue streams. Generating higher revenues ensures better venues and more well-known artists are booked. An events website will be added to improve marketing reach. Achieving discounted equipment from partnerships from past events will reduce costs.

Long term (3 - 2024/25) – Organise six successful events. Sell out a 600-capacity venue e.g. The Archives in Tottenham. Organise two of these events alongside two smaller events at 300 and 100-capacity venues. Book artists from provisional roster for year 3 (see table 1). Generate company

discussion on social media by reaching 1000 followers on Instagram and 300 likes on Facebook (using social analytics). Aim to hire a 1000-capacity venue by 2025.

Goal action steps: Raise the price of tickets by £2 in each tier bracket. This will allow the company to hire larger and more established venues. Introduction of experiential pop-up stalls to market events, as well as web analytics and web banners to improve online presence. Post-event feedback through surveys will continue to be addressed and changes will be made depending on the demand. However, with any changes made, the USP will remain the same; providing world class music and high sound quality so that the events can build a sound reputation. Get music journalists or friends to write articles about the events. Share content with magazines such as The Gramophone newsletter. Share content from events with other leading contemporary classical venues such as Kings Place in King's Cross.

SMART principles will be applied to the goals to ensure that the company maintains direction and organisation. These are:

Specific – The size of the venue and the choice of artist dictates the number of people possible.

Measurable – Number of tickets sold, number of people present at the event, social media activity before and after the event e.g. followers/shares, post- event surveys, how well known a booked artist is, comparing parameters e.g. revenues vs overheads. These elements combined will determine whether the event has been successful or not and highlight areas that could improve for the next event (Burrows, 2019).

Achievable – 100-capacity spaces are the target in the first year of events because smaller venues are easier to sell out. Events will appear successful if the venue is at capacity.

Realistic – The net profit margin is not an indicator of success during the first two years. The most important thing is to build a reputation as showcasing music of the highest standard and sound quality and that the attendees enjoy themselves.

Time-based – Categories above represent short, medium and long term. The goals will be changed annually to ensure that growth continues.

2. Products and Services

2.1 Summary of event characteristics

The company will provide bespoke events that cater towards specific artists. The venue will also be suited to the line-up of the concert. The business model and components that the event is based on will stay the same for each event, but the content will change. The event will always consist of three components: one or two musical acts (DJ/ensemble/soloist), projected visuals, artwork (painting/drawing/sculpture) from at least one artist and a bar selling alcoholic and non-alcoholic beverages.

A roster of resident musicians and visual artists will be on rotation. The variation of artwork and music on show will keep the event varied and allow scope to adjust and grow. Figure 2 displays a potential partnership between sound and art for a live experience: Ólafur Arnalds' music accompanied by Ryoji Ikeda's visuals.

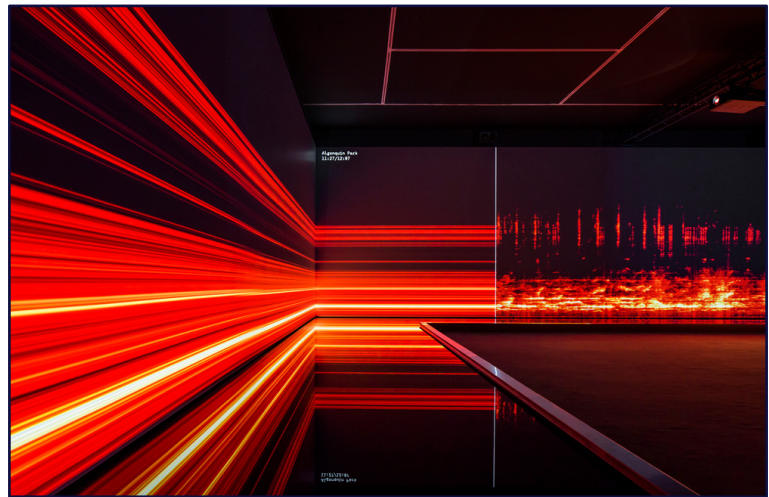


Figure 2 – Top left: Icelandic multi-instrumentalist and producer Ólafur Arnalds performing at the Sydney Opera House in 2015 (Sydney Opera House, 2015).

Top right: An immersive multi-sensory exploration of light and sound at 180 The Strand by Ryoji Ikeda (Helfet, 2019).

Additional revenue streams will come through selling merchandise on the website and at the events. The initial products will be cassettes and CD mixes that have been put together. The mixes will be compilation albums of 'mood playlists' relating to the concert – see discography for provisional playlist. These mixtapes are based on analyst findings that the younger demographic of classical music listeners explore classical music through “mood-based playlists” in a passive listening manner (Wassenberg, 2019). This was proven to be the case during the Covid-19 pandemic lockdowns in the UK. Therefore, making a publicly shared playlist on Spotify, Idagio and Primephonic will keep the events on customer's minds and they can be introduced and challenged with new music on a regular basis. Producing CDs and cassettes based on this playlist will give attendees collector's items or memorabilia from the events.

After two events in year 1 (2022), posters will be listed for sale online and sold at the events. The posters will be of the logo and typeface and images of previous visual artists that have showcased their work at the events. From year 3 onwards, T-shirts will be sold (created by 'Paula's Boutique'). The clothing from this brand are bespoke one of a kind wearable art that are hand embroidered and sustainably produced.³

Sound system partnership:

Offering music of the same style in different venues that provide audiophile sound system set ups such as Brilliant Corners in Dalston or Spiritland in King's Cross or Waterloo will act as a promotional tool for the company. These experiential nights would be introduced in year 3 (2024/25) and would be free entry and the attendees will be purchasing food and drink at the venue as normal. The pop-up events can act as an experiential marketing tool that will showcase elements of the MOVEMENTS events. The pop-ups are a type of freemium model whereby customers get a taster of what they may be able to experience. This will be factored into the budget of year 3+ events by paying these venues to act as sponsors and in return they would display the company logo and banner positioned around the venue.

³ Instagram URL to 'Paula's Boutique' - https://www.instagram.com/paulas_boutique/?hl=en.

Two provisional venue set-ups:

A provisional set-up design of a venue is shown in figure 3. The design is inspired by the 'd&b audiotechnik soundscape' technology that focuses on immersive listening shown in figure 4. The audio system processor "marks the beginning of a new era of sound experience – for the sound designer, for the engineer, for the artist, and for the audience" (Amptec, 2019). The experience is to feel as though the music and the sound is happening simultaneously which is as natural as possible for each attendee. A third option for equipment hire is the use of a Dolby Atmos system which uses similar technology to the d&B audiotechnik. The crosses mark rough areas where chairs, beanbags or sofas will be provided. At full capacity, the event will hold 100 attendees with 70 seated options available. Four loudspeakers will be located in each of the four corners of the room (TOP). The long rectangles in figure 3 that run along each of the four walls represent the projector screens (TOP). The screens will represent the work of the visual artist of the evening. If the event were to be a film in concert night, the screens will show scenes from a film or a series of short films.

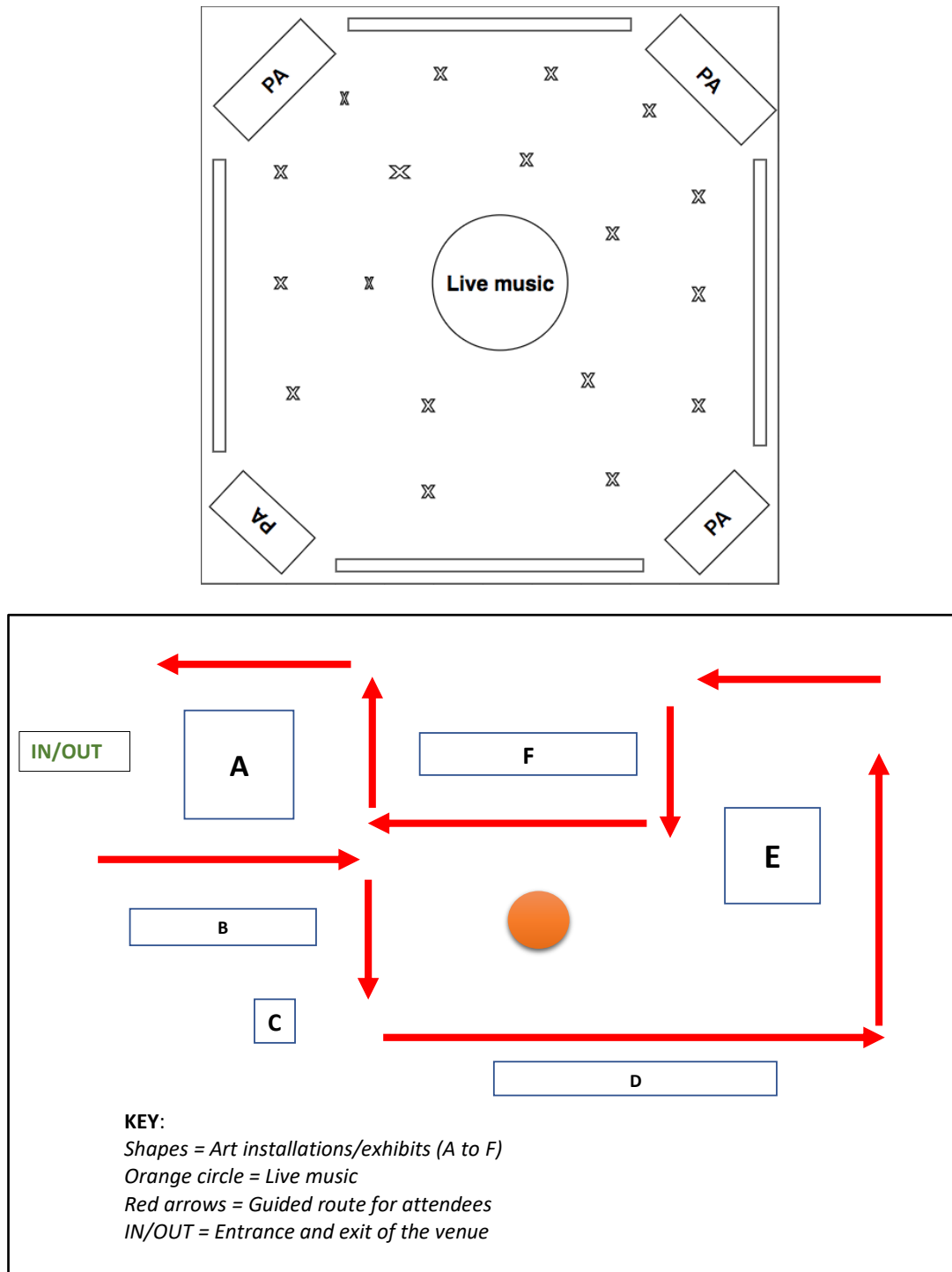


Figure 3 – TOP: Diagram of a provisional venue set-up at Black Swan Studios in Bermondsey. 'X' marks available seating e.g. bean bags.

BOTTOM: Alternative layout that includes more visual art installations with the music.

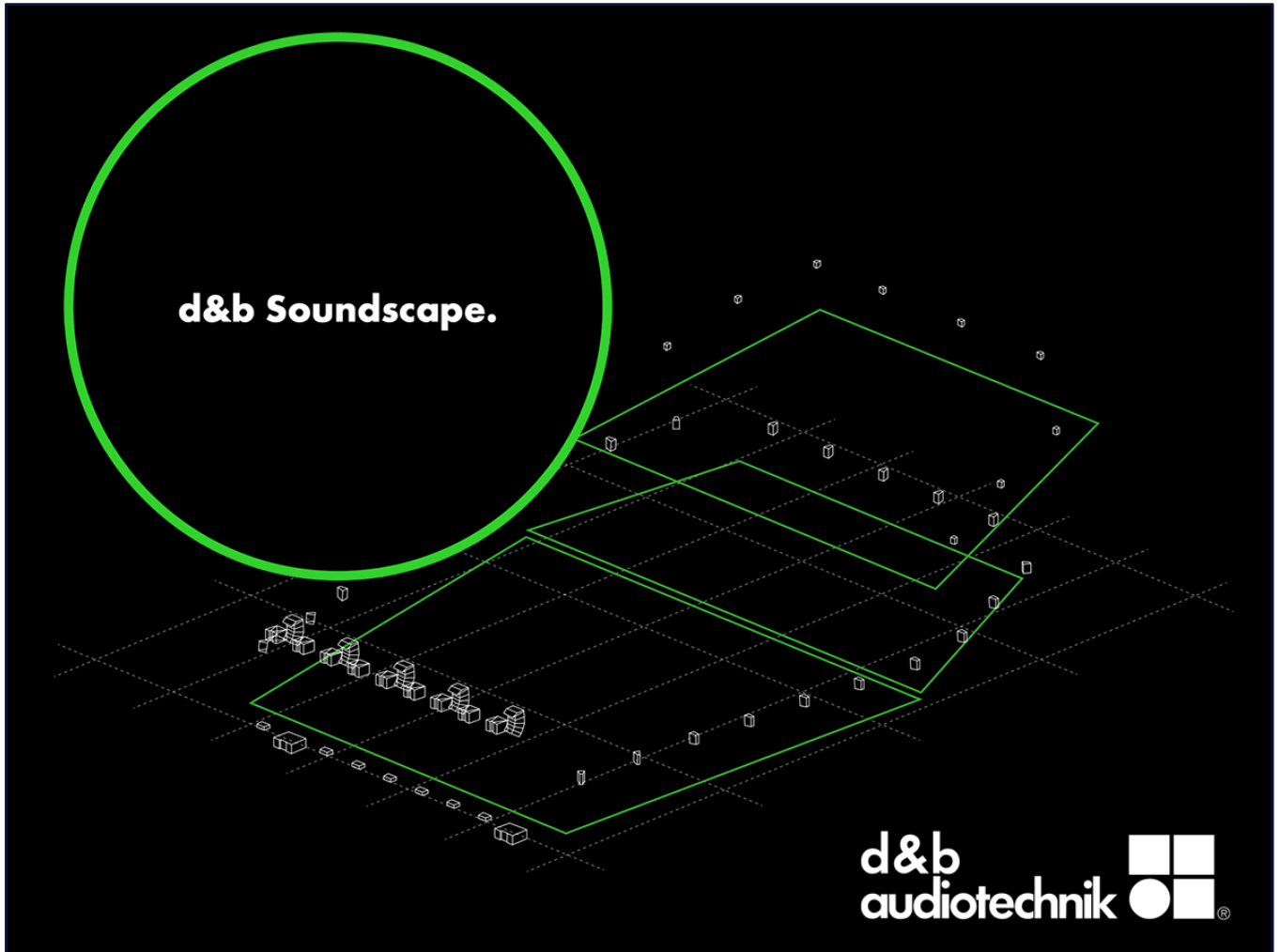


Figure 4 - Diagram of the d&b audiotechnik soundscape (Audio Xpress, 2020)

2.2 Pricing

Before setting a price for the tickets, market research was carried out to reveal what the potential customers demanded and how the competitors priced their events (Collins, 2017).

Prices (tickets) = £5, £7, £10 (Total of 70 tickets sold for a 100-capacity event – 70% contingency)

- Tier 1 (early birds) tickets will cost £5. Ten tickets will be sold at this price.
- Tier 2 - £7. Twenty tickets will be sold at this price.
- Tier 3 - £9. Forty tickets will be sold at this price.

Pricing of competitors – Alternative Classical (£5-£20), nonclassical (£9-13), Erased Tapes (£15), Tate Modern (£10), Iklectik (£7), Syntrex (£13), Crux Events (£3), Barbican (£8-£40), Neon M3 – AV Depot (£5), Amoenus (£10-£15), 840 concert series (£8-10), 180 The Strand (£15-£17).

The prices are valued just below the going rate of events held by competitors. The method includes target return pricing because the prices are set to the value whereby the profits equal the costs i.e. breaking even. This break-even value is contingent on 70% of the tickets being sold.

Payout Country	Essentials Package	Professional Package	Alternative Fees
United Kingdom	Eventbrite Service Fee: 3.5% + £0.49 per sold ticket	Eventbrite Service Fee: 6.5% + £0.49 per sold ticket	Eventbrite Organiser tickets at the door: £0.50 per sold ticket Donation tickets: 2% service fee

Table 2 - Eventbrite fees for providing tickets.

The ticket provider will be Eventbrite. The percentage of profit that the provider takes is shown in table 2. Using the first event as an indication of price cut that Eventbrite will take, for a 1000-capacity event held in year 4, the ticketing fee will be £600 if 70% of tickets are sold. For OTD sales, both cash and card payment will be accepted.

A social campaign employed for each event will be a pre-sale sign up for potential customers. There are four main reasons why the tickets will go on pre-sale prior to release (Stapf, 2017):

1. It will take advantage of the idea of “the fear of missing out”. This makes the event a talking point and “creates a sense of urgency”.
2. Loyal fans of the events will feel more exclusive. For example, receiving special access via newsletter subscriptions.
3. Potential attendees will be kept up to date with all the preparations and details regarding the event such as schedule announcements, promotional opportunities and merchandise.
4. Remarket people who have not purchased a ticket. It is an opportunity to show ads to people who have not committed to the upcoming event.

For the pre-sale to be successful, all customers who have signed up will be emailed via Mailchimp to receive regular content of imagery. People who have selected interest on Facebook will receive plenty of event-related content on the event page. Directly connecting with fans via email and social media will build excitement and bring more followers to the pages which will in turn generate more ticket sales. Offering a pre-sale campaign is more efficient than offering ticket competitions to win freebies because this type of ‘freemium’ model causes potential attendees to delay purchasing a ticket because they are waiting for the competition results.

How the events will meet the needs of the target audience:

The target audience will be interested in new experiences and live events. The events support the needs of cultural buffs/aficionados, media, creative professionals, audiophiles, fans of surround sound, fans of exhibitions and both existing and new followers of classical music. The concerts will be multi-faceted with audio and visual components with no obligation to stay seated for the event. The concertgoer has the option to have a conversation at the bar or talk quietly away from the music. The intention is that there will be something for everyone to enjoy. If a person prefers the art over the music, then they can pay more attention to that aspect of the showcase.

How the events will enable the company to hit long-term objectives:

The scope of the events will enable the company to grow based on what has been popular at previous events. Despite the company covering predominantly 'contemporary classical' music, the events are by no means restricted to genre. The original model of two artists (live ensemble, soloist or DJ) partnered with visual art and sculpture can be adapted and changed depending on the venue dimensions and type of art/music. The 50/50 split between music and art will give the events variation to be either more concert-focused or exhibition-focused. The market is segmented between classical music fans and electronic music fans as well as segmented between music and art. The varying customer demands will change the value proposition of the events. For example, some events will showcase more upbeat electronic music (mainly for aged 18-25). Whereas other day time events will provide sound art installations, meeting the needs of the art enthusiasts and upper end of the age bracket (Aged 25+).

Such events being held every six months will steadily build a loyal fanbase who will spread the word and gradually over time a 600-capacity venue will be achievable. Building anticipation for events and developing a wider following on social media will ensure more tickets are sold. As revenue accumulates from previous events, larger venues can be used which will attract better known artists.

3. Audience and Market

3.1 Marketing strategy

Different strategies:

1. Facebook and Instagram paid advertisements.
2. External ticket provider promotion e.g. Eventbrite.
3. Direct email through Mailchimp.
4. Physical advertising.
5. Radio promotion.
6. Create branded playlists and mixtapes.
7. Connecting with the classical community through arts organisations, labels, venues, churches.
8. Using the artists from the line-up to promote the event.

Reasons for chosen strategies:

1. Directly target 18-30-year olds with smart phones.
 - a. Multiple assets i.e. imagery related to the company's events. A freelance videographer and photographer will be used to upload event-related content during the build-up and post-event.
 - b. Artists who are secure for the event will be encouraged to put out event information on their social media.
 - c. Facebook will be used for the company's page and also to promote upcoming events. The option of ticket purchasing will also be available through Facebook which would provide a link to a ticket provider on the event page. This ensures additional coverage for marketing.
 - d. Instagram will also be used to promote content and other information related to the events, artwork and the musicians.
 - e. WhatsApp and Facebook Messenger will be essential to advertise the events by word of mouth. The initial target audience will be networking through friends and other known contacts.
2. One ticket provider will be used for the first event plus an additional one from the venue. This ticketing agency will store a database of the target audience so that market insights can

be established. The chosen ticket provider can provide marketing tools that would help promote the events.

3. Mailchimp keeps a database of attendees and suitable target audience. This will ensure that the target audience is regularly monitored and adjusted where necessary.
4. Physical posters to get the attention of the general public. The Tileyard community will also provide a way of sharing information about the company and the events that are put on. Posters will be put up around the Tileyard site that will in turn attract music professionals. Media editorials will be written that contain “news items and interview-based features in monthly magazines” such as Mixmag and/or DJ Mag (Karlsson, 2014). Physical ads are discussed further in section 4.2. A list of potential organisations are: ACE, University of the Arts, Southbank Centre, The Barbican, Central Saint Martins, Tate Modern, British Library, 180 The Strand, Kings Place, Erased Tapes, Tileyard, Brilliant Corners, Spiritland, Help Musicians (external funding), PRS Foundation (external funding/Keychange), John Ellerman Foundation, Foyle Foundation, National Lottery Community Fund.
5. Independent and online radio such as NTS and Scala radio and other alternative streaming platforms specifically targeting classical such as Idagio, Primephonic and Vivalta will be used as partners to promote the event. Idagio, Primephonic and Vivalta are streaming platforms for classical and jazz music only and would promote the events through visual and audio advertisements. Dedicated fans that use platforms such as Bandcamp will also be targeted so that the event reaches the appropriate people. These music services are catered towards inquisitive music listeners who are openminded and are willing to explore music unfamiliar to them. The sound quality of classical music can be poor on streaming platforms such as Spotify because its dynamic range is not able to be picked up. Targeting users of classical-specific streaming platforms like Idagio simultaneously targets a similar demographic of audiophile music fans that are into the best quality of sound (hi-fi listening).
6. The Manchester Collective are a group leading the way in making classical more accessible in a digital age and they stated that the “arts organisations that [will] flourish over the next 20 years are likely to be target led rather than product led” by focusing on what they want to achieve rather than what they need to present (Szabo, 2021). Knowing that with

MOVEMENTS, we want to target younger listeners we need to create branded playlists and mixtapes that younger people can easily access through these digital radio stations and streaming platforms so that they are exposed to the type of music prior to going to the events.

7. Use of posters and adverts at the venue and on their websites will also be essential to promote the events.
8. The artists who have their own databases can show the typical demographics of their live shows which is an effective way to directly reach fans who want to see their artists perform live. This will focus the marketing strategy towards the correct people.

The marketing budget for the strategies above are discussed in detail in section 4.2.

3.2 Prospective customers

Different segments of target audience:

Geographical: Inner and Greater London.

Demographics:

- Knowledgeable about music - potential attendees interested in experimental music, immersive events, other technologies such as visuals and art exhibitions. Includes both existing and new fans of film, classical/jazz music or electronic music representing a wide range of social groups.
- Professionals that actively take part in the fields of music, media, design and visual arts. Aficionados and purist fans.
- Young, music and art enthusiasts - younger people are getting into classical through soundtracks for cinema, prime TV dramas and video game soundtracks. For example, the events that showcase film music would represent a target group of people that love film. "...Consumers of trend-setting popular culture...want to be part of cultural in-crowd and to be noticed" (Karlsson, 2014).

- Local authority arts and culture departments e.g. London City Hall. Using local departments help target local communities, as well as those already engaged with the arts.
- Aged 18 to 30 (but not limited to this age), male and female, all ethnicities, well-educated individuals.

Potential that people will come to the event and spend money:

The Covid-19 lockdown restrictions have put a halt to live music events and as a result there is a pent-up demand for all media types. Many people want to come to this sort of event to try a new experience. Young people want to be surrounded by people of their own age at venues e.g. 'cool' bars which are appealing and thus draw in more numbers.

The demand for sit down (or even socially distanced) gigs at this current time is the highest it has ever been, and it may remain popular for many years to come (Seidler, 2020). The number of young listeners to classical and jazz has increased but the price of tickets to hear an orchestra at a concert hall is still expensive.

Existing aficionados will happily spend money on events that raise the profile of classical music and support freelance musicians.

4. The Market

Finding a gap in the market:

There is certainly new demand for this type of event.⁴ Only 7% of classical music enthusiasts attend classical events even though they stream the music regularly (Daniels, 2019). This is because of the lack of options available in contemporary settings which this events company hopes to change. There are some existing companies in the same market as listed in section 5.0. The new events will provide a focus on classical and contemporary classical with visuals rather than solely electronic and experimental music with visuals.

Passive playlist listening on streaming services such as Spotify has shown an increase in classical listening numbers over lockdown. Classical music is the “fourth most popular genre among music consumers” (Wassenberg, 2014). Studies by MIdiA research, an analysis subscription service focusing on digital content economy, has revealed that “30% of classical listeners are under the age of 35” with roughly “one-in-three adults [being] classical music fans” (Daniels, 2019).

The core targets for the event will be music fans who are passionate about uncommercialized music that is accepted at face value. The aficionados will be users of platforms such as Idagio and Primephonic and digital radio stations.

Qualitative evidence e.g. quotes from potential customers:

Alternative Classical: *“Alternative classical scene?! I didn’t even think this is a thing. But... ironically, I will have a look because I would never make the effort to go to a concert hall, yet every time I’ve heard classical music, I have enjoyed it thoroughly.” – Albena.*

Alternative Classical: *“Best music event listings out there, full stop.” – Manchester Collective.* (Alternative Classical, 2021).

Film in Concert at the Royal Albert Hall – *“Having a live orchestra right below the screen really brings a whole new life to it because you see the percussion, you see all that’s involved with the score and seeing it live is pretty spectacular.” – Concert attendee* (Royal Albert Hall, 2018).

⁴ Sources of information and research: PRS for Music and BPI, Deezer and RPO report in 2020 (Redmond, 2021).

Changes to the size of the market:

The recorded market is growing significantly with streams in 2018 rising “42% year-on-year compared to 33% in the overall market” (Savage, 2019). People want to listen to music in new environments that are visually as well as aurally stimulating. There has been an increasing number of people who are looking for audiophile experiences whether that be through the resurgence of vinyl or at live venues.

The cause of changes:

AR and VR will become increasingly prevalent in the next decade. Gentrification of former industrial areas in London such as in Hackney Wick has meant lots of new bars and venues are opening up in former warehouse spaces. This will provide lots of interesting venues for the events. The number of audiophile music venues in London has also increased such as Spiritland and Brilliant Corners, as well as immersive venues such as Aures in Waterloo.

Future challenges that may need to be overcome:

1. Booking well established artists.
2. Finding appropriate venues within budget.
3. Generating sufficient net profit for the events to continue. Sufficient funding is required from ACE or crowdfunding.

4.1 USP (Unique Selling Proposition)

The USP is to make classical music more accessible through eye-opening live events thus eliminating the stigma that the music is dated, pretentious and boring. The events will bring a new level of dynamism to the music and diversify audiences. The events showcase the music to the highest sound quality as possible. The experiential events will be fully immersive, with art installations changing the perspective of the music. This combination will challenge preconceived ideas of the relationship between artist and audience.

Underground club events are often held in warehouse type spaces that have exciting visuals on display. MOVEMENTS will be marketed in the same way by being held at similar venues. The design of the flyers for dance events are often minimal and this is something that will be used for the events. See appendix D for the potential themes for future designs.

Positioning the products or services:

The tickets to each event will be tiered consisting of tier 1, tier 2 and tier 3. Using the first event as a model, the difference in price between the tiers for each event will increase exponentially as well the number of tier 1 tickets (or early birds) being the smallest proportion with 10/100. Tier 2 will contain 20/100 and tier 3 will hold the largest number with 30/100 tickets.

4.2 Marketing budget

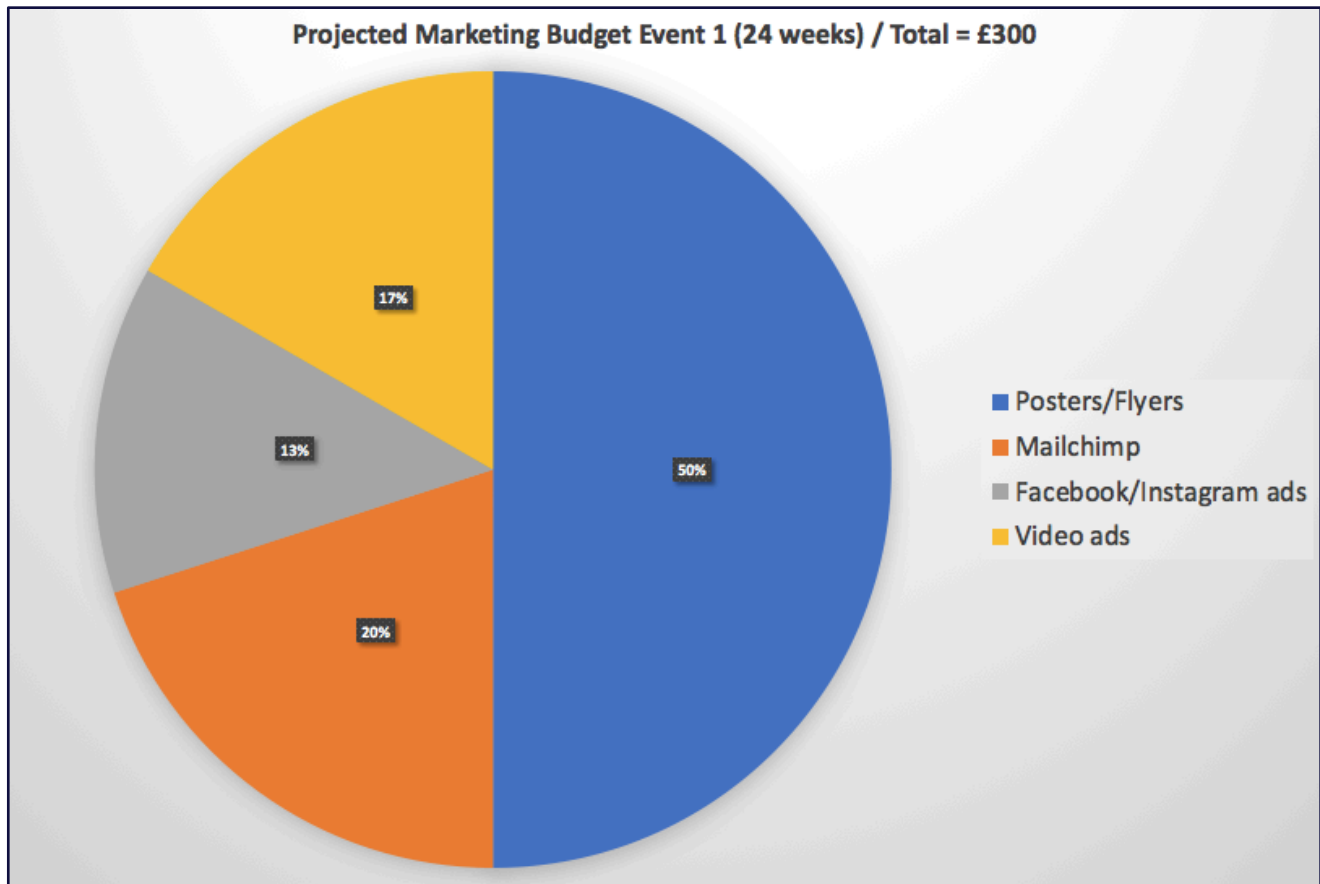


Figure 5 - Pie chart representing the breakdown of the marketing budget for the first event in year 1.

The chart displayed in figure 5 reveals how the budget will be divided up for the marketing campaign in year 1. The total budget for marketing for the first event in year 1 will be £300. The preparation for each event in year 1 will take 6 months, so this will be the duration for the marketing campaign too. Therefore, in year 1, if two events are held, the overall marketing spend will be £600. Posters of both A3 and A4 sizes account for half of this budget and they will be printed off and displayed around London where potential customers will be located. Hotspot areas that will be targeted are the Southbank Centre, The Barbican, Tileyard, the Royal Albert Hall, Kings Place and venues of the Spitalfields Music Festival. This will generate crucial word of mouth advertising because for classical music events in 2019/20, word of mouth “accounted for over a third (36.5%) of all ticket sale referrals” (Stuckey, 2020).

Social media advertising and a Mailchimp email campaign represents roughly a third of the budget. These are two simple ways to keep potential attendees engaged with upcoming events and any related content. Sending promotional emails and reminders to ticket holders ensures that they remember and attend the event. It is an efficient way to directly contact people who are interested by sending newsletters, line-up releases and ticket announcements (Stuckey, 2020).

Video advertising represented in yellow covers the remaining 17% which closely ties in with the social media adverts. This content is an essential way to get the look and 'feel' of the events across to consumers. The videos will consist of short clips of the work of the chosen visual artist for the event accompanied by the genre of music chosen for the night. After the first event, the videos will show the light show from previous events with a panoramic scan of the setting.

The projected figure for the marketing campaigns of year 2 events is £580. Depending on the success of the events in year 1, the number of annual events may increase so this total can be multiplied by the number of events that are put on. For example, 2 events = £1160, 3 events = £2320, 5 events = £2900 etc. Any additional costs for marketing outside of the events will include graphics such as web analytics, web banners and business cards with company details.

By year 3 of the business, other marketing strategies will be incorporated such as experiential pop-up stalls which will help promote the company to a wider audience. The projected marketing budget for year 3, shown in figure 6, amounts to £1145.

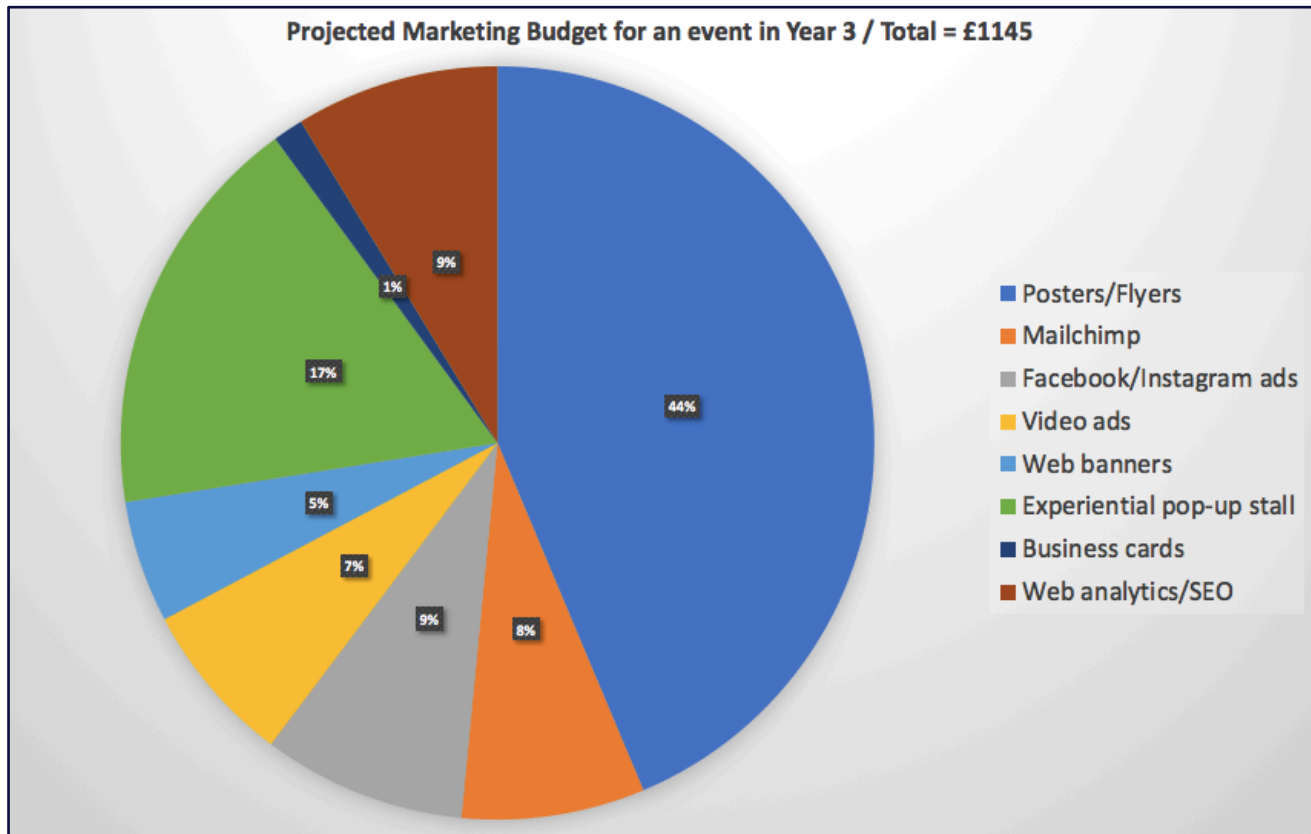


Figure 6 - Marketing budget for a provisional event in year 3.

The experiential pop-up events, shown in green in figure 6, make up 17% of the budget. These will happen at venues such as The Gallery at Tileyard, Kachette, Shoreditch Studios and Factory 45 in Borough. The stall will have a projector screen showing a chosen visual artist's work supported by the MOVEMENTS logo and name displayed with a DJ playing a compilation mix of the type of music that the events will showcase. The stall will also be selling cassettes and CDs of these mixes/playlists so that people can get a flavour for what will be on offer.

Direct competitors:⁵

Alternative Classical

What? Artist management, production and marketing/PR company. Established in 2018.

Products/services offered: Consultancy, creative direction, artist/project management services to music organisations and individuals who create informal classical music experiences for diverse audiences.

Size: 2-10 employees (LinkedIn, 2021a).

Pricing: Tickets ranging from £5-£20 (Alternative Classical, 2021).

Revenues: Privately held (unknown).

Location: Based in London. Serves artists and events across the UK.

Customer segments served: Culture buffs, media, music and art professionals as well as culture enthusiasts. Represent events across the UK but predominantly London based.

Key strengths: Well connected to the contemporary classical scene having worked with many key stakeholders in classical music events across London and the wider country. Some of the innovative organisations, ensembles and charities they have worked with are: nonclassical, Spitalfields Music, Kings Place, Shadwell Opera, EFG London Jazz Festival.

Key weaknesses: The company has several departments. The number of assets is a limitation because it is not specifically focused on event production. The company is a platform to support external events and provide promotion for other organisations rather than organising events of their own. MOVEMENTS will focus solely on its individual events.

nonclassical

What? Innovative contemporary music promoter, record label and events producer that presents the best, new classical, experimental and electronic music. Gabriel Prokofiev, grandson of famous composer Sergei Prokofiev, founded the company in an attempt to bring classical music to a younger audience. It started out as a club night that presented “new music in non-traditional performance spaces” (nonclassical, 2021). Established in 2003.

Products/services offered: Releases music as a label and promotes it in a live context.

Size: 2-10 employees (LinkedIn, 2021b).

Pricing: £5 - £10 (nonclassical, 2017).

Revenues: 2020 – Total gross income = £114.50k (Charity Commission, 2020).

Location: London.

⁵ Information taken from company websites and LinkedIn.

Customer segments served: Fans of contemporary classical, experimental and electronic music as well as club culture enthusiasts.

Key strengths: Organised events at a wide range of London venues.

Key weaknesses: Strong focus on experimental/left-field music. This limits the general target audience to music professionals, academics and dedicated listeners only.

Indirect competitors:

Haçienda Classiçal

This is an event series where classic Haçienda anthems are re-arranged for the Manchester Camerata Orchestra and are played live. The orchestral renditions of seminal dance tracks also feature former Haçienda Club DJs Graeme Park and Mike Pickering.

Senbla

Concert promoting and production company based in London. Senbla were at the fore-front of the 'films in concert' performances that showcase the music of blockbuster films with a live orchestra.

Cream Classical

Based in Liverpool, this festival has the Kaleidoscope Orchestra playing Cream Club classics. Similar to Haçienda Classiçal.

New Media Ensemble NovaTrio (New York)

Open-ended ensemble that focuses on classical/contemporary music and new media.

The Vinyl Factory

Curates a site-specific program of audio-visual experiences at 180 The Strand and The Store X.

180 The Strand

Cultural centre in London that puts on exhibitions to support emerging talent and provides a platform for creative growth.

Iklectik

“A self-funded creative platform founded in 2014 that showcases contemporary art, experimental music and artistic critical practice” (Iklectik, 2020). Photos in figure 7 show an example of an immersive audio setup. The surround sound layout of the studio at the ‘Amoenus’ project will be imitated for the events at MOVEMENTS.

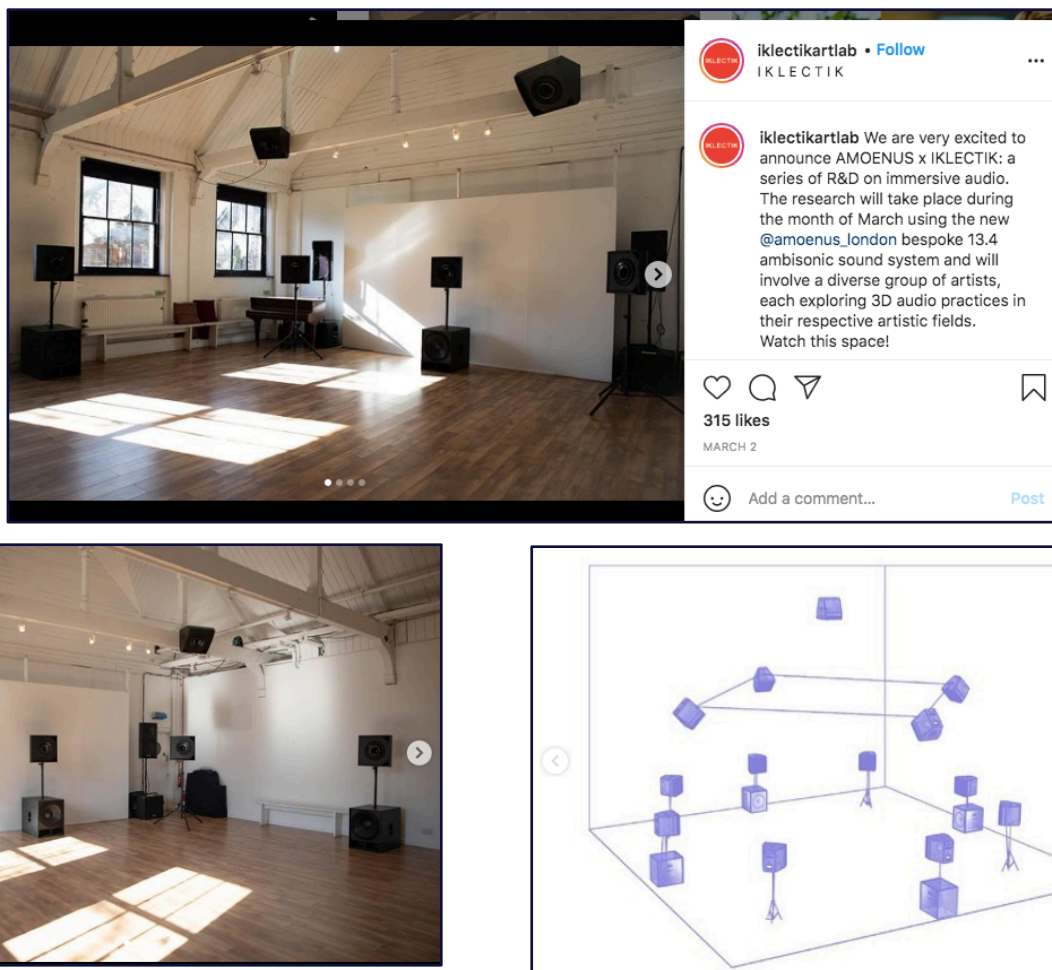


Figure 7 - Design layout of surround sound at Iklectik with photos taken from Instagram.

The Orchestra of the Age of Enlightenment – The Night Shift

“Purcell with a pint?” - Putting classical music on in new locations (OAE, 2020).

Kings Place

Independently funded music and visual arts venue.

Manchester Collective

Arts organisation that creates intimate human experiences.

6.1 Management Plan

Smaller organisation:

In year 1, I will manage operations by myself and I will also cover event co-ordinator, producer and production manager. The remaining people working for the events will be freelance or self-employed. A list of freelance staff who will be working at the year 1 events are listed below:

Sound engineer – freelance engineer employed by the venue. This is essential so that the sound from the performance is balanced. This is particularly important if a surround sound is used in a larger venue because the delay in sound will vary depending on where an attendee is positioned in relation to the speakers. Max Marcus Events quote: £300 fee per evening but otherwise included in the venue hire price.

Rigger – used if an external sound system is being transported into the venue. Venues that provide the equipment will make the role of a rigger redundant because of permanent installation. In year 1, the role of rigger and engineer is done by the same person. Potential external sound systems are Dolby Atmos, Funktion-One and Void. Sound systems to be set-up on the day of the event. Four staff will be employed for the bigger venues.

Lighting designer – freelance professional. Additional support to plan and arrange the décor for the events.

Graphic designer – freelance professional. In charge of poster design. Will be given a brief and mood board of the missions and branding outlined in short term objectives in section 1.6 and appendix B.

Photographer/Videographer – freelance professionals. For the first year of the events (events 1 and 2), this will be free. Nico Lethbridge is a friend and will take photos free of charge for the first two events. His photos can be accessed from his website and Instagram shown in appendix F. Role is essential as a marketing tool to promote future events.

Event director, Programme Co-ordinator – I will be responsible because of my understanding of the overall vision and knowledge of the most suitable type of artist to book as well as what music will be popular. Roles include: Artist booking, event planning, liaising between event and external bodies, and ensuring staff follow the management policies.

By year 3, more staff will be hired for larger events. A number of roles will be doubled up e.g. two people on lighting and four on venue set-up:

Venue co-ordinator – responsible for set-up, risk management, signage, environment control. This role will be dependent on the venue used.

Equipment co-ordinator – responsible for sound, equipment and transport.

Merchandising co-ordinator - consisting of the sales team that are responsible for the supply and promotion of merchandise.

The timeline shown in figure 8 is provisional for the first event of year 1 of the company. The timeline is displayed in the form of a Gantt chart that is organised into a 6-month period (see appendix for enlarged document and link). The timeline is divided up into six phases that are discussed briefly below:

1. Phase 1: Pre-event planning
2. Phase 2: Event Launch
3. Phase 3: Event promotion
4. Phase 4: Confirm details/event set up
5. Phase 5: Event day
6. Phase 6: Post event activity



Figure 8 – Screenshot of timeline for the preparation for the first concert in the form of a Gantt Chart. Timeline based off Eventbrite template (Eventbrite, 2021a).

The pre-event planning phase will be 6 weeks in length. During this time, the event concept and proposal will be established, the target audience will be identified, the budget signed off, programme created, and quotes from potential venues will be obtained. The event launch and event promotion will last 6 weeks. The event set up phase will be shortened or lengthened depending on the scale of the event and the size of the venue. The final post-event activity phase will last two weeks.

A post-event questionnaire will be emailed via Mailchimp to the event attendees as soon as the event has finished and will contain closed-ended and open-ended questions (Social Tables, 2019). The closed-ended questions will contain choices on a scale 1 to 5 or 1 to 10. The feedback will be addressed in weeks 25 and 26 of the 'post event activity' section of the timeline. The questionnaire is modelled on a template provided by Eventbrite and SurveyMonkey and will consist of 12 questions and will take 2 minutes to complete (SurveyMonkey, 2021) – see appendix H for example structure and questions.

7.2 Production

Merchandise – The cassettes and CDs will be manufactured by Band CDs which will cost £83 for 20 cassettes (10 for each event), 60 CD's at £34 (30 for each event) and 20 posters at £150, depending on the size and material (10 at each) in year 1 (see appendix H).

Selling these three items at the events will generate £320 of sales revenue based on 80% of stock being sold across the two events. The cassettes, CDs and posters will be sold for £3, £4 and £5 respectively. In year 4, 430 cassettes and 1290 CDs will be ordered across the year for the eight events generating £8600 of sales revenue.

The content on the CDs and cassettes will also be available on digital platforms as such as Mixcloud and Soundcloud as mixes. Cassettes were chosen as a product because there has been a revival of cassette in recent years and they will also act as a collector's item for the events. The artwork, unique analogue sound adds to the appeal and cassettes can also offer limited edition pressings (Elliott, 2021). There is a new demand from 'Generation-Z' for technology unknown to them and for the older generation the cassettes feed nostalgia and also support hipster trends. The same motive applies to the CD stocks, but CD's are more practical because CD players are still prevalent in vehicles.

Programmes will be sold at the events which will generate a further £175 with 35 being sold at £5 for one event. Therefore, the total revenue across year 1 will be £350 for the programmes.

7.3 Delivery

The order takes 5-8 days to arrive from Band CDs based in Hampshire and the posters, ordered from Digital Printing will take less than a week (see appendix H). Therefore, the suppliers Band CDs will be notified 2 weeks prior to phase four (event setup) of the timeline so that by week 19, all appropriate stock for the events have arrived. The posters will be ordered from Digital Printing in week 12 in the event launch phase so that they can be distributed for the event promotion starting week 13. The posters that are not used for promotion will be sold at the events. The programmes will be ordered at the same time but will only be sold on the day of the event.

Other external resources:

The company for the first year or events will hire out equipment by partnering with sound system collectives across London. These partnerships will enable discounts and guarantees for the equipment that is too expensive to buy up front. Equipment will be booked and organised in pre-event planning (weeks 1-6) and the set-up time in phase four will depend on the venue.

8. Financials

8.1 Budget

Projected multi-step income statement:

Projected figures for the four-year income statement (shown in 8.2 in figure 10) are modelled on:

- Year 1 - Two events: 100-capacity venues.
- Year 2- Four events: two at 300-capacity venues and two at 100-capacity venues. One event will be a stand-up night in a club setting. The proportion of concert to club nights will be dependent on attendee feedback.
- Year 3 - Six events: three events at 600-capacity venues, two at 300-capacity venues and one at 100-capacity venues.
- Year 4 - Eight events: four events at 1000-capacity venue, two at 600-capacity venues, one at 300-capacity venues and one at 100-capacity venues.

For each item in the annual statements, one example from the first event is used to make the predictions. For example, in year 1 (2022), the cost of the venue is based on a quote of £530 provided by Low Profile Studios in Harringay. This quote is a benchmark and the price of the final chosen venue will range from £300 to £600 for the first year of events.

The projected numbers for the cost of sales consist of the ticket provider fee, programme printing and the manufacturing of merchandise. Eventbrite charges a service fee of 3.5% with an additional £0.49 per sold ticket (Eventbrite, 2021). Therefore, the larger the event, the higher the ticketing fee. The printing of the programmes contributes £100 to the cost of sales figure for the year. The programmes will be priced at £5 each and the prediction is that roughly half of the attendees (70% of tickets sold as contingency) will purchase one on the door, bringing in an additional £350 of other sales revenue across two events. Further negotiation is required with future venues to arrange the percentage the venue takes from ticket and bar revenue.

The figures are subject to change depending on the success of each event and thus the projected annual income statements are also subject to change. In year 1, the net profit loss is predicted at -36.81%. To grow the business and increase profits from year 1 to year 2 (2022/23), sponsorship is required from ACE. To be able to book venues that are £900 and over in year 2 (2023), a minimum investment of £2000 is required from ACE. This will enable each event to break even. By the end of year 3 the business will be making 9.30% net profit. By year 4 (2025), the company

will make 23.91% net profit because of the increase of venue size to 1000 capacity. Despite the events growing in size in years 3 and 4, the sponsorship required from ACE will remain the same because sales from tickets and merchandise will have increased exponentially (growth of £2638 from year 2 to 3). Returns on investment (ROI) will happen in at the end of year 3 (2024) leading into the fourth year.

At the start of year 2 (2023), another £2000 is required to be able to book venues such as Aures in Waterloo which is £3500 to hire. Therefore, across four events throughout the year, £4000 will be needed - two events at venues in a similar price bracket to Aures and two events at the price of the venues in year one. The funding will be required from August 2022 to September 2023. The money will be needed in two instalments to pay the venue deposits and fee. The loan can start to be repaid to ACE in June 2025.

In terms of equipment, by years 2 and 3 (2023/24), a guarantee or discount will be established as stated in the medium-term goals in section 1.6 because of the increase in the number of events. Once a reliable sound system provider is used, the cost of hire will be reduced. This reduction of a major expense will improve the net profit of the business.

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8.2 Costs

Projected Income Statement

MOVEMENTS

	2022	2023	2024	2025
SALES PROJECTION				
Sales revenue	£ 2,780.00	£ 13,130.00	£ 40,344.00	£ 95,036.00
Other sales revenue	£ 1,350.00	£ 1,900.00	£ 8,000.00	£ 19,600.00
TOTAL PROJECTED SALES	£ 4,130.00	£ 15,030.00	£ 48,344.00	£ 114,636.00
DIRECT COST OF SALES				
	£ 328.20	£ 967.70	£ 3,861.50	£ 8,384.60
GROSS MARGIN	£ 3,801.80	£ 14,062.30	£ 44,482.50	£ 106,251.40
GROSS MARGIN %	92.05%	93.56%	92.01%	92.69%
OPERATING EXPENSES				
Salaries and wages	£ 600.00	£ 1,300.00	£ 2,200.00	£ 3,850.00
Advertising	£ 600.00	£ 1,180.00	£ 4,895.00	£ 10,090.00
Website	£ -	£ 600.00	£ 600.00	£ 840.00
AV equipment	£ 480.00	£ 1,680.00	£ 3,840.00	£ 7,240.00
PA	£ 320.00	£ 1,000.00	£ 2,760.00	£ 5,760.00
Microphones	£ 40.00	£ 140.00	£ 360.00	£ 830.00
Mixer	£ 60.00	£ 260.00	£ 680.00	£ 1,630.00
Lighting	£ 300.00	£ 900.00	£ 2,250.00	£ 5,450.00
Insurance	£ 120.00	£ 240.00	£ 360.00	£ 720.00
Venue hire	£ 1,060.00	£ 2,960.00	£ 8,930.00	£ 18,480.00
Flyers/Posters	£ 300.00	£ 700.00	£ 2,050.00	£ 4,550.00
Decor	£ 200.00	£ 600.00	£ 1,400.00	£ 2,900.00
Artist booking/travel	£ 1,000.00	£ 3,000.00	£ 7,000.00	£ 16,500.00
Licensing	£ 42.00	£ 84.00	£ 363.00	
Loan Repayment	£ 200.00	£ 600.00	£ 2,300.00	
TOTAL OPERATING EXPENSES	£ 5,322.00	£ 15,244.00	£ 39,988.00	£ 78,840.00
GROSS PROFIT BEFORE TAXES	£ (1,520.20)	£ (1,181.70)	£ 4,494.50	£ 27,411.40
GROSS PROFIT %	-36.81%	-7.86%	9.30%	23.91%
Taxes	£ -	£ -	£ -	£ -
NET PROFIT	£ (1,520.20)	£ (1,181.70)	£ 4,494.50	£ 27,411.40
NET PROFIT/SALES	-36.81%	-7.86%	9.30%	23.91%

Figure 9 - Projected profit and loss summary for years 1 to 4 of the company.

The source of funding will be provided by ACE if the application is approved. Their “Developing your Creative Practice” scheme provides between £2000 and £10,000 depending on the size and scale of the event (ACE, 2019). PRS for Music Foundation will be another potential sponsor. The funding will be used to hire a top of the range sound system as well as book out venues that exceed £1000 in hire fee e.g. Aures in Waterloo. The funding will also allow the booking of artists who charge a fee greater than the predicted budget.

An alternative source of investment is from Crowdfunding including examples such as ‘Kickstarter’ and ‘Indiegogo’. ‘nonclassical’ the club night used Kickstarter back in 2014 and raised £5,574 by spreading the word via interviewing a number of artists who shared the information with their fans and friends (Smithers, 2015). This platform could be used at the start of the business and promoted through social media channels and the social media profiles of various artists affiliated with the MOVEMENTS events. Other collaborators and partners such as PRS could promote the crowdfunding campaign to increase “reach and engagement” (Smithers, 2015). Crowdfunding as a method of investment is preferable in year 1 (2022) because the application for ACE takes 10 to 12 weeks to be approved. Crowdfunding through ‘Kickstarter’ requires no upfront fee and can be promoted through the events website and social media. Reward-based or donation-based crowdfunding would be the suitable types to provide. Figure 10 and 11 display a projected Balance Sheet for the first two years of the company and a cash flow statement after the first two events.

Projected Balance Sheet

Asset Type	Apr-22	Apr-23
	Current Year	Subsequent year
Current Assets	1,180	4,720
Fixed Assets*	1,000	800
Other Assets**	160	240
Current Liabilities	1,000	800
Long-term Liabilities***	0	0
Owner Equity	1,340	4,960
Total Assets	2,340	5,760
Total Liabilities & Stockholder Equity	1,340	4,960
Balance	1,000	800

* Laptop computer (Macbook Air)

** Held merchandise stock - 80% of product sold

*** Loan from family/friends

Figure 10 - Projected balance sheet in April in year 1 and 2.

MOVEMENTS

Cash Flow Statement

For the Year Ending 31/12/2022
Cash at Beginning of Year 0

Operations

Cash receipts from	
Customers	1,180
Other Operations	1,000
Cash paid for	
Inventory purchases	500
General operating and administrative expenses	1,000
Wage expenses	0
Interest	0
Income taxes	0
Net Cash Flow from Operations	680

Investing Activities

Cash receipts from	
Sale of property and equipment	0
Collection of principal on loans	3,000
Sale of investment securities	0
Cash paid for	
Purchase of property and equipment	1,030
Making loans to other entities	0
Purchase of investment securities	0
Net Cash Flow from Investing Activities	1,970

Financing Activities

Cash receipts from	
Issuance of stock	0
Borrowing	1,000
Cash paid for	
Repurchase of stock (treasury stock)	0
Repayment of loans	2,000
Dividends	0
Net Cash Flow from Financing Activities	(1,000)

Net Increase in Cash	<u>1,650</u>
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Cash at End of Year 1,650

Figure 11 - Cash flow statement after two events.

9. Reflective Summary

The following reflective section summarises the chosen models in the business plan. I will apply critical thinking to the plan and analyse the strategies used within the report. The purpose of the reflection is to apply theories learnt from the course with real-life business practice. The final section discusses the application of lean business and how lean methods will help maximise profits and support innovation.

The mission was to market classical music to a younger demographic. In order to target this audience and gain competitive advantage, Porter's generic strategies were applied to the marketing plan. The first "strategy of differentiation" was applied to make sure the product was unique. Different ideas were adopted from indirect competitors to differentiate the new product in the market. For example, providing top-end speakers was inspired by the GIANT STEP sound system at Brilliant Corners. Combining this with other elements such as: film soundtracks (inspired by Senbla, Hacienda Classical, RAH); surround sound audio (inspired by the CTM Festival); and live visuals (inspired by NovaTrio) creates a unique product that will be profitable due to diversified revenues streams. The new product at MOVEMENTS will target a new generation of classical music fans that have discovered the music over lockdown. By combining other genres with classical for the events improves the value proposition because the event is made appealing to people who listen to classical less regularly.

Using Porter's five forces model as a framework enabled an evaluation to be made of the company's potential profitability. Using a SWOT analysis alongside the five forces was helpful to better understand the marketplace as a whole, rather than specifically analysing the company's potential (Beattie, 2019). It was apparent that the "competitive rivalry" that MOVEMENTS faced is reasonably low (Beattie, 2019). Using these models as a framework revealed that the biggest weakness the company has in comparison with competitors such as Alternative Classical and nonclassical is the lack of connections with venues and ensembles. Contemporary classical music has a niche following of culture buffs and musical aficionados and it is difficult for events to be seen by a wider audience. Alternative Classical for example have direct connections with key organisations such as Spitalfields Music and Kings Place which raises their publicity significantly. For this reason, making MOVEMENTS multi-dimensional with 'film in concert' evenings as well as club

nights alongside the traditional concert/exhibitions attracts a wider audience and thus raises the company's profile more quickly. A limitation of 'nonclassical' is its strong focus on experimental music which may put off new attendees who are less familiar with the music.

To improve the marketing strategy further in the future, the Ansoff Model will be applied to the plan to improve the existing products and penetrate the market more successfully (see figure 12). Strategic questions from the matrix related to the company will ensure that more people purchase tickets as well as merchandise. Using market and Facebook insights will ensure that social media posts are done at the right time of day so that the event announcements reach the maximum number of people possible. In other words, improving promotional tools will execute market penetration more successfully (CFI, 2021). Adding club nights alongside concerts (i.e. 'new

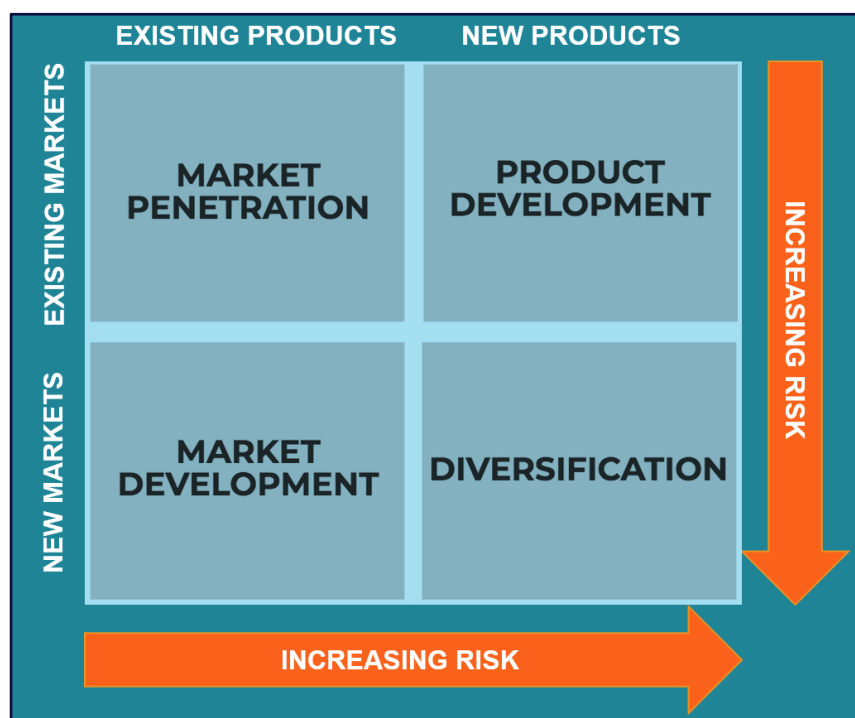


Figure 12 - Ansoff Matrix to analyse and plan strategies for growth (CFI, 2021).

products') does increase the risk but the potential for growth is also increased. The addition of the film soundtrack events is an even greater risk because the nights will be a new product that ventures into a new market. This example of diversification and risk increase will improve profit margins further despite this greater risk.

The use of post-event surveys will be vital in knowing if and when to apply one of the principles from the matrix. To critically analyse market data further and find the right market segments, more primary data should be carried out prior to the events to discover what potential attendees think is missing in the current market and what they would like to see more of in the future.

The drawback of the Ansoff model in relation to MOVEMENTS is that the matrix does not represent the level of success or reward from the events. Therefore, it will be difficult to assess whether the use of the model has a direct influence on the number of tickets sold. The simplicity of the model requires it to be used alongside other strategies rather than on its own.

For the budget, a number of different models were analysed before being applied to the business. The model of 'flexible budgeting' proved to be the most suitable over other models such as 'static' and 'zero-base' budgeting (Bragg, 2021). Flexible budgeting allows a balancing of revenue/sales with expenses throughout the pre-planning phase leading up to the events. Finding a balance is challenging during this period because it is difficult to predict the number of ticket sales.

The income statement projections listed in section 8.2 are contingent on a number of factors. Firstly, the percentage cut of bar sales will be negotiated with the chosen venue and this will subsequently affect revenue. Secondly, by obtaining funding from the ACE or PRS for Music would allow for a greater risk to be taken on expenses such as for equipment hire. Without funding, venues that have a sound system provided within the venue hire would be used. For example, in the Loft in Low Profile Studios, a likely venue for the first event, a top-quality sound system is provided so hiring an external system would not be necessary. If the events company was deemed eligible for sponsorship, then a larger buffer would be provided enabling a greater spend on fixed costs and increasing the likelihood of breaking even i.e. improving ROI. The ROI would be reduced if the chosen venue did not have a bar provided because the cost of supply (stocking bar equipment) would add to the operating expenses. Analysing the cash flow statement that reveals a positive cash flow would enable the hiring of venues without an in-built bar because of the surplus cash available.

Line-up

The crucial aspect of increasing profit margins when booking artists is to pay as little as possible for the highest number of tickets sold. Analysing streaming data of the target audience (on 'mood-based' playlists) and data from the BPI, Deezer and RPO study in 2020, will build a knowledge of what is in demand rather than what one thinks is popular at the time. A drawback of looking solely at streaming data is that the artists being played are likely to be outside of the budget, causing an imbalance of costs against revenue. The strategies to solve this is to book artists who are friends and also book smaller ensembles and DJs to lower the costs.

Marketing Budget

For the overall marketing budget, the 'affordable method' model will be used for the first six months to reduce the risk of overspending. The 'competitive parity' model is a suitable alternative whereby marketing spend matches competitors, but this would be unaffordable in year 1 (Blessing, 2021). However, the 'competitive parity' model is reliant on the competition carrying out detailed market research which the companies may not be doing (Blessing, 2021).

The chosen model for the payment of web banners for the marketing campaign is a pay monthly scheme. The two model choices were CPM (Cos-Per-Thousand impressions) and flat rate pay monthly/annually. For smaller businesses such as MOVEMENTS, the flat pricing is likely a more reliable option because it is a fixed model that provides a "consistent stream of revenue" (Broadstreet, 2018). With CPM pricing being a variable model, profit is reliant on the number of impressions and page views. During year 1, paying a fixed annual fee for the events to be visible on a number of webpages is a financially stable way in which to reach the required target audience. By focusing less on pricing, more work can be done on improving brand value to move the company forwards (Broadstreet, 2018).

Having more than one ticketing provider/agent enables more options for potential attendees allowing further promotion of the event. Each ticketing agent has different strengths.

Below is an analysis of the business models of three ticket agencies and the suitability of those companies for the events at MOVEMENTS:

Eventbrite: This ticket agency is user-friendly and is suitable for events during year 1 of the company. However, the template customisation is limited with the Eventbrite branding always present on the event pages (Social Tables, 2016). Once the annual revenue is greater, moving to another ticket provider allowing for greater personalisation is preferable. Another disadvantage of Eventbrite is the ticketing fee will significantly lower profit margins in year 1.

Spektrix: After year 3, this will be the chosen provider. This ticketing software program is used by over 400 arts organisations. For example, Kings Place in King's Cross (a major venue for contemporary classical and visual arts in London) uses software for their concerts. They are specifically focused towards the arts by providing marketing and fundraising in addition to ticketing. The service is regularly updated, and any innovations are included in the price. They also have high data and physical security that is monitored 24/7 with access to the ticketing system being via the cloud making it easy to comply with data protection regulations (Spektrix, 2021). It also provides in-built services such as email marketing, customer segmentation, Facebook login, offers and promotions. These in-built services support the marketing campaign by making event announcements get across to the target audience efficiently.

Ticketleap: An alternative to Eventbrite for year 1 events. This platform is free to use and gives expert resources and event management guidance. Having a free provider in the first year allows the fees to be passed directly to ticket buyers and the savings made can be put back into the event (Ticketleap, 2021). This agency only provides for one day events which is particularly suitable for the events put on by the company.

Lean start-up approach / business model innovation:

To minimise costs and remain financially efficient, aspects of lean business will be applied to the company during the first year of events. The 4-year forecasting plan will ensure that the mission and goals are met, and the company has an opportunity to grow organically (i.e. innovate) year-on-year.

The three kinds of innovative changes that will take place over the course years 1 to 4 are “efficiency”, “sustaining” and “disruptive” innovations (Rodriguez, 2016). The use of these changes will depend on which areas of the events that have been most successful and the areas that have been less successful.

For example, “efficiency” innovative methods involve the same concept and ideas but made at a cheaper price. This kind of change has the lowest risk because of the least number of adjustments made to the existing business model (Rodriguez, 2016). Using the same hire company for the sound system, TV screens and projectors for each event increasing the likelihood of discounted prices is an example of efficiency innovation. Discounted prices on equipment hire allow further efficient changes to be made such as making ticket prices cheaper. For example, making a larger number of tickets at the tier 1 and 2 prices available (£5 and £7 as opposed to £10 in year 1) if the attendees felt as though the prices were too high. Incorporating post-event feedback from the attendees into the event planning timeline is crucial to be able to gather customer opinion and to subsequently know what type of innovative methods to apply i.e. ticket price changes. Obtaining regular customer feedback to improve the processes of the company is a major component of lean business and is something that will help MOVEMENTS continue to grow and make revenue (example of post-event questionnaire in appendix H).

If the first year of events are most successful at a certain style of venue or a specific sub-genre appears to be most popular (this information is also made known by customer feedback) then a type of “sustaining innovation” will be used to enhance the existing structure into a further improved event experience. The types of venue are outlined in section 1.2 under the 5 W’s. An example of one of the types of venue is an empty warehouse such as The Archives in Tottenham. Alternatively, a restaurant-type event includes more stationary attendees such as at Brilliant

Corners in Dalston or Spiritland. The warehouse style venue exhibits more visual art because of the larger space available. The second event will contain more art installations than the first event which will encourage more walking around in an exhibition-type format as opposed to a musical concert (e.g. at Brilliant Corners). If event 2 is more successful than 1, then the structure of 2 will be sustained to meet customer demand and vice versa.

To improve what event option 2 provides to its audience, a number of enhancements will be made:

1. Larger screens installed
2. More exhibits on show
3. Longer concert duration
4. Booking of better-known artists
5. More live artists

In the early days of the event, exploration will be limited due to budget restrictions. Artist line-ups, venues and art installations have to be kept small-scale in order for the event to break-even. Once revenue begins to outweigh the cost of the events, the sustaining innovations mentioned above will be possible to carry out. One method to overcome cost restrictions would be to livestream the concerts via platforms such as Twitch or Facebook live which would diversify the revenue streams. Twitch offers three income sources: “ad revenue, subscriptions and bits (virtual currency)” (Nguyen, 2019). The platform would support sponsorships and also promote merchandise. The livestream model is not included in the initial business plan because of the small-scale company structure; thus, in terms of logistics, it would be difficult to operate successfully. Furthermore, the number of customers would need to reach a certain number before a livestreaming service would be financially viable. Once a subscription model is in place, the platform would also act as an additional marketing tool.

“Disruptive innovations” are changes made to the value proposition. This is the most drastic form of innovation out of the three and would be more difficult to implement. One major value proposition of the company is the genre of music. If there was a change in demand or the original target audience moves away, then events that offer different genres will be introduced. The spin-off club event would bring a wider target audience.

Another way of ensuring the events are suiting the needs of the target audience is to introduce a different type of funding model which could be introduced at the smaller venues. This type of event focuses solely on reward-based crowdfunding to sell tickets. A new grass-roots classical performance series called 'noisenights' uses this model to fund all their concerts so that classical events bounce back from the Covid-19 pandemic. Organised by 'through the noise', the events invite members of the public to become 'backers' in return for tickets and priority booking for future events. The events then go ahead when enough backing has been received which ensures that only popular concerts are put on (ACE, 2021). Using this reward-based system will mitigate the risk of an event underselling, that results in low profit margins. Donation-based crowdfunding is a viable option too because established fans of classical music are keen support arts organisations that are continuing music that they are passionate about.

Employing the three types of innovation will ensure the company remains malleable. A multi-sided model is crucial to event success and the business model of MOVEMENTS will remain hybridised. (Solaris, 2019). The ongoing pandemic demands for a combination of online and physical events with both free and fee-paying events. The fee-paying pop-up events are an effective way to promote the company and having an online community will increase engagement further (Solaris, 2019). Live streaming the film soundtrack events would remove geographical limitations because fans could watch the events from all over the world.

In conclusion, devising this business plan has taught me how to manage events production and how to critically analyse business models that assist the planning process. I have learnt that it is crucial to align short- and long-term goals, marketing strategies and financial forecasting in order to be successful. To combine all these elements of the plan, a strict Gantt chart timeline is essential to visualise how they work together and what needs to be done for the events to work efficiently and bring customer satisfaction. The Gantt chart is the optimum timeline because it highlights the status of each job and who is responsible for it. Furthermore, I have learnt the importance of consistency and that all areas of the plan need to be organised well so that the events can succeed. By closely analysing the projected income statement, it is evident that making a net profit is

contingent on increasing the number of events per year and selling out larger venues. The cost of marketing will generate a ROI between years 2 and 3.

Ultimately, the success of the business during the first two years is based on customer satisfaction as well as targeting the events to people who do not usually attend classical music concerts.

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Discography

Floating Points, Pharoah Sanders, The London Symphony Orchestra. Promises. Luaka Bop, 6 80899 0097-2-0, 2021, CD, Album. Link to YouTube video: <https://www.youtube.com/watch?v=Mn8x0QbN4f8>.

TIBAKSO. Imperium, Epoch Of Love. 2021, EP. Link to YouTube video: <https://www.youtube.com/watch?v=RFNWPUiUNmo>.

Spotify URLs for playlists made for event attendees and fans. Songs will be taken from these playlists and will be organised into CDs and cassettes that are categorised into moods:

<https://open.spotify.com/playlist/1m87jhFZz4RPR8UQiiYviN?si=fd42b76d4fce4a01>

<https://open.spotify.com/playlist/29Zi0wn21OweBAzOhUak1h?si=f9d27abcba0547f0>

11. Appendix

Appendix A

URL's to record labels that have inspired the idea behind the collective at MOVEMENTS.

1. nonclassical - <https://www.nonclassical.co.uk/>
2. Erased Tapes - <https://www.erasedtapes.com/>
3. Rhythm Section - <https://www.wearerhythmsection.com/>

Mood board created on Pinterest for branding and logo ideas.



Appendix C

Part 1 - Venues that have been used as inspiration. Part 2 – A shortlist of potential venues, artists and musical works for the events:

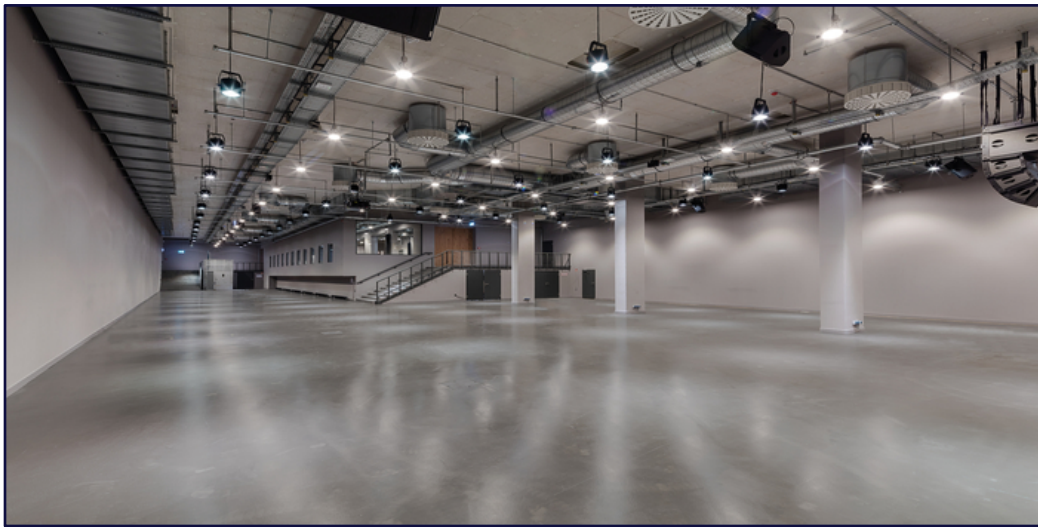


Figure 14 - Betonhalle, Berlin. A former mortuary, this venue is atmospheric and would be able to accommodate large visual shows, paintings or sculpture as well as significant number of guests

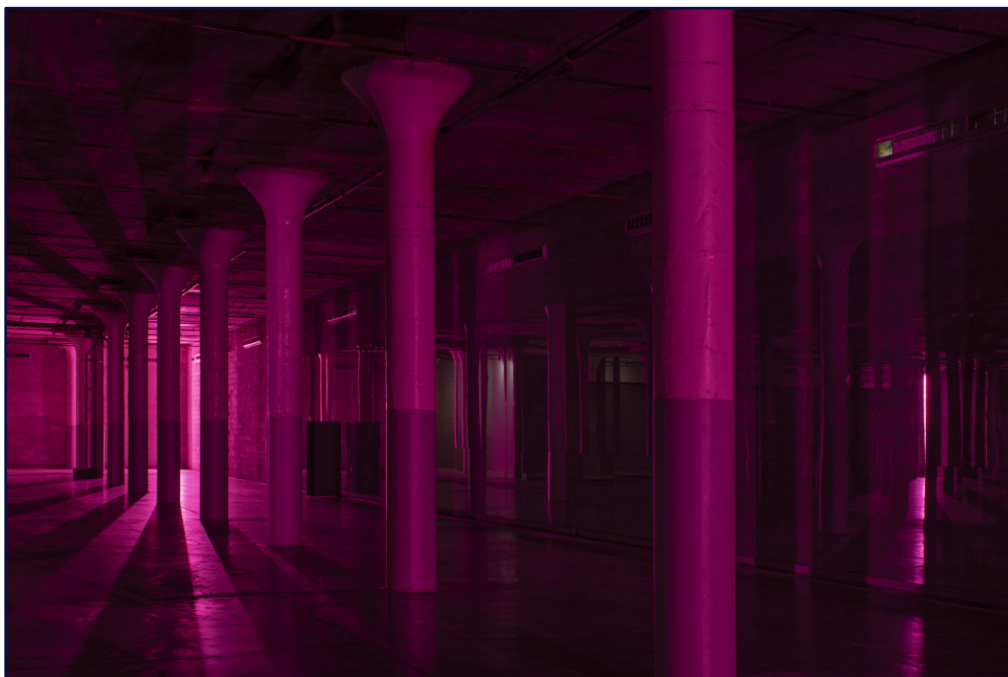


Figure 15 - Dia Beacon, New York (Carl Craig Exhibition)



Figure 16 - Massive Attack collaborating with Adam Curtis at the Manchester International Festival

Other potential venues:

- The Garage (Bermondsey)
- The Gallery, Tileyard (King's Cross)
- House of Mass Studio - The Silver Building (Docklands/Silvertown)
- The Dissenters Gallery, Chapel and Catacombs (Kensal Town)
- LSO St Luke's (Old Street)
- The Old Church (Stoke Newington)
- Roof Studios (Elephant & Castle)
- Old Parish Hall (Core Clapton)
- Hackney Round Chapel (Hackney)
- Arch 555 at Silly Towers (Brixton)
- Low Profile Studios (Harringay)
- 4th Floor Studios (Shadwell)

Other artists:

- The Salsoul Orchestra (Year 3+)
- Music of Philip Glass, John Adams, Steve Reich etc.
- Shiva Feshareki
- Synths and Strings (with Symphonica and Mr Switch)

- Sheku Kanneh-Mason
- Aphex Twin
- Kiasmos
- Bonobo
- Lubomyr Melnyk
- Kronos Quartet
- Francesco Tristano
- Oliver Coates
- Keeno
- Alan Mor
- London Electronic Orchestra
- Metropole Orkest

Other potential works:

- Promises by Floating Points – with light show (Year 3+)
- New Space Music by Brian Eno (1)
- Des Fischers Liebesglück by Schubert performed (by Philippe Sly, John Charles Britton) – book singers in (1)
- Officium, Parce mihi domine – Hilliard Ensemble and Jan Garbarek (1)
- Thursday Afternoon by Brian Eno (1)
- Works of Hans Zimmer, Alexandre Desplat, Hildur Guðnadóttir. Live stream of scenes from the film with orchestra. Use existing fan base and a ticket platform. Use multiple angle options through a streaming platform for the live show.
- Dark Matter by Moses Boyd (3)
- Jake Gauntlett (pianist) or classical pianist from the Royal College of Music, Royal Academy or Guildhall (1)
- Choral ensemble (8 voices) and saxophone (Zach Fox) (1)

Appendix D.⁶

Mood board of potential flyer designs:



⁶ Images taken from a selection of underground dance music posters – available on Highrise UKG Instagram page: https://www.instagram.com/highrise_ukg/?hl=en

Appendix E

Indirect competitors (continued):

The Barbican

The Barbican Centre is a performing arts centre that hosts a classical and contemporary music series, theatre performances, film screenings and art exhibitions.

Erased Tapes

An independent record label that focuses on avant-garde and experimental electronic music.

Crux events

A series of events that features audio-visual performances, jams and workshops.

Collective31

Contemporary music and arts collective.

Contemporary Sound Art

A new publication for sound installation & sound art lovers – with a mission to help raise sound art's profile in the art world.

840 concert series

London-based concert series that provides a platform for new experimental and minimal music.

Amoenus

Non-profit art organisation that facilitates, educates, curates and promotes immersive art centred around 3D Sound. The organisation supports the development of artforms that blur the boundaries between artists and audiences.

Appendix F

Photographer profiles:

Nico Lethbridge photography: <https://nicolethbridge.com/> //

Instagram: <https://www.instagram.com/nlethers/?hl=en>

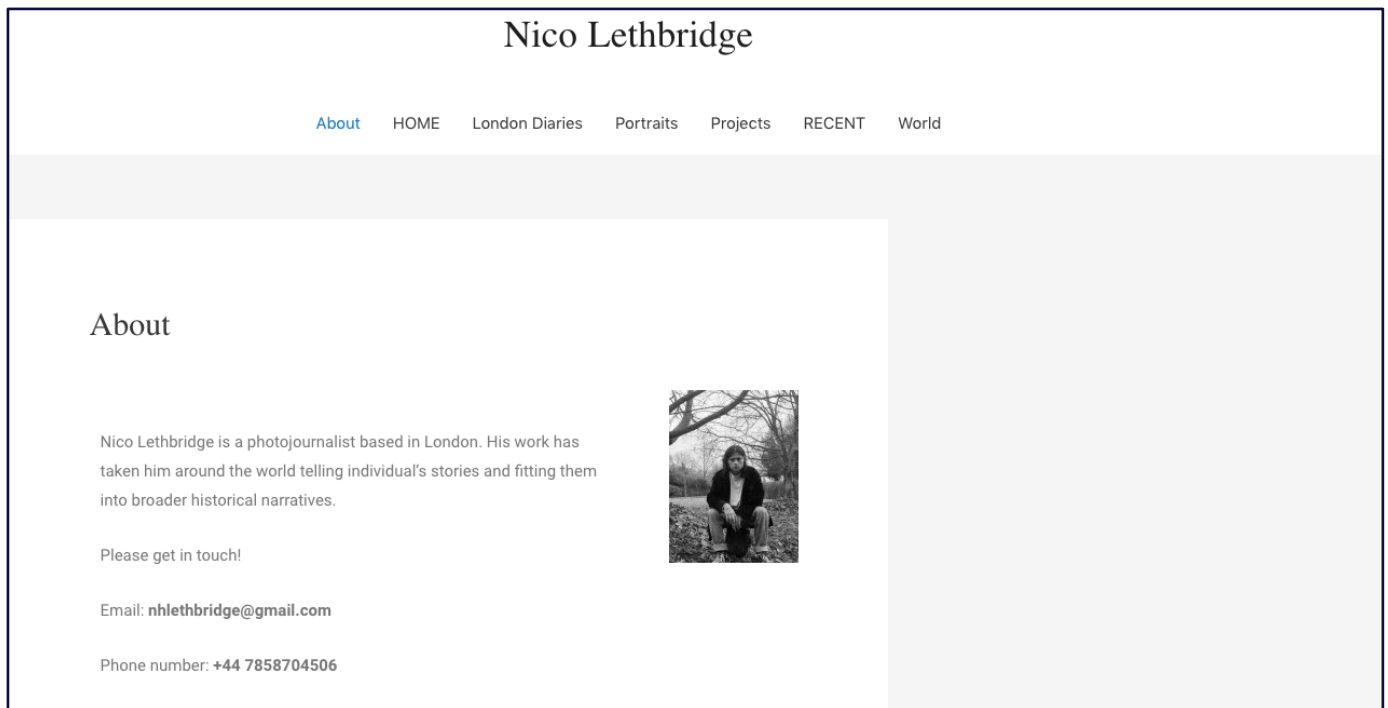


Figure 17 - Photographer for year 1 of events

Appendix G

Timeline for event 1 - <https://drive.google.com/file/d/1EGX7YYgXbgMQ-z7Ucgltd8j7PthWxq22/view?usp=sharing>:

EVENT PLANNING GANTT CHART

EVENT / ACTIVITY	Live music / art installation
EVENT DATE	11/02/2022
EVENT MANAGER	Phil Normand
EVENT COORDINATOR	Phil Normand

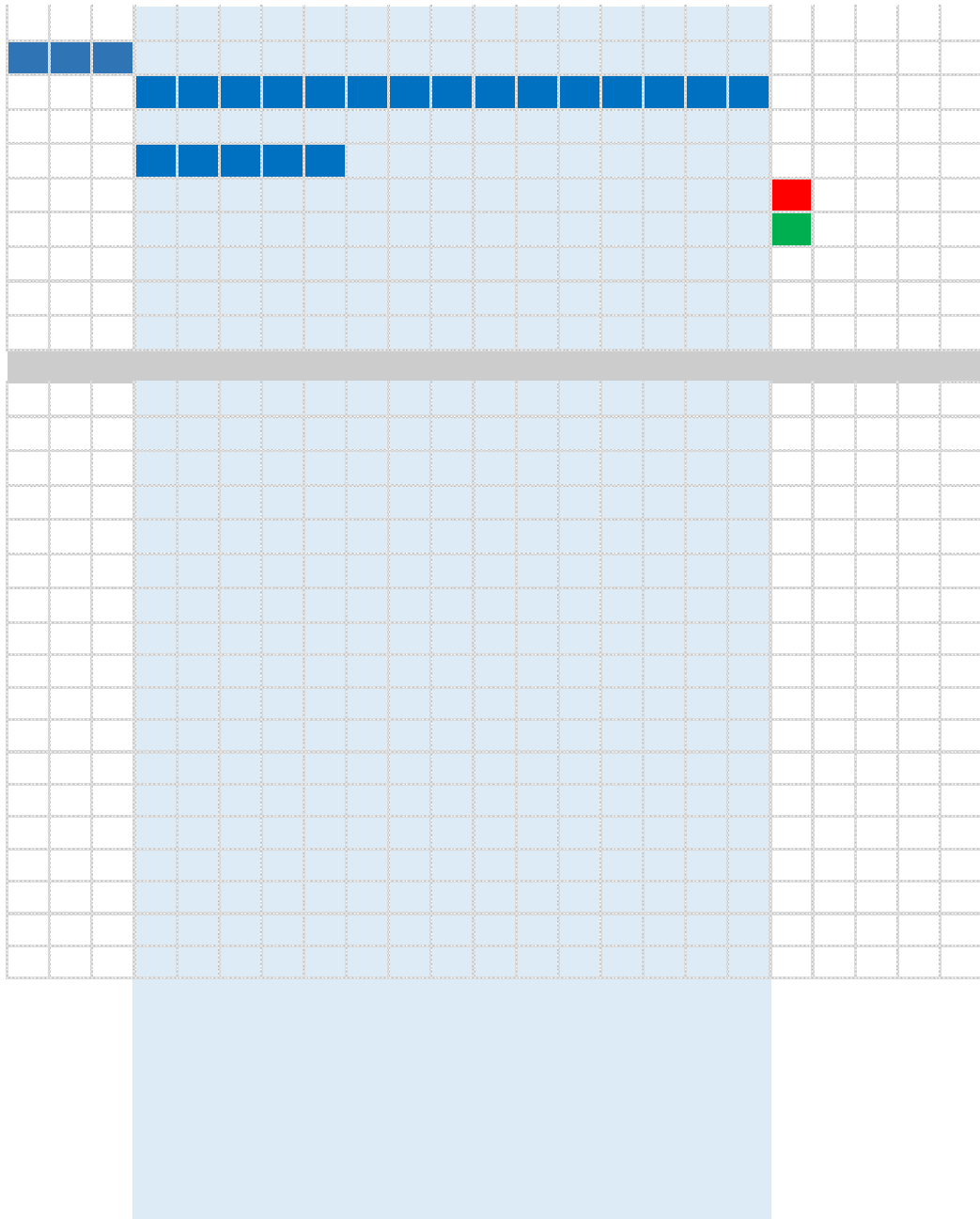
ACTIVITY	TASK TITLE	TASK OWNER
Event Planning		
Planning	Establish event concept and proposal	PN
Planning	Identify target audience	PN
Finances	<u>Prepare and sign off budget</u>	PN
Sponsorship	<u>Identify sponsorship targets</u>	PN
Venue	Research venues and obtain quotes	PN
Planning	Create program	PN
Planning	<u>Update event website and app</u>	PN
Planning	Assign staff tasks and tools	PN
On-site Logistics		
Venue	<u>Book venue</u>	PN
Logistics	Prepare contracts for vendors	PN
Logistics	Book entertainment	PN
Logistics	Arrange security	Venue
Logistics	Arrange styling or decorations	PN
Logistics	Equipment hire	Venue
Logistics	<u>Plan site map</u>	Venue
Logistics	<u>Develop signage</u>	Venue
Logistics	Arrange cleaning	Venue
Venue	Rehersal run through/site-check	Venue/PN
Logistics	Hire event staff or recruit volunteers	Venue
Venue	Confirm bump-in/bump out	PN
Logistics	Confirm details with vendors	PN
Ticket Sales		
Sales	<u>Develop pricing strategy</u>	PN
Sales	<u>Create event page on Facebook</u>	PN
Sales	Monitor sales	PN
Sales	<u>Track promotions</u>	PN
Finances	<u>Report projected revenue</u>	PN
Finances	Reconcile sales	PN
Event Communications		
Press	Launch event website	PN

[illegible]

				COMPANY NAME		MOVEMENTS					
				CITY		London					
				TIMELINE		24 weeks					
				DATE		8/27/21					
START DATE	DUE DATE	DURATION (DAYS)	STATUS								
				WEEK 1					W		
				M	T	W	R	F	M	T	
27/08/21	10/09/21	10	Completed								
27/08/21	10/09/21	10	Completed								
09/04/21	18/09/21	10	Completed								
09/10/21	17/09/21	10	Completed								
24/09/21	28/09/21	4	Completed								
10/08/21	22/10/21	20	In Progress								
10/08/21	09/11/21	60	In Progress								
24/09/21	24/09/21	2	Not Started								
9/2/21	9/6/21	4	Completed								
8/31/21	9/5/21	6	Not Started								
9/2/21	9/7/21	5	Not Started								
1/7/22	1/12/22	5	Not Started								
12/24/22	1/3/22	10	Not Started								
1/28/22	2/11/22	12	In Progress								
10/8/21	8/13/21	5	In Progress								
10/8/21	8/13/21	5	Not Started								
12/14/21	12/21/21	5	Not Started								
2/5/22	2/10/22	5	Not Started								
10/15/21	10/20/21	5	Not Started								
2/5/22	2/5/22	1	Not Started								
12/26/21	12/1/21	5	Not Started								
8/31/21	9/5/21	6	In progress								
10/14/21	10/15/21	2	Not started								
10/15/21	1/6/22	60	Not started								
12/13/21	12/23/21	10	Not started								
10/8/21	10/13/21	5	Not started								
12/31/21	1/5/22	5	Not started								
10/16/21	10/18/21	2	Not started								

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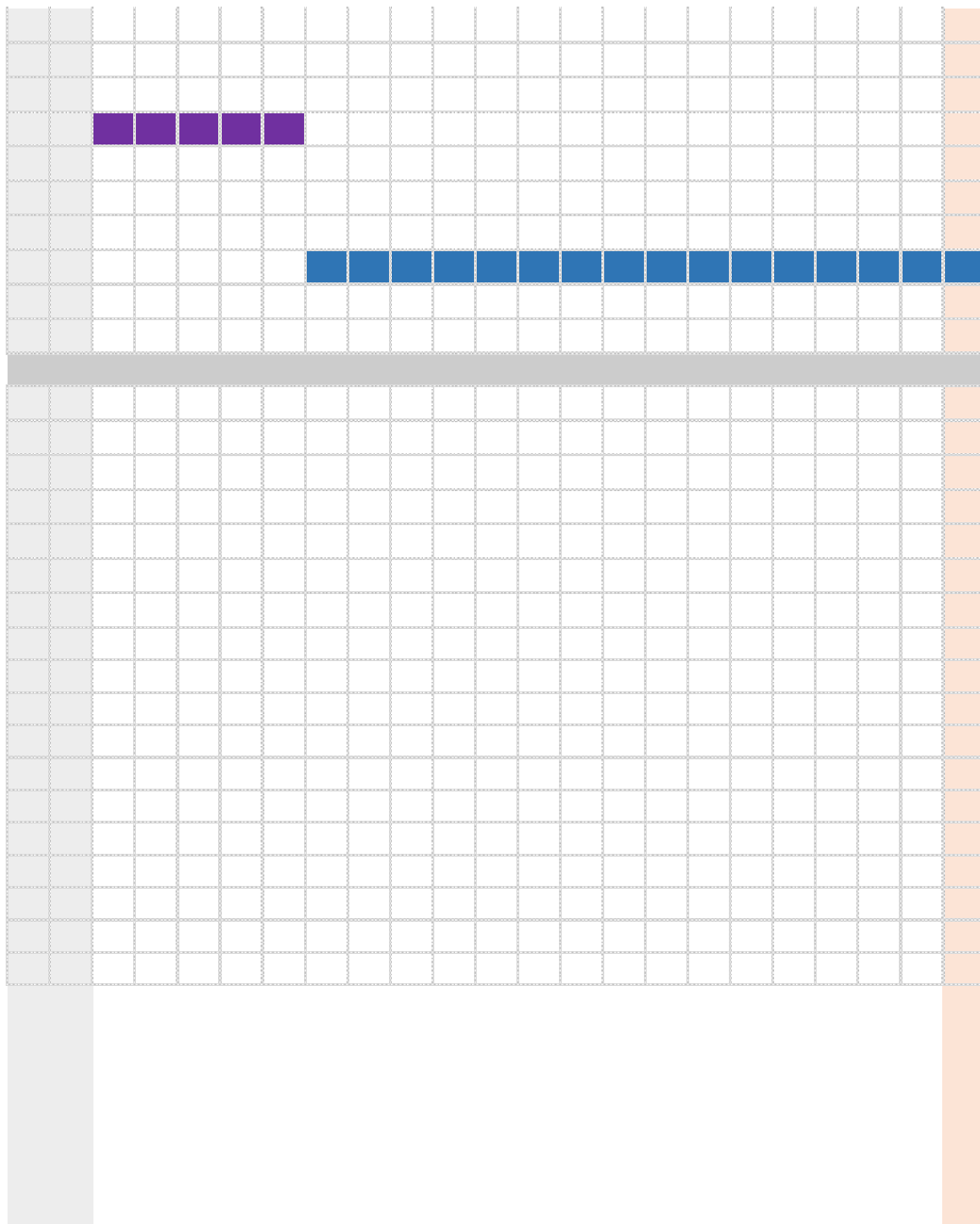
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VENUE	Brilliant Corners, Dalston
MARKETING LEAD	
TICKETING	Eventbrite / FIXR
WEBSITE	TBC

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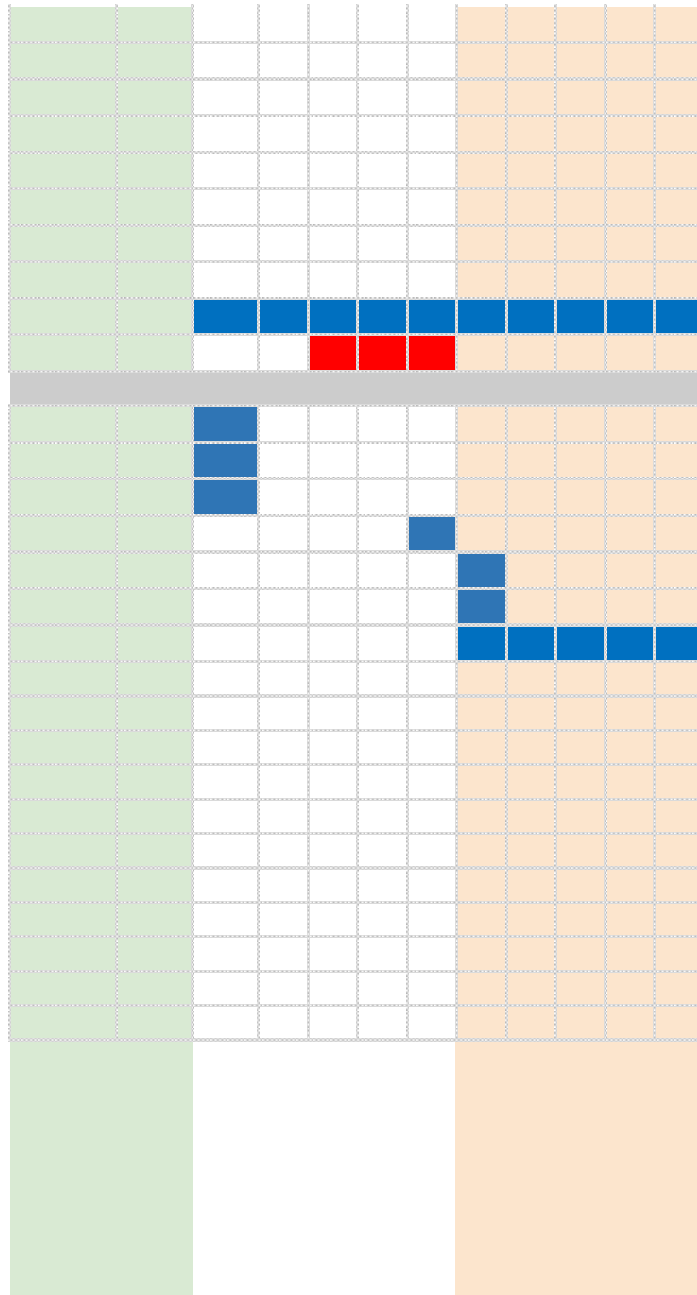
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[illegible]

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Appendix H

Post-event survey questions:

1. How likely are you to recommend the event to a friend? (1 to 10 rating, from 'not likely' to 'very likely')
2. Why did you decide to attend this event?
3. How did you hear about this event? – possible answers will be 'Facebook', 'Instagram', 'email', 'word of mouth'.
4. Overall, how would you rate the event? 'Excellent', 'Very good', 'Good', 'Fair', 'Poor'.
5. What did you like about the event?
6. What did you dislike about the event?
7. How organised was the event? (1 to 5 e.g. 'Extremely organised', 'Very organised', 'Somewhat organised', 'Not so organised', 'Not at all organised').
8. How friendly were the staff? (1 to 5)
9. Prior to the event, how much of the information that you needed did you get?
10. Was the event length too long, too short or about right?
11. Is there anything else you'd like to share about the event?
12. How do you think the event could have been improved?

Example of a post-event survey taken from SurveyMonkey (SurveyMonkey, 2021).

General Event Feedback Template

1. How likely is it that you would recommend the event to a friend or colleague?

NOT AT ALL LIKELY

0

1

2

3

4

5

6

7

8

9

10

EXTREMELY LIKELY

2. Overall, how would you rate the event?

☐ Excellent

☐ Fair

☐ Very good

☐ Poor

☐ Good

3. What did you like about the event?

4. What did you dislike about the event?

0 of 10 answered

Band CD's: CD duplication, Vinyl CDs and Cassette Duplication - <https://www.bandcds.co.uk/>

//

Digital Printing: Outdoor posters, billboard posters, adshel posters -
<https://www.digitalprinting.co.uk/products/outdoor-posters/30/?q=posters>