

EVENT REBEL BUSINESS PLAN

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Executive Summary

Mission

EVENT REBEL offers a unique digital service that connects venues to concert goers, through the shared goals of improving environmental sustainability for the live music industry, increasing the number of live events, venues, tickets sold and attendance and placing a financial value on improving sustainability in the industry.

Product

The product is an app and web based service that offers multi-tier subscriptions to concert goers. Subscribers can then receive discounts on their concert tickets for events that they attend held at venues that are signed up to EVENT REBEL's service. EVENT REBEL's users are live music fanatics, who attend 5 or more concerts every year and are strong supporters of the live music industry and environmentally conscious.

Venues will receive funding for the Creative Industry Green certification from Julie's Bicycle, as well as advice and access to grants to improve their sustainability rating. Venues with the higher rankings will offer greater discounts to subscribers and attract more users to their events, increasing their overall revenue.

Competitive Advantage

EVENT REBEL is the first company in the world to offer a discount service connected to environmental sustainability. Whilst there are many other companies that act as event discovery platforms and ticketing platforms, no other company offers users a financial incentive to book and attend more events at sustainable

venues. Overall ticket sales have been rising steadily, and demand for sustainable services is increasing globally year on year, with customers are constantly looking for more ways to reduce their impact. (Ipsos MORI, 2019) London is one of the biggest music communities in the world, and starting this company in the city provides a vast number of potential customers and venues to get the business off the ground. (Tropical Sky, 2020)

Financial Summary

Sales Projections for the first year are £3.4m, projecting a 30% growth rate in year 2 increasing to 37% by Year 5.

The projected set up and running and initial marketing costs in the two years before launch are £665,000, with a gross profit in year 1 of £1.12m recovering these costs.

Opportunity

The Problem

It is well documented and researched that climate change and wider environmental issues are becoming an ever increasing global problem, with greenhouse gas emissions and non-biodegradable waste being two of the top concerns. (Ipsos MORI, 2019) It is vital that all industries take steps to reduce their carbon emissions and transition to more sustainable business practices to protect the planet from further devastation.

The music industry and live events in particular play an important role in driving cultural and societal change, with major artists inspiring people to take a message on board leading to wider conversation and action regarding the issue, with live events in particular creating social bonding and a sense of group responsibility and togetherness. (Webster, et al., 2018) (Schäfer & Sedlmeier, 2013) (Anekwe, 2019)

A 2007 study of the entire UK music industry estimated that it was responsible for over 540,000 tonnes of carbon dioxide emissions annually, with activities relating to live music accounting for 75% with 400,000 tonnes. Broken down further, the direct emissions from venues accounts for 23% (125,000 tonnes) and audience travel claiming 43% (231,000 tonnes) (Botrill & Liverman, 2010). Of the UK's total 544Mt of CO₂ emissions the live music industry only accounts for 0.074% of it. (Jackson, et al., 2009) Though this appears an insignificant amount, and the total emissions from the industry have decreased by 35% since 2012, much more must be done to reach the 80% benchmark laid out in the UK climate change policy. (Arts Council England, 2019) (UK Government, 2008)

Measures to reduce emissions can carry significant costs for venues, but can also provide huge savings in energy costs. An estimated £16.5m was saved between 2012 and 2018 through reduction in energy use. (Arts Council England, 2019)

Some venues and guests take the issue more seriously than others, and reaching an 80% reduction will require a joint effort across the industry. At the moment, the financial benefit venues stand to make from reducing their emissions is primarily in energy cost savings, however rises in business tax rateable values and rents has offset these savings significantly. (Digital Media & Sport Committee, 2019) These

efforts go unrewarded when it comes to selling more tickets to events as changes aren't always widely publicised to consumers and visiting greener venues over others does not provide a financial or moral incentive to ticket buyers if they are not aware of the policies. 65% of promoters consider environmental sustainability extremely, very and somewhat relevant, (Webster, et al., 2018) and top three environmental issues globally are climate change, air pollution and waste generation with people being more willing than last year to make individual change. However, only 18% of people might stop using the most offending companies and fewer than 12% of people are willing to pay more for services to cover the additional cost of sustainable products. (IPSOS, 2019)

Whilst the majority of venues do acknowledge both the importance of moving towards a more sustainable future of the hospitality and events industry and the increasing influence of sustainability on consumer purchasing decisions, the new policies and practices that they introduce to improve their sustainability vary widely across the industry, and are publicised on an individual basis with individual companies and venues choosing how to communicate these policies to their customer base. This usually is in the form of website based information, via social media posts or physically within the venue itself. This results in the sustainability information being disseminated over a wide variety of sources and resulting in a difficult and time consuming process for an interested customer to determine venue policy, as well as weigh up two venues that may use different metrics to assess their policies or have completely different strategies, focuses and income.

Venues also have been negatively affected by increased competition with promoters, with 39% of venues saying it has impacted them negatively. In addition to this, 32% of venues say that diminishing audience numbers have impacted them negatively. (Webster, et al., 2018)

It also costs venues more money to put on live music than they tend to make back in ticket sales. Large Venues (1000-5000 cap.) regain 94% of their programme costs, Medium (400-999 cap.) regain 71% and small venues (50-399 cap.) regain only 59% of costs. (Live DMA, 2018) This places a huge reliance on bar sales for small and medium venues, and shrinking audience numbers has a larger negative effect on their income.

The Solution

EVENT REBEL aims to provide a straightforward solution for allowing music and performance venues that champion and invest in running sustainable buildings, events and promotions to stand out to their customers from venues that do not place significant importance on sustainability as a part of their business and increase ticket sales and attendance, motivating guests to reward venues that take steps to improve their sustainability.

Providing financial and moral incentives to customers increases conversion of site visits to purchases through the increase in value of the purchase and the reduction of guilt from making purchases. (Shukairy, 2019) Using the financial incentive of discounted tickets in combination with the moral incentive of contributing to a

reduction in their personal carbon footprint EVENT REBEL will drive additional ticket sales for greener venues. This provides motivation and opportunity to both guests and venues to promote and prioritise sustainable events over less sustainable practices.

An environmental award system will be used to compare venues and reward them accordingly. Venues in the UK are hugely diverse, but environmental audit schemes for creative venues do exist in Europe including the Green Club Index pilot scheme in Germany, (Green Club Index, 2020) and Julie's Bicycle charity in the UK and these schemes have been relatively successful with Julie's Bicycle claiming over 250 'Creative Industry Green' certifications at some major UK institutions, and providing free digital tools and other programs to help cultural venues assess and improve their environmental impact. 8% of all venues in the UK have claimed to use their online Creative IG tools for tracking their carbon footprint and certification. Using the established Creative Industry Green ranking system and awards, venues' varied policies and situations can be compared holistically, taking multiple aspects of sustainability policy, energy use and other factors into account and allowing for venues to be compared in an equal manner. Venues are given a rating out of 5 by the award, and venues can update the information easily and regularly. (Julie's Bicycle, 2019)

EVENT REBEL will provide partial refunds for tickets that subscribers have bought for events at CIG certified venues signed up to the company's service. The amount of the refund will be dependent on the CIG rating, and the discount will increase the higher a venue's ranking. In order to receive the discount, a EVENT REBEL user

must attend the event. This is expected to increase both ticket sales and attendance at CIG certified venues, in turn boosting bar revenue. This provides a financial incentive to both concert goers and to venues to take steps towards a greener industry.

Target Market

Market Analysis

A detailed market analysis must be undertaken to establish the potential of the market for the success of the business, and determine the target market in order to focus the promotion and function of the service to the needs of the customers. This analysis will use census data for the UK live music landscape and survey data to segment the market into specific targetable groups and establish market trends that can be capitalised on.

Total Addressable Market

The market for EVENT REBEL is split into two groups; venues and guests. These two areas of the market are distinct but intrinsically connected as neither can exist without the other. Guests spending money at venues on tickets, drinks and other purchases is the primary source of income for venues, and venues must compete for their share of the market on any given night. Often venues spend more on promotion to sell tickets than they actually receive back in ticket sales with live music acting as a loss leader, and rely on bar sales to support the provision of live music. (Digital Media & Sport Committee, 2019)

Venues

Complete data for the entire live music industry is difficult to assess due to the multi-purpose nature of many venues. In a survey of venues 85% said that live music is not the only function of the venue. (Webster, et al., 2018) Using a range of sources can provide a clearer picture of the state of music venues in the UK, and the size and nature of the potential market. The addressable market has been divided into the UK as a whole and Greater London, as London has a significantly higher number of venues and events taking place in its boundaries and much higher spending than other areas of the UK generating over £1 billion. (Digital Media & Sport Committee, 2019)

UK as a Whole

The top 5 cities with the most music venues and events are London, Manchester, Brighton, Glasgow & Bristol boasting 2879 venues between them and 2871 events per month. The most recent available data from IBISworld states that in 2019 there were 8,765 nightclubs currently operating in the UK. (IBISworld, 2019)

London

The Greater London Authority lists 797 currently active live venues in London, and Resident Advisor lists 751 and across the entirety of London there are around 2645 music venues. (Leonardo Hotels, 2018) Out of these 97 are considered operating grassroots music venues. (Greater London Authority, 2020) Grassroots venues are

venues that take larger financial risks with their programming on supporting new artists, and may suffer from a lower number of ticket sales on this basis and would gain the most from increased ticket sales and promotion.

Concert Goers

The UK population in 2019 was 66.65 million with 7.5 million living in London. The proportion of UK adults that attended at least one concert has risen to 38% of in 2019, up from 34% in 2018 and the number of concert goers has experienced year-on-year rise. This had been expected to continue. (Deltic Group, 2019)

In 2017, 29.1 million people attended live music events in the UK, with 25 million attending a concert. The UK is one of the top destinations globally for live music events, and both domestic and international music tourism numbers have increased year on year since 2012, increasing 14.7% in one year (2016-17) to 10.9 million, with local events being attended by 18.9 million locals. (Digital Media & Sport Committee, 2019)

The average number of nights out a week in 2019 was 1.51 compared to 1.14 in 2018. In the 18-30 age group, 78.6% go on a night out once per week, which equates to 52 nights out a year. 25.1% of the population spend the most on bars and clubs compared to pubs and cinema's, with 41.8% of 18-21 year olds spending the most in these sectors. (Deltic Group, 2019)

The 18-30 age group accounts for around 17% of the population which is around 11m people. The number of concerts attended per year for the 18-30 age group is broken down in Table 1.

Number of Concerts in 6 Months	Number of Concerts in a Year	% of Population	Number of People
0	0	25.2%	2772000
1-2	2-4	44.90%	4939000
2-4	4-8	19.50%	2145000
5-6	10-12	5.90%	649000
7-12	14-24	1.70%	187000
12+	24+	1.90%	209000

Table 1: Number of Concerts in 6 Months

(Eventbrite, 2017)

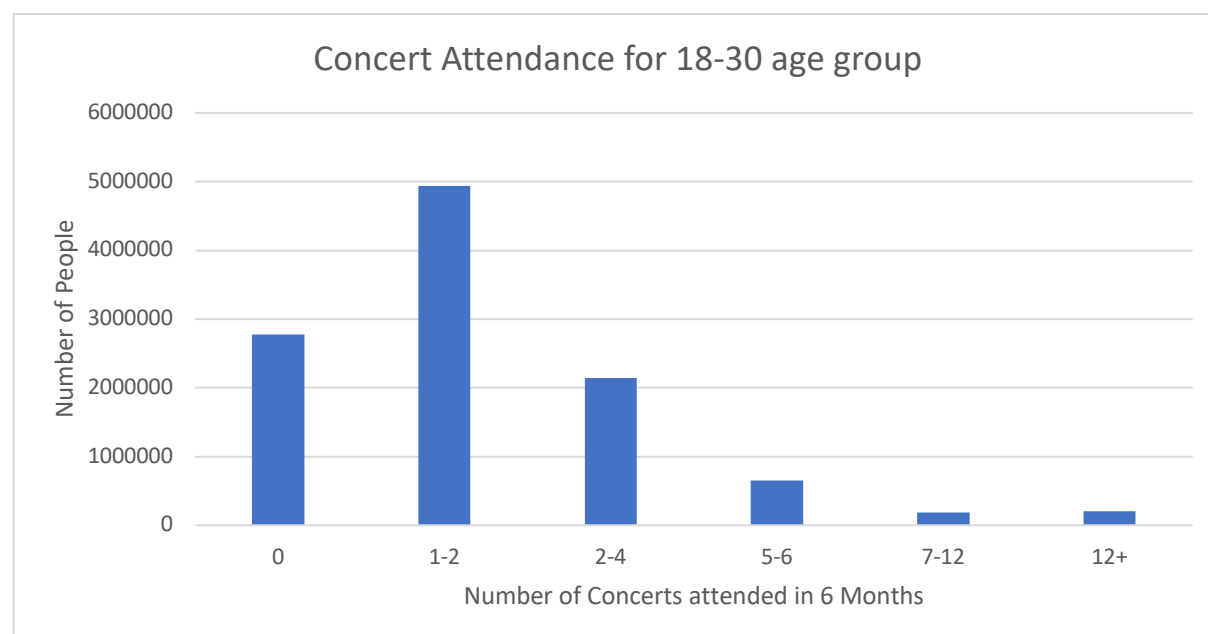


Figure 1: Concert Attendance in 6 Months

(Eventbrite, 2017) (Welsh Government, 2019)

Despite promising market figures for the live industry, the UK has suffered from the mass closure of venues over the last decade, partially due to stagnating ticket prices and the later licensing laws for non-music venues. (Webster, et al., 2018)

Concert goers are also increasingly likely to want to reduce their environmental impact, with 67% of concert goers and 71% of millennial concert goers saying they take steps to do so. This compares to 48% of all UK adults that aim to reduce their carbon footprint. (Ipsos MORI, 2019)

It is important to note this market analysis uses data collected before the massive disruption to the events industry cause by the coronavirus pandemic, and aims to provide a picture of the market potential that could exist as restrictions start to ease and life begins to return to normal. It is also likely that some venues will not survive after this pandemic and this may significantly affect the market along with initially reduced demand. (IOM, 2020) It may however lead to increased demand for live events after such a long period without access to live music and a desire within the music loving community to support venues. There is also a strong feeling within society and the government to use the pandemic as an opportunity to 'greenify' many industries, and this provides a perfect environment to launch the EVENT REBEL product that emphasises sustainable practice and motivates concert-goers to return to the live industry.

In a report by the Institute of Occupational Medicine, the market for music clubs and venues was an area of the hospitality market that is least at risk, with most venues being able to open at 75% capacity with risk assessments and social distancing considered. (IOM, 2020)

Ideal Customer

EVENT REBEL aims to target UK nightclub and live music venues as well as their customer base as two separate but connected markets.

Venues

The ideal venue customer will be any UK based music venue or venue owning company from small capacity grassroots venues to medium capacity and large “super clubs” that want to capitalise on increasing customer demand for sustainable purchasing whilst reducing their emissions and costs. EVENT REBEL is not initially targeting arenas as these are primarily operated by major conglomerates such as Live Nation or AEG and they are not likely to gain from membership.

Concert Goer

The ideal Venue-goer customer of EVENT REBEL will be a music lover between the ages of 18-30, that attends 5 or more music events per year, and visits multiple different venues in their area. They will place a high value on supporting sustainable environmental practices, and will stand the most to gain financially and morally from a EVENT REBEL subscription.

Key Customers & Partners

In order to establish EVENT REBEL as a key player in the live music market, some high profile venue customers will need to buy into the company via subscription, platform integration or promotion. These larger companies and venues may want to see the service in practice across smaller operators, and a growing user base before committing their time and money to the project. This will also allow EVENT REBEL to test and improve the functionality of the technology on a smaller scale before expanding into the larger UK market.

The Deltic Group

The Deltic Group own 53 venues across the UK including nightclubs and bars, and is the largest venue operator in the UK (Deltic, 2020) . Establishing a partnership with Deltic would provide a launch pad for the service across several UK cities, as well as providing excellent marketing capital to establish partnerships with other venues in the UK.

Broadwick Live

Broadwick is a rapidly expanding venue operator with several large and unique venues in London. They boast international headline acts and have a high social awareness of their venues and events. The addition of these venues to the EVENT REBEL service would provide a massive boost to the brand and with the high volume of tickets sold at each venue provide excellent value to customers. (Grace, 2019)

Resident Advisor/Skiddle/Eventbrite/DICE/See Tickets

Some of the largest ticketing and magazine sites for independent music events, these ticketing platforms are where a vast number of events are listed and tickets are purchased. Integration with any or all of these platforms would increase the appeal of EVENT REBEL to users and provide visibility of the platform to millions of users who are potential customers for EVENT REBEL. (Resident Advisor, 2020) (See Tickets, 2020) (DICE, 2020) (Eventbrite, 2020)

Music Venues Trust

The music venues trust is a charity set up to protect grassroots venues in the UK. They have direct access to a vast range of venues across the country and if they were to support EVENT REBEL as it provides so many financial benefits to venues it would increase the reach and brand recognition enormously, as well as adding a large number of new venues and users to the platform. (Music Venues Trust, 2020)

Julie's Bicycle

The only charity in the UK that has an established, tested system for assessing and awarding venues for sustainability. With 10 years of expertise and involved with many UK venues as well as having an international presence Julie's Bicycle is a key partner in the business. The business could operate without their partnership as venues can still sign up regardless, however it would be in both company's interests and provide access to a huge venue base. (Julie's Bicycle, 2019)

Competitors

Jukely

Jukely offers a 1 month rolling subscription service that allows a subscriber to attend up to 1 event per day, up to 4 events per month at the cost of £25 a month, with three higher cost premium subscriptions that allows a user to bring a guests and attend up to 10 events a month. They also operate by giving value to venues on users going to more shows and discouraging non-attendance, allowing users to sign up to the guestlist for a show, and being penalised if they do not then show up. This service replaces the traditional ticketing marketplaces with a single monthly fee, however it does not provide access to every show, and there are limited places on their guestlist. This service also does not have a specific focus on sustainability and does not offer rewards to customers or venues on this basis. (Jukely, 2020)

Ticketing Sites

No ticketing site currently offers incentives for purchasing tickets to sustainable venues, however they may develop their own green rewards system after EVENT REBEL launches. They hold the distinct advantage of being established companies with large user bases that can access their service without joining a third party company. However, they would be unlikely to offer the same level of financial incentives to venues as EVENT REBEL and provide free access to the CIG certification scheme. By forming partnerships with ticketing sites, EVENT REBEL aims to tap into the existing industry infrastructure to reach more customers and use the brands that already have customer trust.

EVENT REBEL SWOT Analysis

A SWOT analysis displays some of the major Strengths, Weaknesses, Opportunities and Threats to the business.

Strengths	Weaknesses
• Unique service • Provides tangible financial and moral value to users • Ability to establish partnerships with many different key players in the industry • Customer base already strongly support venues • Offers venue grants to improve sustainability	• No Established Brand • App and Website need to be developed from scratch • Demand is presumed • Some reliance on third-party companies
Opportunities	Threats
• Consistent growth in live music revenues • Pent up demand for live events after lockdown • Government & societal push for green recovery • Increasing demand for sustainable living • Live music takes place globally and provides a huge market potential	• Closure of Venues • Brexit threatening Music Tourism • Reluctance to return to venues post COVID • Competition from other subscription services

Execution

Marketing & Sales Plan

Positioning Statement

EVENT REBEL offers a unique opportunity to both venues and their customers by connecting sustainable practices to financial value. By providing the incentive of discounted tickets to subscribers, it will affect their purchasing choices when choosing a venue or event for their night out and result in venues with a better sustainability rating benefiting from increased ticket sales and higher bar sales over their competitors.

Benefits to Users

Users will receive a percentage of money back on their ticket purchases to events at CIG certified venues. For the majority of the target market, the cost of a year's subscription will cost less than the money they will receive back in refunds on ticket purchases. This is due to the target market being people that attend more than 8 events annually. Users will be motivated to attend more events per year that may result in a greater overall cost to the user, but this will be an invisible cost to them not associated with EVENT REBEL, and subscribers to the service will be music and event lovers and this should not affect their purchasing choice. Users will gain emotionally from using the service as they are supporting smaller and independent venues to reduce their emissions, and also tracking and reducing their individual environmental impact.

Benefits to Venues

Venues will have some initial costs and a percentage reduction (dependent on their CIG rating) on the individual ticket revenues for tickets sold to EVENT REBEL users. These costs will be offset by the increased number of overall ticket sales to EVENT REBEL users providing an overall increased ticket revenue compared to their competitors who are not part of EVENT REBEL. In order for users to receive their discount they must attend the event, providing an additional boost to venue bar income. Venues will also gain access to valuable user data, allowing them to better target their events and marketing. They will also see increased customer loyalty through user reward programs for visiting venues multiple times.

Value Proposition

User Value Proposition

Considering a user between the age of 18-30, 78.6% of this age group say they go out on a night out at least once a week and around 18% go out 4-6 times a week.

These figures include clubs, pubs, bars and cinemas. (Deltic Group, 2019) In London for this age group, 50% said they attended 2-4 live performances in 12 months, and 26.4% said they attended 6-8. This example assumes all tickets cost the rounded average of £10.

Average Ticket Price 2019	£10.92
Average Bar Spend 2019	£18.09

(Deltic Group, 2019)

Events Attended	0	1	2	3	4	5	6	7	8	9	10
In 12 Months											
Musician Subscription	-£5.00	-£4.00	-£3.00	-£2.00	-£1.00	£0.00	£1.00	£2.00	£3.00	£4.00	£5.00
£5.00											
Student Subscription	-£6.00	-£5.00	-£4.00	-£3.00	-£2.00	-£1.00	£0.00	£1.00	£2.00	£3.00	£4.00
£6.00											
Standard Subscription	-£8.00	-£7.00	-£6.00	-£5.00	-£4.00	-£3.00	-£2.00	-£1.00	£0.00	£1.00	£2.00
£8.00											

Table 2: User Value Proposition

Although this example only considers the current average ticket price, this figure rose by 9.9% from 2018-19 resulting in the increased value of a discount, and many tickets for events can cost much more than this with some final release tickets at a medium to large venue such as Fabric or Printworks can cost between £35 and £55. (Resident Advisor, 2020) These prices can be prohibitive for many concert goers,

resulting in a potential lost ticket sale. Tickets bought at these prices would offset the cost of subscription with a single purchase, providing excellent value for money and allowing any further ticket purchases to act as profit for the user. This example shows a break-even point of between 5-8 concerts attended per year, and encourages users to attend more events to increase the value of their subscription.

Venue Value Proposition

Using four identical medium capacity venues and the average ticket cost and bar sales, and demonstration of the additional income that can be gained from EVENT REBEL venue membership can be clearly shown.

For this example these values will be rounded to £10 and £18 respectively, and it is assumed every customer spends the same amount on the bar.

Revenues for a 5* CIG Rated Medium Size Venue	Venue 1 0% Additional Sales	Venue 2 2.5% Additional Sales	Venue 3 5% Additional Sales	Venue 4 10% Additional Sales
Standard Ticket Sales	200	200	200	200
EVENT REBEL Ticket Sales	0	5	10	20
Ticket Revenue	£2000	£2045	£2090	£2180
Expected Bar Income	£3600	£3690	£3780	£3960
Net Total Revenue	£5600	£5735	£5870	£6140
EVENT REBEL Discount Cost	£0	£5	£10	£20
Gross Total Revenue	£5600	£5730	£5860	£6120
Revenue Increase Through Membership	£0	£130	£260	£520
% increase in Revenue	0%	2.3%	4.6%	9.2%
Revenue Increase Per EVENT REBEL customer	£0	£26	£26	£26

This example does not reflect a real life example, as many other factors can affect ticket and bar sales, but it does demonstrate the massive potential for revenue generation through the result of increased ticket sales to users of EVENT REBEL accounting for several different levels of additional sales, with every £1 spent on the discount raising £26 in additional revenue, a return of 2600%. These additional sales are considered as being gained from venues that do not offer a EVENT REBEL discount, and users that would not have been at any event but were motivated by the discount. In addition to increased revenue, venues will have access to a grant program that provides funding for green initiatives to help venues improve their CIG

score and therefore increase the appeal of their venue to users. These initiatives will also bring the running costs of the venue down by reducing energy consumption.

Pricing

The pricing for EVENT REBEL is focussed primarily on guests, and takes into account the running and set up costs of the company and its operations as well as using comparable market pricing and determining the value of the service to a customer to determine a competitive and realistic pricing strategy for each customer type. The pricing strategy for venues is assessed from a different perspective as it must determine the percentage discount they are offering on each ticket sold to a EVENT REBEL subscriber rather than the direct cost of a subscription or membership of the service.

User Subscriptions

EVENT REBEL will operate on a subscription based model for its user base. Subscription was shown to raise 2-3 times more revenue than free app models that used advertising as a revenue source and 50% more than apps that used in-app purchases. (VisionMobile, 2013) A subscription based model is also required due to the nature of the service. Users must be members over a period of time in which they can receive discounts, so the service cannot rely on one-off purchases. A purely in-app advertising based model would not earn as much revenue, and also potentially dissuade potential customers. (Gupta, 2013) 64% of people consider ads annoying or intrusive, and 54% said they disrupt what they are doing (Willner, 2018).

It would also not be worthwhile for advertisers as users are not expected to spend significant time on the app as it offers a more 'back of house' service than other advertising based apps that have a lot of user screen time. The target market for EVENT REBEL will sign up to the app because it offers a service that provides both moral and financial value to them and will be willing to financially subscribe on these merits. (Gupta, 2013) Advertising that fits into customer needs such as targeted event promotions, and offers at venues or discounts via permission marketing may still provide a source of income from advertising.

Covering Costs

The initial cost of launching the business will be reclaimed during the course of running the business. The costs of running the company for each financial year must also be taken into account when determining the costs to the business. In order to reach profitability, the revenue generated from subscribers must be higher than the annual running costs, and profitability will be reached once the set up costs are returned.

The Market Prices

EVENT REBEL is a new unique service, however it will still face competition for the wallet share of its customer from many other companies. A typical user may already have several 'luxury' subscriptions such as music streaming, video streaming, or a food delivery subscription. 57% of the UK now have 3 or more subscriptions. (Levine, 2020) Although EVENT REBEL's model aims to be a financial gain to its

subscribers, it must offer an attractive and comparable price to other subscription based services to attract customers. Subscription cost has a strong effect on customer retention or attrition, and pricing too high may lead to low interest in the product. (Danaher, 2002). Low cost subscriptions are in the range of £5 or below, medium cost between £5-15, and high cost above £15. (Salz, 2017). EVENT REBEL offers a standard subscription, with two discount subscriptions for musicians and students as well as the introduction of a premium subscription in the second year from launch to make the standard subscription more appealing. (Zuora, 2019)

Value-Based Pricing

The prices offered must offer value to a customer. If the subscription price or cost of discounts is too high, it may not result in users recuperating their subscription costs leading to an overall loss for a venue or subscriber, and a loss of their custom. Whilst it may offer a moral value to some customers, the service is not offering anything tangible other than the value of the refund to customers the comparison between cost and income for a user is very precise. It is important therefore that users feel they are getting good value for money and making an overall saving. Venues on the other hand must see increased overall ticket sales and footfall to extract value from the service.

The subscription price plays a key role in converting free users to paying subscribers. Subscriptions in the price range of £5-15 have the highest level of conversion rate, up to 6x greater than lower cost subscriptions and 5x greater than higher cost subscriptions. (Liftoff, 2017)

Subscription Level	Annual Cost	Annual Cost (3 Monthly)
	80% of Subscribers	20% of Subscribers
Musician Cost	£5.00	£6.00
Student Cost	£6.00	£10.00
Standard Cost	£8.00	£12.00
Premium	£15	£20.00

Promotion

The promotional plan details how EVENT REBEL plans to convey the service and its offerings to the target market, and expand the market share. EVENT REBEL is a start-up venture and a strong promotional plan with milestones and stages will be required to establish a foothold in the market and to grow the business.

Targeting Venues

EVENT REBEL will target London based venues first, as London represents the largest market offering in a localised area, maximising the number of potential customers, and the value of the service to them. Establishing the company in London will allow the service to grow faster compared to other regions as if the service delivers results, it is likely more venues will want to tap into the existing customer base and reap the rewards. Before the service launch, venues that have already received a certification or are signed up to the CIG tools from Julie's Bicycle will be promoted to. These venues do not need to go through any additional process to demonstrate their sustainability ranking and therefore have minimal barriers to

joining the EVENT REBEL service. These venues will be contacted directly via email and in person to present the business to them and explain why they will benefit from using the service and get some key first customers enrolled. Incentives will be offered to sign up before launch including advertising as part of the launch, a £5000 grant for sustainability improvements and having exclusive access to the platform's customers for the first three months after launch. This three month period will allow for extensive testing of the service, and for improvements and fixes to be made before expanding to further venues.

Once the service has been launched and gained a small foothold on the London live scene, the service will be promoted to the wider London market. This will include Julie's Bicycle registered venues that did not sign up for the initial launch, as well as venues that are not yet part of the CIG program that want to sign up. The service will aim to start launching in several other UK cities within the first year, repeating the same process of signing up venues and users before launch.

Targeting Users

EVENT REBEL is a brand new service that plays a new role in the events and ticketing industry, and will have to establish a customer base from scratch. In order to attract its first customers, EVENT REBEL will offer 50% off tickets bought in this time period and discounted annual subscription fee for joining in the first three months will be offered to secure the consumer buy in. Three months will allow plenty of time for a user to try out the service and see the financial benefits it can bring and provides an amount of time pressure to actually use the service resulting in higher ticket sales at participating venues in the first three months explicitly demonstrating the value of the service to venues. Users signed up for the trial period are also more responsive to marketing messaging and presents an opportunity for specific targeted marketing to convert the trial user to a full paid up user. (Datta, 2013)

A series of sponsored launch events will be held at the initial venues to promote the service and to establish the starter venues as places to enjoy music whilst being conscious of the environmental impact. These events may involve ticketing partners or other sponsors to increase the reach of the promotion to a wider audience as well as being advertised traditionally.

The Brand

The EVENT REBEL brand has to convey the core values of the service; sustainability, supporting live music and great value for money. The marketing

should be simple straightforward, and it should be easy to understand what the product is and how they can benefit instantly.

Advertising

Users will primarily be reached by advertising on social media as this is where the target market are easily accessible, and ads can be targeted specifically at users that have interests in live music and by their demographics. (Paquette, 2013) 90% of all 18-30 year olds use social media, and provides a streamlined way for users to click straight through an advertising post to the website or app. This age group are also highly responsive to 'influencer' posts and trends. (Informatics, 2018) Brand and artist partnerships will be formed to help promote the service to this audience and establish a strong company brand. Digital ads will also be placed on websites and platforms that operate in the surrounding industry such as music streaming platforms, music magazines and ticketing platforms, maximising the conversion rate of advertisements placed. Search engine optimisation will ensure that the company appears at the top of web searches maximising visibility, and increased conversion rates and improved user experience. (Green, 2003)

Public Relations

In addition to advertising, EVENT REBEL will put out press releases to major music journalism outlets and technology journalists with the aim of obtaining a series of positive and prominent articles about the company and its service.

Digital Content

EVENT REBEL will host and curate a variety of online content for user to access including recommendations, reviews, topical news articles and sustainability tips. This content further cements the brand and its identity informing users on topics they're interested in, and helping the company to achieve its goals.

Operations

The operation of the service will be divided into departments, each one playing a vital role in the functioning of the service; Technology, Finance, and Marketing and Customer Service. These departments will manage the roles that fall within their scope.

Technology

The technology department will be responsible for managing the development and maintenance of the web hosted service, establishing partners and constantly improving the service as the company grows. Maintaining a simple, streamlined and functional service increases the ability of a user to complete a purchase with minimum hassle and maximising the conversion rate. (Soegaard, 2020)

User Platform Functionality and Purchase Journey

It is important with any technology for the user experience to be as streamlined as possible, with straight forward and easy to understand functionality. EVENT REBEL will be developed to minimise the time to sign up, sign in, complete purchases and use the app at venues as well as optimising the user sales journey experience.

A new user to the platform will be able to sign up to the service either online via the website or via the phone application. In order to be able to use the service however, a user must download the app. During the sign up process, users will be asked to complete the required fields detailed in Table X. This will gather some important initial data on the customer that will allow for targeted permission marketing leading to higher engagement and sales. New users will also be able to sign up using their existing accounts such as Google, Facebook and Apple for additional convenience. As the platform grows, these third party sign in functions will become useful for linking the user account to other platforms for data sharing and integration. All customer data will be protected in line with GDPR laws and stored on a secure server. (European Parliament, 2016)

Field	Compulsory/Optional	Notes
Full Name	Compulsory	Name is required for communications and ticketing and attendance data.
Date of Birth	Compulsory	DoB required for age confirmation and demographics data
Gender	Compulsory	Users will be given the option to enter their own definition or prefer not to say.
Email	Compulsory	Email is required for communications, receipts, and marketing
Password	Compulsory	Used for logging in and updating account details
Mobile Phone	Optional	If a user decides not to enter their phone number, a pop up will ask if they are sure, and state that they can receive the latest offers and updates
Home Address	Optional	It will be clearly stated that the address is only used to more accurately calculate their travel emissions for gigs they attend, and it will provide a more accurate estimate of their footprint.

Once this initial information is collected, users will have access to their own account and dashboard within the app or website that they can customise, allowing them to see their recommendations for venues and events based on their activities and data. Users will be prompted to add additional data to provide more personalised recommendations and offers on their dashboard.

Field	Compulsory/Optional	Notes
Number of Events in the Last Month	Optional	This information will be used to recommend them the best subscription, and increase the sale conversion rate
Favourite Venues	Optional	Users will be able to search for any of their favourite venues and add them to their profile. Venues that are CIG certified will be marked clearly.
Favourite Genres	Optional	Users can also select their favourite genres allowing them to receive more personalised recommendations and offers.
Profile Image	Optional	For display on tickets and messages
Usual method of Transport	Optional	For measuring carbon footprint

Subscriptions

Any registered user can access the app for free and see information about events, venues, interact with other users and also access free information and guides on what's on and sustainability in the music industry curated by EVENT REBEL. In order to access the primary function of the platform of providing discounts on tickets, users will have to sign up to one of the offered subscriptions. All the benefits and rewards of a subscription will be clearly defined and promoted at regular intervals on the app to users that have created an account but have not purchased a subscription

plan. Users will be prompted to sign up for a subscription on joining the platform, and also from the front page of the website and app upon logging in.

Upon selecting a subscription, users will be prompted to enter their payment card information, link their Paypal or use Apple Pay/Google Pay to complete the purchase. Using integrated payments keeps it simple for the user and streamlines the purchase journey. A receipt will be emailed to them, and users can view and edit their subscription information, receipts and keep track of their refunds via their account page on the app and website.

Once a subscription is confirmed, a user can now receive their discount refunds for their tickets to CIG certified venues from EVENT REBEL.

Purchasing Tickets, and Checking in

During the launch period and/or before any major partnerships with ticketing platforms have been agreed, tickets may not automatically be registered and linked to their EVENT REBEL account. Users will buy their tickets to events at CIG venues through their preferred ticketing platform at the full price. The event can then be added to their user profile within the EVENT REBEL app manually. Upon arrival at a member venue, users will show a unique QR barcode within the app at the door to be scanned by the venue along with their normal ticket barcode. Attendance at the event is a requirement in order to receive the refund. This data is fed back to EVENT REBEL connecting the ticket information with the user account, and allowing the correct refund amount to be credited to the user. Payment of the refund will take

place to the user's subscription payment method within 7 days of the event. During this initial period, it may be necessary to request an upload of the ticket to the app for confirmation of the purchase and the cost. This backup customer journey is far from ideal as it involves additional steps by the user, reducing the efficiency of the system and that is why it is vital to establish a partnerships with ticketing website before launch or very soon after. Establishing a partnership may require the service to be demonstrably in operation before a partnership can be agreed so this methodology may have to be implemented during the launch period.

Once a partnership with a major ticketing platform has been agreed and the platform has been integrated, users will be able to link their EVENT REBEL account to ticketing websites such as DICE or Resident Advisor allowing tickets and events to be automatically registered to a user account upon purchase, and refunds applied automatically when the user checks in at the venue. As the ticketing information will be transferred automatically, users will be able to grant permission for the app to access their location and automatically register them at the venue without the need for an additional scan. This minimises the amount of additional interaction with the app a user needs to obtain their refund credit. The location data will also collect information regarding a user's arrival time and departure time from the venue, providing valuable crowd management data to the venue in order to better manage arrivals and departure and determine other factors such as early bird timings and pricing as well as the length of stay at the venue as this affects income from the bar.

Social and Rewards Features

Users will be able to interact with other users on the platform, allowing users to find new people to go to events with, or recommend venues or events directly on the platform through ratings and event feedback. Users will be able to receive additional rewards for promoting events or visiting venues multiple times such as additional discount amounts, discounted drinks, queue jump and other exclusive offers. Perks and rewards maintain customer satisfaction and loyalty, and extend the customer lifetime.

Venue Platform Functionality

The platform for venues will be accessible through the same website and app, but using the venue portal log in. At the log in screen, users will be able to select which part of the service they would like to access. Venues joining the program will be able to set up an account for free and view similar information to the concert-goer dashboard such as popular venues, CIG venues, popular genres but cannot access further information like audience demographics without a signing up to the service. In order to get set up on the platform and start offering their customers discounts, venues will need to be signed up to Julie's Bicycle Creative Green Community and receive CIG certification. EVENT REBEL will provide guidance, funding and assistance in signing new venues up to the program to encourage commitment from new venues.

Creative Green Certification

As the key metric for assessing a venues environmental impact in the UK, Julie's Bicycle has developed a detailed framework for assessing venues over 10 years, and rather than starting fresh with a new ratings system, a lack of expertise and incurring additional start-up costs in development, EVENT REBEL uses their CIG ratings as a basis for providing discounts and rewarding venues with the strongest commitment to sustainability, whilst increasing the number of venues signed up to their program.

Enrolment starts at £1250 +VAT annually and will be free to venues, with the fee being covered by EVENT REBEL and includes a wide range of benefits such as access to environmental support and frameworks, entry into the Creative Green Awards, and an independent assessment of environmental performance based on the following criteria:

"COMMITMENT (40 points available) is the assessment of your organisation's environmental policy, procedures, responsibilities and procurement as well as the integration of environmental sustainability with broader organisational development, values and mission. Under commitment communication and engagement with all key stakeholders, such as staff, board, creative team, professional network, suppliers, sponsors and importantly audiences. In addition, organisations are awarded points for efforts for creative responses to climate change through programming and commissioning choices.

UNDERSTANDING (25 points available) is the assessment of your organisation's monitoring and insights into areas of environmental impact from energy, waste, water and business travel to productions, office materials and audience travel. As well as understanding environmental impacts the assessment includes efforts made to understand environmental attitudes of key stakeholders, which can be used to inform and prioritise campaigns and actions. In addition, points are awarded for how data and insights are used to inform priorities, action plans, targets, and learning.

IMPROVEMENT (35 points available) is the assessment of your organisation's achievements to reduce environmental impacts across each core area of impacts. The assessment compares absolute

reductions between the current year and previous year for each impact (energy, energy-related emissions, waste generation, water use and one other chosen impact). As well as absolute impacts the assessment compares relative reductions (i.e. performances, tickets sold or audience days) between the current year and the previous year for each impact and also the current year and the baseline year"

(Julie's Bicycle, 2019)

From this assessment, a venue will be given a rating out of 5* for their environmental performance, and a report on highlights and recommendations for a venue to improve their score. The venue's rating out of 5 will determine the level of savings customers can receive when visiting the venue in order to incentivise venues to improve their score to attract more ticket sales. Grants offered through EVENT REBEL will help pay for venue projects that will improve their score.

Venues that are already signed up to the program with a CIG rating will be able to join the platform immediately without having to complete further qualification.

When a venue has submitted their CIG rating and it has been validated with Julie's Bicycle, they will be able to access their own venue dashboard. Here a venue will be able to list and view events, post updates to their venue page, view the number of EVENT REBEL subscribers registered as attending an event and their anonymised demographics. After an event they will be able to see additional data including the spread of arrival and departure times, event feedback, method of transport if submitted by the user, and the total number and value of discounts applied to the event.

Validating Attendance

In order for users to claim their refund, their attendance at the event must be validated by either location tracking or scanning the QR code upon entry. If a ticket is purchased but the user does not attend the event, the full ticket price is passed on to the venues and no discount is applied. This is due to the loss of potential bar sales to the venue and to further encourage attendance at events.

Once one or more ticketing partners has been established, the discounts will be deducted directly from the ticketing partner after the event before the money reaches the venue to minimise the transactions the venue is dealing with and streamlining the payment process. Attendance will be registered automatically with the ticket provider upon the purchased ticket being scanned, or with location data. A complete breakdown of discounts and attendance will be accessible to the venue for each event, and any issues, disparities or concerns can be raised with EVENT REBEL so that they can be investigated and corrected if necessary before any money changes hands.

Integration to Ticketing Sites

The key element of EVENT REBEL's offering is the digital platform. The platform itself will have to adapt as the company grows to accommodate the size and needs of its user base. As more significant partnerships begin to play a role after the launch of the service the platform will have to be seamlessly integrated into several different ticketing platforms to ensure the optimal functionality of the service to both venues

and guests. It is unlikely that all of the major ticketing platforms will be open to partnership especially when the service is in it's infancy, but once a single major partnership is established, EVENT REBEL users will be more likely to use a ticketing platform that is integrated, leading to interest from other ticketing platforms to join the platform. Integration provides benefits for all parties including the sharing of information, simplified processes, access to new business opportunities, and efficiency. (Kumar, 2018) The integration with ticketing sites will be relatively straightforward and non-intrusive to their business as it requires no additional alteration of their existing platform structure or user payment journey, and many already offer the ability to connect other accounts such as Spotify. The only information that EVENT REBEL will have to gain access to is the ticket information for a user that has linked their EVENT REBEL account to the platform, and this information is already exportable by ticketing sites to functions such as Apple Wallet. The ticketing platform will be able to automatically deduct the refund amount from the purchase before sending payment to the venue, and send it to EVENT REBEL instead. Ticketing platforms often charge a service fee, which is deducted from the payment made to their site so separating payments into amounts designated for different parties is already a well established practice. (Resident Advisor, 2020) (MusicAlly, 2018)

Finance

The main function of EVENT REBEL is connecting financial rewards to ticket sales and attendance, and the role of the finance team is key in delivering this service. Money is being transferred between multiple parties at every stage of the customer

journey and keeping track of the accounts requires robust digital financial management systems to be in place. The primary function of the finance team will be to take and manage payments from subscriptions, and payments to and from venues. The finance department will also be responsible for handling employee payroll, interest payments, tax and any other incomings or outgoings incurred through operations. Errors and issues with financial matters can be very damaging to customer satisfaction and trust, and may lead to the loss of customers so it is an extremely important function.

Marketing & Customer Service

Marketing & Sales

The marketing of the service will determine the overall success and growth of the company, and establish a brand that must strongly represent the company values. It's main role will be customer acquisition and retention, and converting free users to paid subscribers. The department will create marketing plans and digital assets that are designed to maximise the revenue value of every pound spent on marketing. The marketing strategy will change regularly and the department must be agile and able to move quickly to respond to trends and market forces to maintain growth and avoid a stagnating customer growth rate.

Customer Service

During the start-up period and throughout the lifetime of the company, customer service will play an important role in helping to establish both users and venues on

the platform. As with most start-ups and particularly digital start-ups there will be teething problems that will have to be overcome, and maintaining customer satisfaction during this period will be key to launching the platform. After customers are established on the service, quick and efficient support will help keep the customers satisfied, and lead to a longer customer lifespan and higher revenue.

Detailed and simple to understand user guides for venues and users will be produced alongside a range of frequently asked questions and their answers and users will be able to access support via a chat bot function within the app to reduce the reliance on person to person customer service keeping costs down by up to 30%. (Reddy, 2017), or by submitting an email request . Venues must have priority access to support as they are the key clients to the viability of the platform so they will also have access to phone support as venues may have more complex support requests and providing them with efficient access to support will maintain good relationship and build trust in the platform. (McFarlane, 2013)

Milestones/Timeline

Timeline

A timeline of key milestones and stages establishes the steps necessary to start the business and to track the progress of the product from conception, research and development through to launch and the steps taken to maintain and grow the business. The timeline reflects the estimated completion schedule of 2 years but will have to be flexible to account for unforeseen circumstances and delays. (Cordaway, 2016) The establishing partners and developing the software are the activities that

carry the largest risk of delays as they rely on third parties and involve the development of a service from scratch. The period of app and web development is based on estimates from software developers based on their understanding of the process, broken down into 4 weeks for Requirements and Design, 5 months for Planning, Architecture & Development and 14 Weeks for testing. (Tate, 2019)

The Timeline can be found as Appendix A.

Metrics

The metrics that are used to keep track of the business will be the growth rate of total subscribers, the average revenue per customer and retention and churn rates.

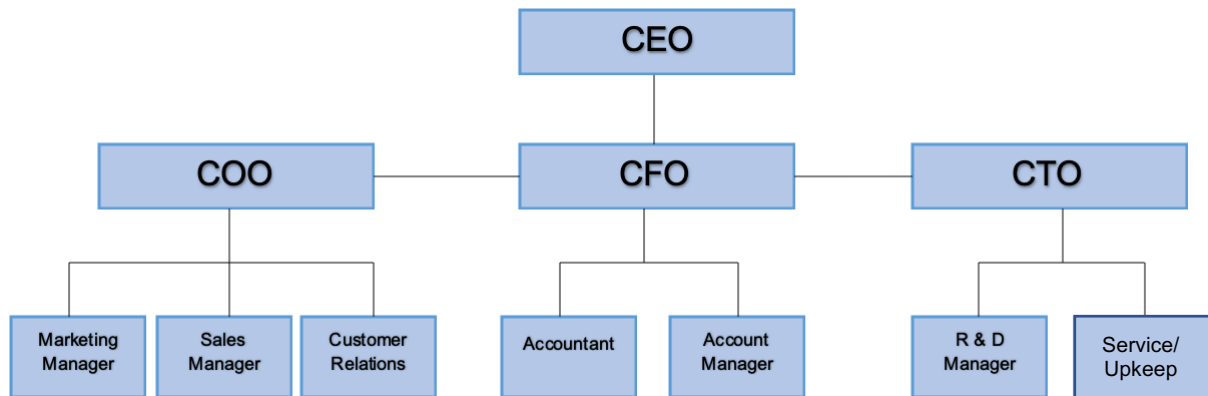
The growth rate of total subscribers is expected to be high in the first year as the number of customers in the first few months will be low, and then level off as the share of the addressable market increases. (Churchill, 1983) Keeping track of this metric will reflect the health of the company as it expands, and indicate if new customers aren't being reached or the conversion rate is low. The average revenue per customer will show if the market share is increasing or decreasing without an increase in the number of customers. The average revenue per customer should be as high as possible, and if this figure is increasing it also shows growth. The customer retention and churn rates represent the level of customer satisfaction with the service. The retention rate is the proportion of customers from the last billing period that stay on, and the churn rate is the proportion that leave the service. (Larkin, 2018) If customers are leaving the service at a faster rate than they are joining it will indicate a problem within the business and allow it to be rectified to ensure continuing growth.

Company Structure

For the company to function efficiently and effectively an organisational structure must be established. By breaking the company down into departments with roles, managers and employees a clear hierarchy is created, improving the flow of

information between levels to ensure a lean and efficient business model.

(Corkindale, 2011)



The top level of management is the CEO, responsible for overseeing all the departments. The COO is in charge of marketing, sales and customer relations. The CFO is in charge of accountants and account manager, and the CTO is in charge of Research and Development, and upkeep and running of the platform. These smaller department levels can expand as the business grows, allowing for additional levels of management to be added when needed.

Financial Plan

Sales Forecasts

Sales forecasts predict the expected sales and growth of the business over a period of time. This information is necessary to provide a metric to assess the relative success or shortcomings of the plan, and allow business and marketing strategies to be re-assessed to maximise revenue and profits and respond to changes in the market. These sales forecasts are based on the segmented addressable market and

expected uptake of the service from launch. As a new business, there are no historical sales figures to base predictions on, but estimations have been established determining an expected customer growth rate for each time period, and retention rates for each subscription tier. From this information the total projected monthly customers can be forecast, and combined with the average monthly unit price for each tier a monthly recurring revenue. The revenue has been based on assuming a distribution of subscribers across the three initial offerings, and the introduction of the premium subscription in the second year for the annual projection as well as a distribution between 3 month and annual subscriptions.

Subscription Level	Annual Cost	Annual Cost (3 Monthly)
	80% of Subscribers	20% of Subscribers
Musician Cost	£5.00	£6.00
Student Cost	£6.00	£10.00
Standard Cost	£8.00	£12.00
Premium	£15	£20.00

Average Monthly Revenue Per User

For this projection, the annual cost of an 12 month subscription and a 3 month rolling subscription were divided into 12. This does not reflect the exact revenue per month as customers will be charged at different intervals but breaking the total annual cost into 12 months provides an overview of the expected monthly revenue. This data covers the first 12 months from product launch and a 5 year growth projection.

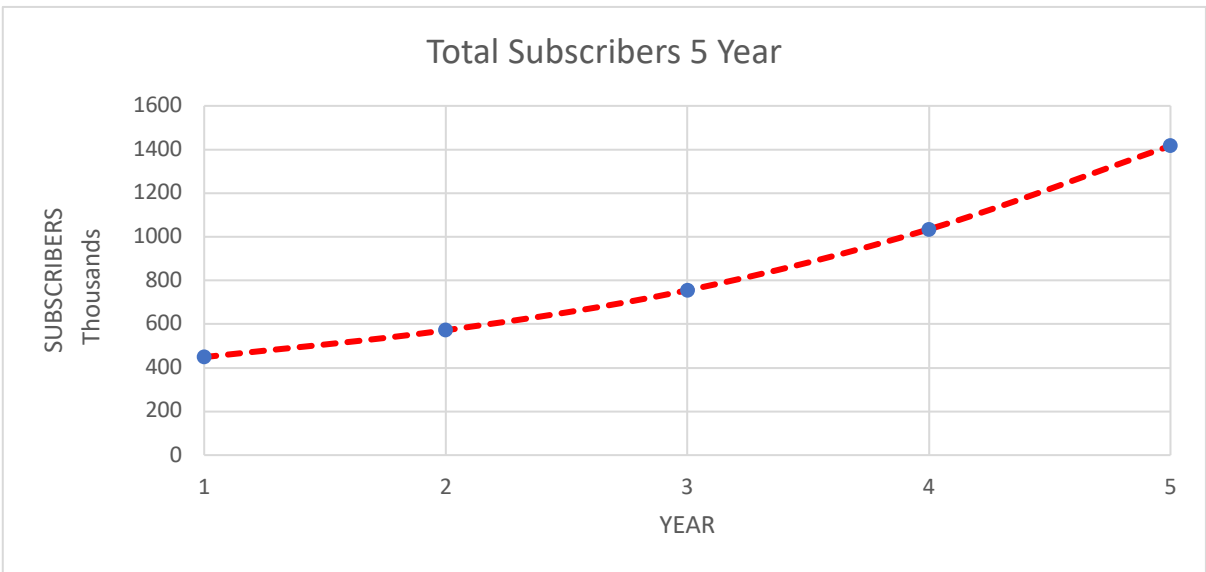
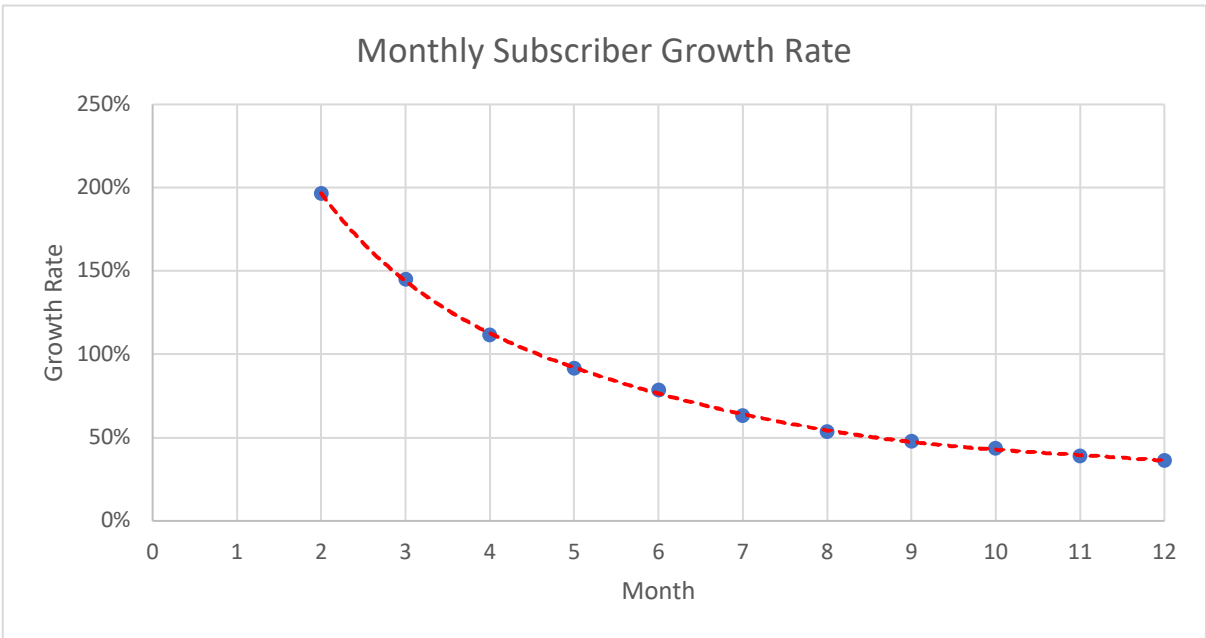
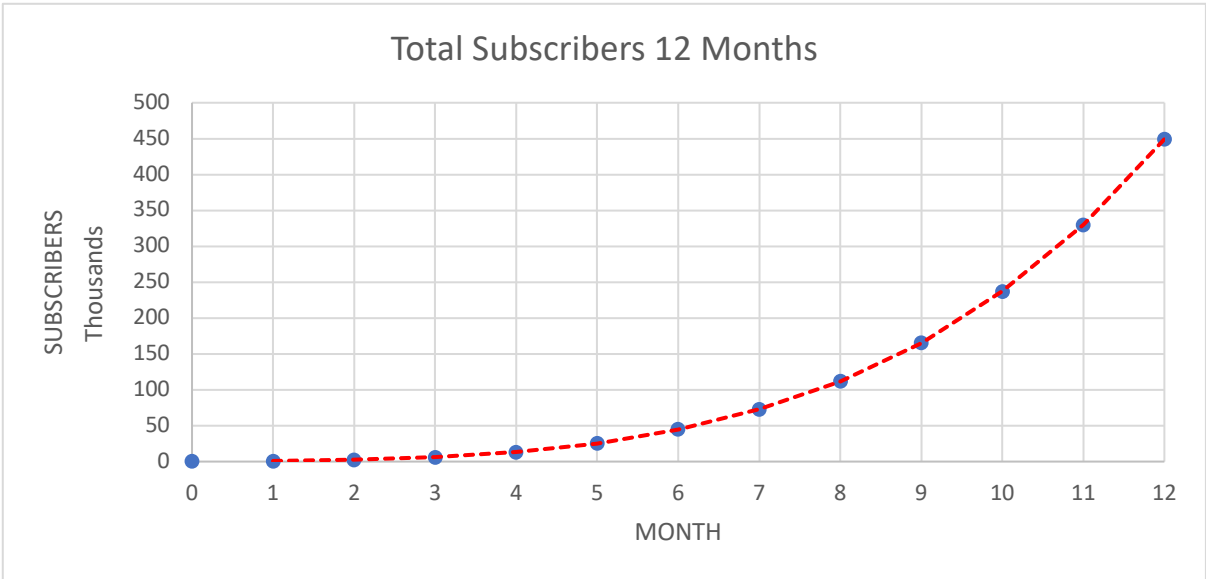
Subscription Level	Musician	Student	Standard
3 Monthly (20%)	£0.50	£0.83	£1.00
Annual (80%)	£0.42	£0.50	£0.67
Average Monthly Revenue per Customer	£0.44	£0.57	£0.74
Proportion of Subscribers	6%	35%	57%

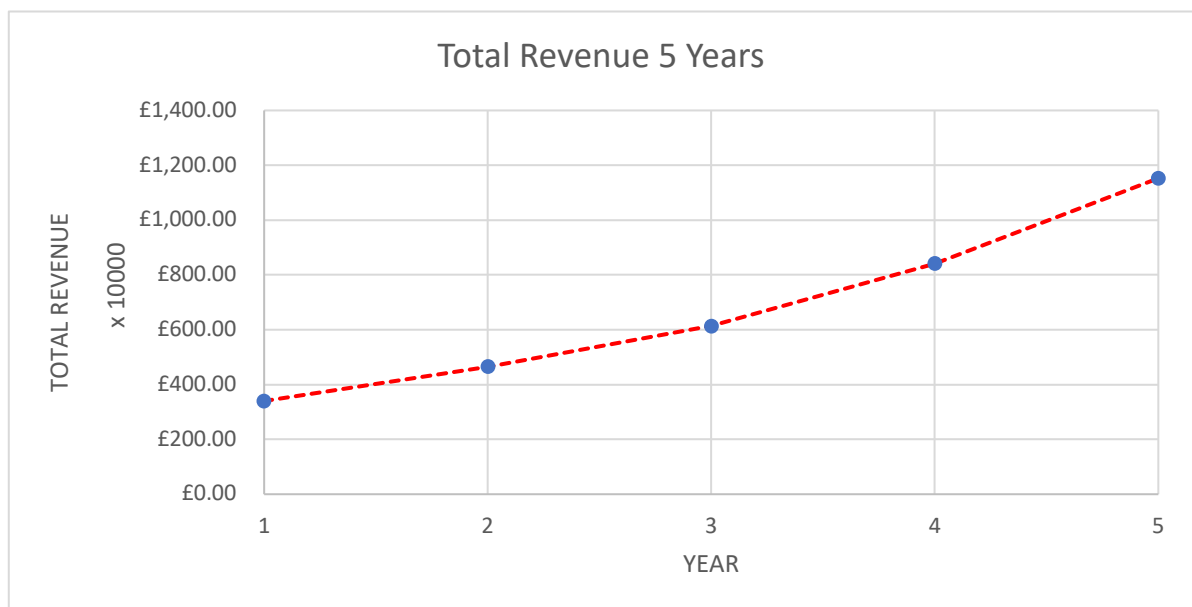
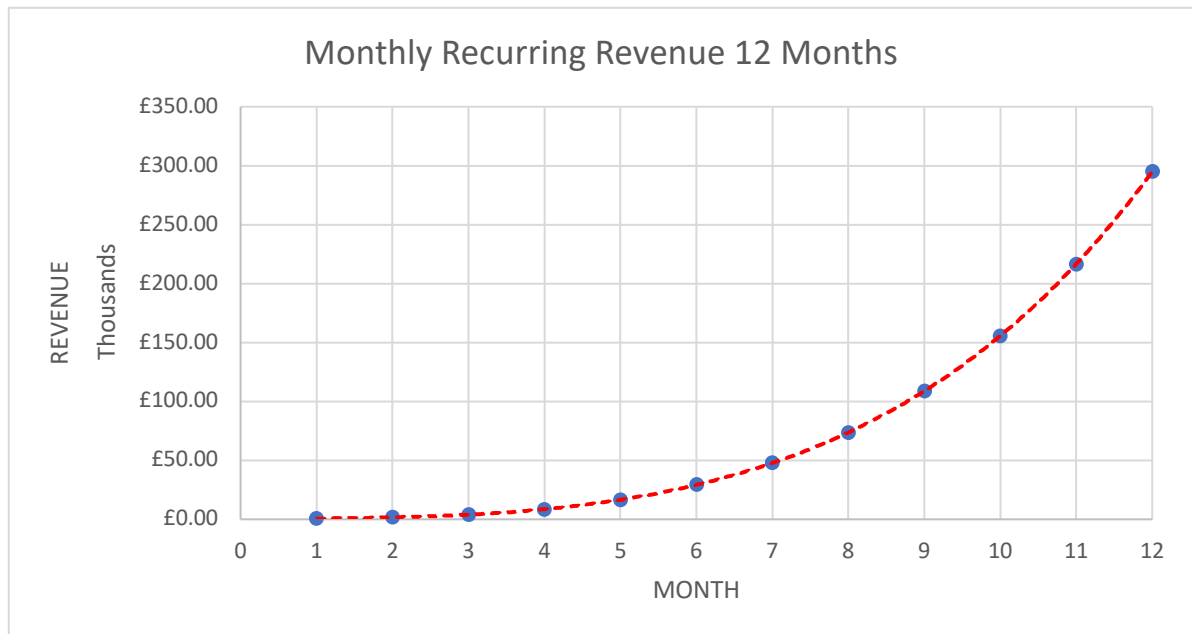
Average Monthly Revenue per Customer	£0.66
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Included in the data is the expected acquisition marketing cost which is the cost of gaining new customers. Using data from Facebook and Instagram cost per advert click, and accounting for other marketing activities the estimated Acquisition marketing cost per new user is £1.59. Instagram has the highest reach among the target age and demographic group so most users are expected to be gained from advertising on this platform. From this figure and subscriber growth rates, an estimate of the marketing costs can be predicted.

Method of Discovery	Cost	Proportion of Users
Cost Per Click Instagram	£2.67	50%
Cost Per Click Facebook	£0.73	30%
Other Advertising	£0.20	20%
Acquisition Cost per New Subscriber	£1.59	

Subscription based service revenues are growing at a rate of around 5 times faster than retail sales, with 74% of people expecting an increase in the number of subscription services and less physical goods, so it is reasonable to assume significant growth even in the first few years of operation. (Zuora, 2019) (Gold, 2019)





From these graphs created from the sales forecast data in Appendix B, It can be shown that the revenue increases in relation to the increase in the number of subscribers which is as expected. The growth rate for new subscribers in the first year drops decreases as time goes on and settles at around 30%. This is due to the rapid proportional acquisition of customers at the launch of the product. We can see more stable annual growth from year two, increasing at a more manageable rate.

Personnel Plan

The personnel plan details the role and salary of employees and the expected employee growth over 5 years, and using this data estimates for the size and cost of office rent, business rates, service charge, utilities and office supplies. Average UK salary data has been used to calculate the expected salary costs in the first 5 years.

The personnel plan can be found in Appendix C.

Item	Annual Cost
Rent/Sqft	£55.00
Business Rate/Sqft	£18.00
Service Charge/Sqft	£9.00
Utilities/Sqft	£1.58
Office Expenses Per Employee	£480.00

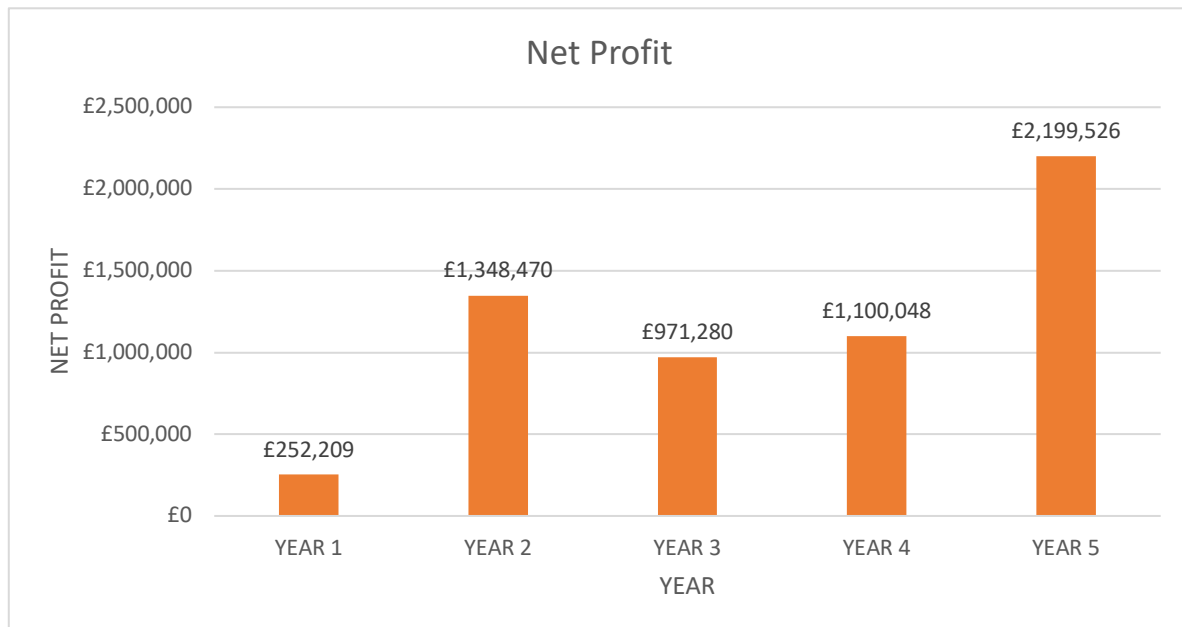
(Bean-Mellinger, 2019) (Find A London Office, 2019)

Profit & Loss Statement

The profit and loss forecast (Appendix D) shows the expected annual sales income, running costs of operations and annual profit. The Net Sales are in line with the sales forecasts, and the expected costs have been calculated based on average UK data and salary costs. The marketing costs have been calculated on the Acquisition Marketing Cost.

Complete values and calculations are available in Appendix C.

The profit and loss shows £252,000 of Net Profit in Year 1, accounting for the return of the seed investment. Profit in Year 2 is stronger than in Year 3 & 4 due to the increase in personnel to account for future growth, and in Year 5 the Net Profit recovers to profit growth.



Use of Funds

Initial Investment funding will split between several different uses. The investment funding will have to cover the first two years of operating costs before the launch. This includes all employee salaries, and the cost of development of the service from design to launch. It will also have to cover the launch marketing expenses and first venue sign up costs. Further seed funding would be used to grow the service and expand into new regions and territories, and fund new partnerships and products. The estimated cost for the first 2 years of operations is £500,000, accounting for 8 team members on an average salary of £40,000 and £120,000 of other costs including rent and utilities. The development of the app and web services is estimated at £65,000, with the cost of marketing before launch £50,000.

Use of Funds	Projected Cost
2 Years Operational Costs	£500,000
App Development	£65,000
Launch Marketing	£50,000
TOTAL	£665,000

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APPENDIX B: 12 Month & 5 Year Sales Projections

Month	Subscription	New Customer Growth Rate	New Customers	Retained Customers	Total Customers	Total New Customers	Combined Total	Monthly Subscriber Growth Rate	Monthly Recurring Revenue	Acquisition Marketing Cost
0	Musician	N/A	0	0	0	N/A	0	N/A	N/A	N/A
	Student		0	0	0					
	Standard		0	0	0					
1	Musician	N/A	50	0	50	850	850	N/A	£560.00	£1,355.00
	Student		300	0	300					
	Standard		500	0	500					
2	Musician	100%	100	49	149	1700	2520	196%	£1,658.00	£2,710.00
	Student		600	292	892					
	Standard		1000	479	1479					
3	Musician	120%	220	146	366	3740	6170	145%	£4,060.00	£5,962.00
	Student		1320	867	2187					
	Standard		2200	1417	3617					
4	Musician	90%	418	358	776	7106	13056	112%	£8,589.00	£11,327.00
	Student		2508	2126	4634					
	Standard		4180	3466	7646					
5	Musician	75%	732	760	1492	12436	25028	92%	£16,461.00	£19,823.00
	Student		4389	4505	8894					
	Standard		7315	7327	14642					
6	Musician	65%	1208	1461	2669	20520	44660	78%	£29,368.00	£32,709.00
	Student		7242	8647	15889					
	Standard		12070	14032	26102					
7	Musician	45%	1752	2613	4365	29755	72830	63%	£47,882.00	£47,429.00
	Student		10501	15448	25949					
	Standard		17502	25014	42516					
8	Musician	40%	2453	4274	6727	41657	111904	54%	£73,555.00	£66,401.00
	Student		14701	25228	39929					
	Standard		24503	40745	65248					
9	Musician	38%	3385	6587	9972	57486	165422	48%	£108,711.00	£91,633.00
	Student		20287	38820	59107					
	Standard		33814	62529	96343					
10	Musician	35%	4570	9764	14334	77606	237164	43%	£155,828.00	£123,704.00
	Student		27387	57465	84852					
	Standard		45649	92329	137978					
11	Musician	30%	5941	14035	19976	100888	329647	39%	£216,551.00	£160,815.00
	Student		35603	82495	118098					
	Standard		59344	132229	191573					
12	Musician	30%	7723	19560	27283	131154	449123	36%	£294,982.00	£209,059.00
	Student		46284	114818	161102					
	Standard		77147	183591	260738					
								TOTAL	£958,205.00	£772,927.00

Year	Growth Rate	Music Subs	Student Subs	Standard Subs	Premium Subs	Total Subs	Total Revenue
1	528%	27283	161102	260738		449123	£3,400,974.94
2	30%	35468	209433	327096	11864	571997	£4,651,754.16
3	32%	46818	276452	431767	15112	755037	£6,140,323.30
4	37%	64141	378739	591521	20703	1034401	£8,412,245.44
5	37%	87873	518872	810384	28363	1417129	£11,524,773.25

APPENDIX C: Personnel Plan & Venue Projection

Salary	Role	Year 1	Year 2	Year 3	Year 4	Year 5
£55,000.00	CEO	1	1	1	1	1
£40,000.00	CFO	1	1	1	1	1
£45,000.00	CTO	1	1	1	1	1
£40,000.00	COO	1	1	1	1	1
£30,000.00	Accountant	2	4	5	7	8
£36,000.00	Account Manager	2	6	7	8	8
£30,000.00	Research & Development Manager	2	3	4	5	5
£35,000.00	Operations Manager	1	2	3	4	5
£40,000.00	Marketing Manager	1	2	4	6	7
£32,000.00	Sales Manager	1	2	3	4	5
£35,000.00	Customer Support Manager	1	2	3	4	4
£20,000.00	Support Team Member	5	10	15	20	20
	Total	19	35	48	62	66
	Salary Total Cost	£614,000.00	£1,090,000.00	£1,543,000.00	£1,951,000.00	£2,088,000.00
	Sq Ft Required	1900	3500	4800	6200	6600
	Rent	£104,500.00	£192,500.00	£264,000.00	£341,000.00	£363,000.00
	Service Charge	£17,100.00	£31,500.00	£43,200.00	£55,800.00	£59,400.00
	Utilities	£3,002.00	£5,530.00	£7,584.00	£9,796.00	£10,428.00
	Office Supplies	£9,120.00	£16,800.00	£23,040.00	£29,760.00	£31,680.00
	Business Rates	£34,200.00	£63,000.00	£86,400.00	£111,600.00	£118,800.00

	1	2	3	4	5
Venue Signups	100	200	400	700	1000
Annual Costs	£125,000.00	£250,000.00	£500,000.00	£875,000.00	£1,250,000.00

APPENDIX D: Profit & Loss Projections

		YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5
ITEM						
Net Sales						
	Musician	£142,745	£185,569	£244,952	£335,586	£459,752
	Student	£1,094,205	£1,422,469	£1,877,662	£2,572,395	£3,524,179
	Standard	£2,302,838	£2,888,912	£3,813,366	£5,224,313	£7,157,311
	Premium		£189,824	£241,792	£331,248	£453,808
Gross Income		£3,400,975	£4,651,754	£6,140,323	£8,412,245	£11,524,773
Operating Costs						
	Payroll Expenses	£614,000	£1,090,000	£1,543,000	£1,951,000	£2,088,000
	Research & Development	£65,000	£120,000	£150,000	£200,000	£250,000
	Bank Service Charge	£78	£78	£78	£78	£78
	Marketing	£772,927	£195,370	£291,034	£444,189	£608,538
	Utilities	£3,002	£5,530	£7,584	£9,796	£10,428
	Rent	£104,500	£192,500	£264,000	£341,000	£363,000
	Office Expenses	£9,120	£16,800	£23,040	£29,760	£31,680
	Building Service Charge	£17,100	£31,500	£43,200	£55,800	£59,400
	App/Web Upkeep	£32,500	£32,500	£32,500	£32,500	£32,500
	Venue Sign Up Costs	£125,000	£250,000	£500,000	£875,000	£1,250,000
	Venue Grants	£500,000	£1,000,000	£2,000,000	£3,000,000	£4,000,000
	Business Rate	£34,200.00	£63,000.00	£86,400.00	£111,600.00	£118,800.00
	Travel	£5,000.00	£10,000.00	£15,000.00	£20,000.00	£30,000.00
		£2,282,427	£3,007,278	£4,955,836	£7,070,723	£8,842,424
Gross Profit		£1,118,548	£1,644,476	£1,184,487	£1,341,522	£2,682,349
Corporation Tax		£201,339	£296,006	£213,208	£241,474	£482,823
Debt		£665,000				
Net Profit		£252,209	£1,348,470	£971,280	£1,100,048	£2,199,526

Personal Reflection

This personal reflection on the business plan is to present the range of work undertaken to complete this final project, as well as critically reflect on and evaluate the things that I have learned and implemented in order to produce a coherent and well-structured business plan.

EVENT REBEL is a start-up venture that offers discounted tickets at sustainable venues to concert goers. The project was born out of my own passions for live music and for environmental sustainability, and as a regular concert-goer, I found there was no straight forward way of determining or reducing my environmental impact from my hobby, and decided to work on creating a business solution for both venues and users to do their part in reducing their impact.

Conducting some research into the environmental impact of the industry and the current economic state of the live events industry allowed me to gain practical experience with search techniques across a range of data sources. I found that environmental data was relatively easy to find and analyse, and I was able to determine the total emissions for the UK live industry from peer reviewed studies. Determining the economic situation was significantly harder, as though lots of data was available it was highly segmented and divided and there was no clear overview of the entire UK live industry such as location, number and nature of venues, customer demographics or ticket sales. I therefore had to piece together data from multiple reliable sources to determine the necessary data to analyse the current market and determine potential opportunities. I understood that having a good

research strategy helped find the right information efficiently, and provided better insights. Once I had collated this data, I determined that there was likely a significant market for a sustainability focussed live music business based on several factors; the high number of regular concert goers, the increase in concern about the environment particularly in the age group that attends the most concerts , and the current issues being faced by small venues such as stagnating revenue and the high costs of running live music. I established that even though there is a strong moral will to reduce their environmental impact, customers were unable to tell which venues or events were more environmentally conscious than others, and if they could then there is no other incentive for them to purchase a ticket to that venue other than a moral one. The annual number of events attended by a person is likely to be unchanged by concern about the environment as their reasons for going out have not changed, however if a user knew that by choosing to go out to a certified green venue rather than any other, they would be actively reducing their impact. To boost the appeal further a financial incentive would even draw customers who did not feel as strongly about sustainability, whilst raising awareness of the issue and funding improvements.

In order to connect people to sustainability, I determined that there needed to be a system of grading to compare venues of all shapes and sizes fairly. Conducting further research, I found Julie's Bicycle Creative Industry Green certification. As an established charity in the UK with a number of venues already ranked and a large existing base of venues that are tracking their impact, this demonstrates that it is possible to assess a wide variety of venues and rank them in the same system, as well as there being strong interest from venues in sustainability. (Julie's Bicycle,

2019) As the only existing system for creative venues, I decided creating a partnership with the charity and using their system would be the beneficial to both parties, providing certification and a customer base for the company, and they would increase their venue membership which aligns with their company goals.

The only thing required to go to an event is a ticket. In order to add financial incentive to customers, increased revenue for venues and a revenue stream for the company the money had to be found primarily within the ticket price. To provide a discount on a ticket, the money had to come from the venue or the company, and using a value proposition for a venue it demonstrated that the money could come from the venue and they would still increase their revenue. This allowed the pricing to be determined solely by the customer.

To determine an initial pricing strategy, I analysed several different methods; cost based, market based and value based. I compared my pricing against all three metrics to see if my pricing aligned with the requirements of the models, and demonstrated that it meets the criteria for each methodology. I understood that there can be many different ways of doing something, and that there isn't always one strategy that is correct. It reinforces the value of broad research and an open minded approach.

For designing the operations of the service, I looked at user needs as well as revenue streams to plan the functionality of the service. I applied several different strategies to the operational plan having researched some different techniques and company structure. As there were two separate customer groups each service needed its own functionality and support. A high value was placed on customer

service, as I understood the importance of customer trust in retaining customers and revenue. The functionality of the software is also key to the efficient running of the business, and I detailed the planned use of the technology and its requirements. I constructed a timeline of important milestones for the launch of the business over a 2 year period. Assessing different techniques I used a Gantt chart to display information in an easily understandable format. I understood the benefits of creating a schedule in managing a project, and establishing milestones and metrics to measure the performance of the business against.

To create sales forecasts, I based my projections on a size of the segmented addressable market, and the potential for rapid growth with a unique subscription business and the pricing strategy. I researched a wide variety of methodologies for determining a sales forecast and analysed different models and techniques. I have experience modelling data in engineering but this was a good opportunity to apply those skill into the sales environment. Reasonable assumptions for growth had to be made as there is no historical sales data. Financial projections and assessments from other companies provided a guideline to produce the forecasts. The financial data was tabulated in excel, allowing me to gain experience manipulating large data sheets to compile detailed and precise sales figures, and easily calculate the expected annual revenues and profit. I understood how using excel avoids errors and saves time when dealing with tables and calculation, as well as using its functionality to quickly create graphical representations of data.

To estimate the costs of the business, a personal plan projected the expected number of staff, roles and salaries of the employees. Average data for other

operational costs were incorporated to show the increased cost of operations with additional staff. I learnt the importance of accounting for even the small expenses and keeping track of the data throughout the process.

Having established the projected revenue and costs, a profit and loss projection was created from the combined data. This allowed me to create and use my own projections for analysing the growth of profits of the business. I understood that financial planning was vital to keep the business operational and that projections had to be carefully thought out to avoid unexpected losses. I valued the importance of arranging data in formats that effectively display the necessary information in a clear manner.

The structure of the report concentrates on the critical areas of the business, providing a clear outline of the business. More detailed analyses and planning would have to be undertaken as the business progresses and grows.

Though there were elements of this that were not in my comfort zone, I am pleased with my ambition to take on such a challenging project and feel that I rose to meet the challenges that I faced at varying stages of research and writing. On reflection, there are elements of my approach that I would change such as creating a more detailed marketing plan to determine costs more accurately, and improve my market analysis skill to get more usable data and information from sources. I would also have conducted extensive survey research to clarify the demand and uncover any user needs that were not assumed. Conducting this project has no doubt provided

me with valuable experience in the set up and functioning of a business, and the understanding of the music industry as a whole.

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Appendices