

ANNA COHEN

BUSINESS PLAN FOR LITTLE BUT FIERCE



Image credit: Austen 2023a

*CREATIVE BUSINESS
PROJECT*

BMTY7006

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INTRODUCTION

This business plan was written based upon a pre-existing business idea: a creative agency listing a range of creatives to serve the wedding and events industry. It focuses on the trend of personalisation and consumers wanting products to be unique, so all creatives – even the musicians – would need to be able to provide a unique or bespoke product. The company is called *Little but Fierce* and will sometimes be referred to as *LbF* for short.

The main source of research used within this plan is primary research, liaising with a range of personal contacts who are all professionals in their field and were able to assist and advise on certain sections of this report. This includes a graphic designer consulting on branding and visual identity, a marketing consultant to advise on strategy, a finance analyst to illustrate financial details and a singer-songwriter who contributed to the market research of this plan. All their LinkedIn profiles are hyperlinked to verify their job status’.

This report will cover the standard sections of a business plan including the Executive Summary, Products and Services, Operations, Market Analysis, Marketing Strategy, and a Financial Plan. Unlike a traditional business plan, this project will include areas of research and reflection that formed the thinking of, and led to certain decisions being made for, the business model. Most sections will include a reflective piece of writing, deciphering the learning outcomes and what I will take forward or would have done differently for that part of the business plan. To conclude, there will be an overall reflection on the full process of creating and working on this project.



Image: Cohen and Schreiber 2020



Image: Cohen and Lane 2020

EXECUTIVE SUMMARY

EXECUTIVE SUMMARY

Little but Fierce is a one-stop shop for all your event planning needs. Unlike its competitors who list hundreds of suppliers for a consumer to sift through, *Little but Fierce* offers a curated online collection of the best and highly recommended creatives that provide all the finer details to a wedding or event.

Over and above a website listing clear profiles of each creative, *Little but Fierce* also boasts a free consultancy service, allowing the customer to ask for advice if they need it. Additionally, specific consultation will focus on booking the right band for your event. Statistics show that many consumers have difficulty finding the right music for their event at the right cost, so settle for the easiest and most cost-effective option. *Little but Fierce* aims to put a stop to this by guiding the consumer to finding the best live entertainment for their event, with precisely the music and musicians they are looking for.

Modern trends require every little detail to be personalised - as well as providing a new experience when booking a band, *Little but Fierce* is able to provide this at every stage of event planning. With illustrators, decoration makers, make up artists and more, *LbF* will be the only place you need to look for these personal touches.

Little but Fierce fills a gap in the market that consumers are calling to be filled.



MISSION STATEMENT

Taking the hard work out of finding and providing the creative details of an event.



VISION

To be the go-to company for creatives to get bookings and consumers to feel like they are getting a personalised service from enquiry to delivery.



VALUES

Creativity, Individuality, Diversity, Wellbeing and Care.

? THE WHY AND EXPERIENCE

As a musician, the hardest part of getting the work is getting the work. I am an extremely organised individual who has found humble success as a live performer through networking and excellent administrative skills, and this is something I wanted to offer other musicians in order to help take the pain out of the process for them.

Multiple agencies have hundreds upon thousands of acts and, as one of many bands listed on said sites, I have found that it is hard to stand out from the crowd. *Alive Network*, for example, offer to record the promotional material for some artists for free, then put those artists to the top of their listings. This is so the band get enough bookings for the agency to be able to make their money back on the studio session, however this also means that, if your band isn't selected or doesn't have the time to travel to their studio to do this, your band may be on the last of 30 pages and thus lowers the chances of your profile being seen.

Another pain point I have found as a function band performer is travel expectations. Most agencies would prefer their bands to travel UK wide. You can select how far you'd like to go but this can restrict the amount of booking enquiries you receive. However, from a personal perspective, I find travelling a long way before and after a gig quite stressful. It is also difficult to predict total travel fees as, at enquiry stage, it is uncertain of the exact band line up and, if the venue is very far afield, it is difficult to find out the exact accommodation costs. If I therefore add on a large amount to account for all travel and accommodation possibilities, this usually then prices me out of my competition.

With the above experiences in mind, I wanted to create an agency that was more compact and personable. One that focused on the best local talent which meant bands need only worry about travelling across the city rather than the country and customers wouldn't need to worry about hidden costs. I also have a future plan to look into the possibility of franchising the business to maintain the compact niche but to extend to other regions in the UK.

As a freelance singer, I also realised that musicians wouldn't be the only creatives with struggles of negotiating the right fees and finding the work. Therefore, the idea for a general creative talent agency allows for more revenue streams than those that focus just on music, as well as being able to help a wider range of creatives.

Another selling point of the business is that the franchise owner would know their suppliers relatively personally or have worked with them in some way which means the consumer can trust them and their recommendations – and their quality control. This will be offered via a consultancy service and would

save hours of scrolling through endless suppliers with similar promotional material.

To stand out further from other agencies, each supplier will be able to provide something bespoke. This is very easy for illustrators for example, but even the musicians will need to be able to write music so we can offer that as an option, as well as being more flexible with their line-up.

As a musician who has had to struggle through each booking, faced logistical issues or difficulties with pay negotiation, I want to make that as easy as possible for other creatives while giving the consumer the most special and personal experience possible.

EXECUTIVE SUMMARY - REFLECTION

In this section, it was important for me to include the three ‘mantras’ of a business: the Mission statement, Vision and Values, as *Little but Fierce* has been created out of passion and a clear vision has always been at the heart of what I want to achieve. This is clearly detailed in the ‘why’ section, however a customer does not get to read this business plan, nor would an ‘about’ section on the website contain that same level of detail, so it felt important to translate the ‘why’ into these brand statements.

The mission statement details the fact that it takes the hard work out of the process, not only for the consumer but the creative alike. *LbF*, having been created by a freelance musician, wants to take the frustrations of the administration processes away from other creatives via this agency. Equally, it seeks to be an easier option for customers to find all they need in one place, rather than needing to search for multiple services across several platforms.

It is sometimes difficult to decipher the difference between the Mission and the Vision, but *Masterclass* explain this as the difference between the “what” or “how” of a company (Mission) and the “why” (Vision) (Masterclass 2021). Giving examples of big companies like *Starbucks* and *Disney*, both vision statements start with ‘to’ or ‘to be’ – the ultimate aim of what a company wants to achieve (Masterclass 2021). On reflection, I feel I may want to consult with a business advisor regarding the wording of my Mission and Vision statements as I’m not too sure if they fully provide the desired impact regarding the differentiations of what they should illustrate.

The values are, and will be, a key part of the company:

Creativity is an evident one – detailing not only the offering, but the creative way it approaches event planning.

Individuality describes the end-product for the consumer, as well as a quality all freelancers and in-house staff should feel they have when working for *LbF*.

Diversity *LbF* will seek to be a diverse employer regarding freelance and in-house staff. It will also ensure to cater to a range of customers, not only from different ethnic backgrounds but those with differing budgets and interests.

Wellbeing will also be a priority for *LbF*. Taking away some level of stress for the consumer with their event planning but also something that the company seeks to invest time and money into, providing care to its freelancers and employees.

Care goes hand in hand with the above but also implies the level of service that consumers can expect to receive, as well as employees when working for *LbF*.

PRODUCTS AND SERVICES

PRODUCTS AND SERVICES

Little but Fierce is a service provider to the wedding and events industry.

The website offers a transactional approach to providing the best suppliers for all the creative touches to a wedding or event, including music. It also offers a consultation service.

Each supplier would need to create bespoke options for customers if required.

The main suppliers involved would be:



Illustrators for invitations, decorations, and table plans.



Bands who can tailor their line-up, setlists and write songs if required.



Jewellery makers from kitsch to classic who can personalise their creations.



Decoration makers who can make decorations from scratch and/or personalise their creations.

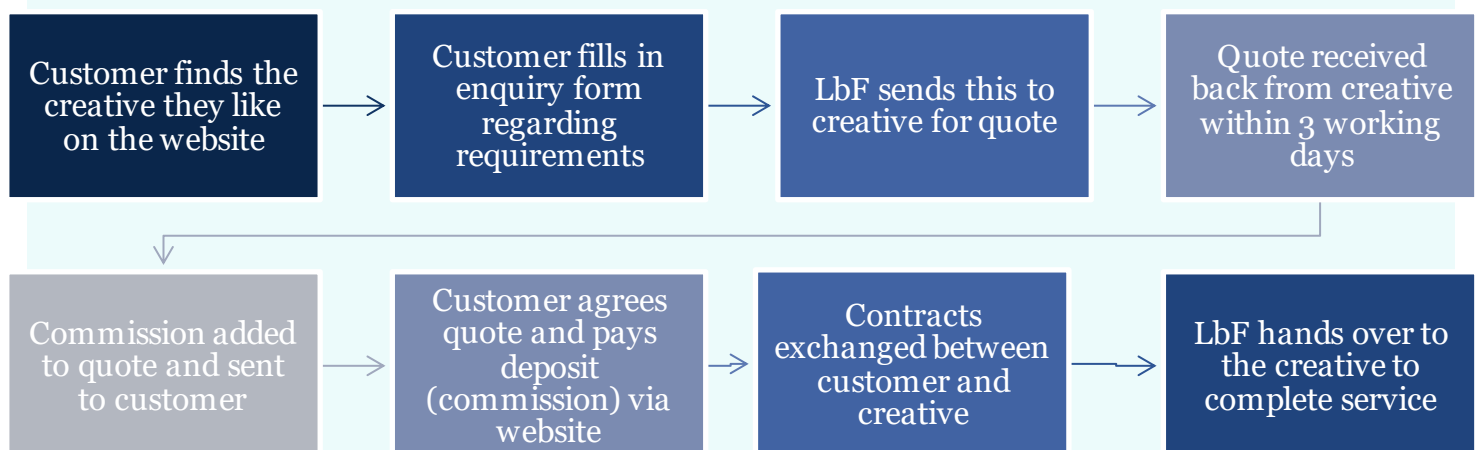


Photographers with an artistic flair.

There are a few different services that *Little but Fierce* would be able to provide, detailed below via operational flowcharts.

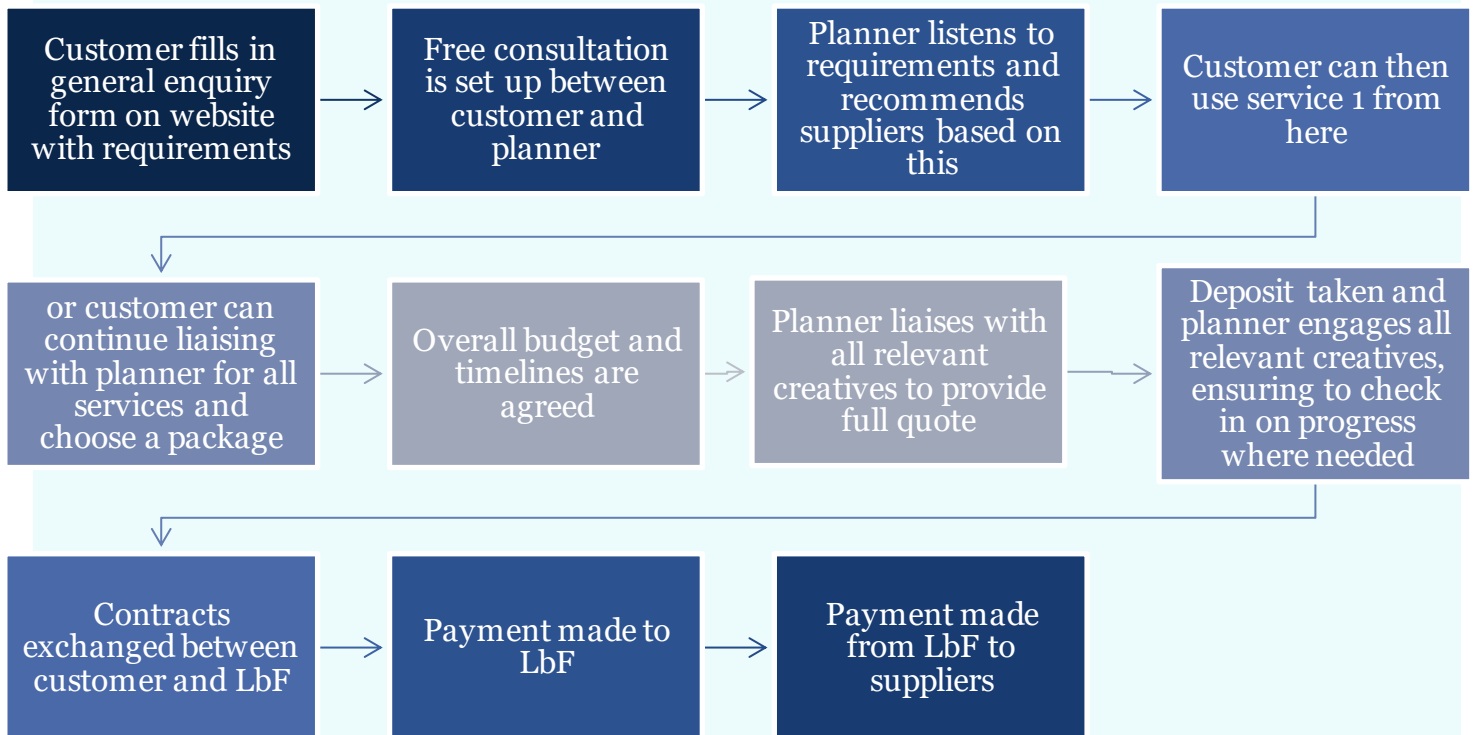


SERVICE ONE - TRANSACTIONAL





SERVICE TWO – CONSULTANCY

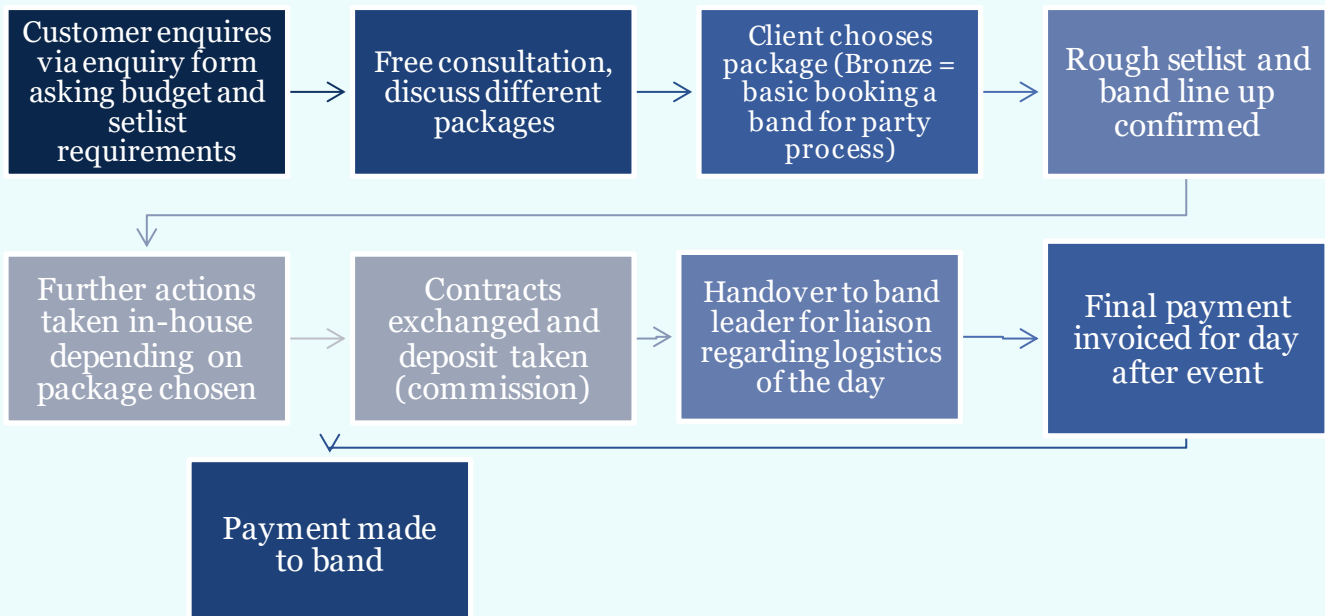


The above details the basic operation of the consultancy service, however, to be able to manage a pricing system, this service will be split into four packages. Please see [Revenue Model](#) for details of this.



SERVICE THREE – BOOKING A BAND

Building the agency from the viewpoint of a musician, I want to make the process of booking a band different to anywhere else, focussing on personalising the experience from booking to delivery.

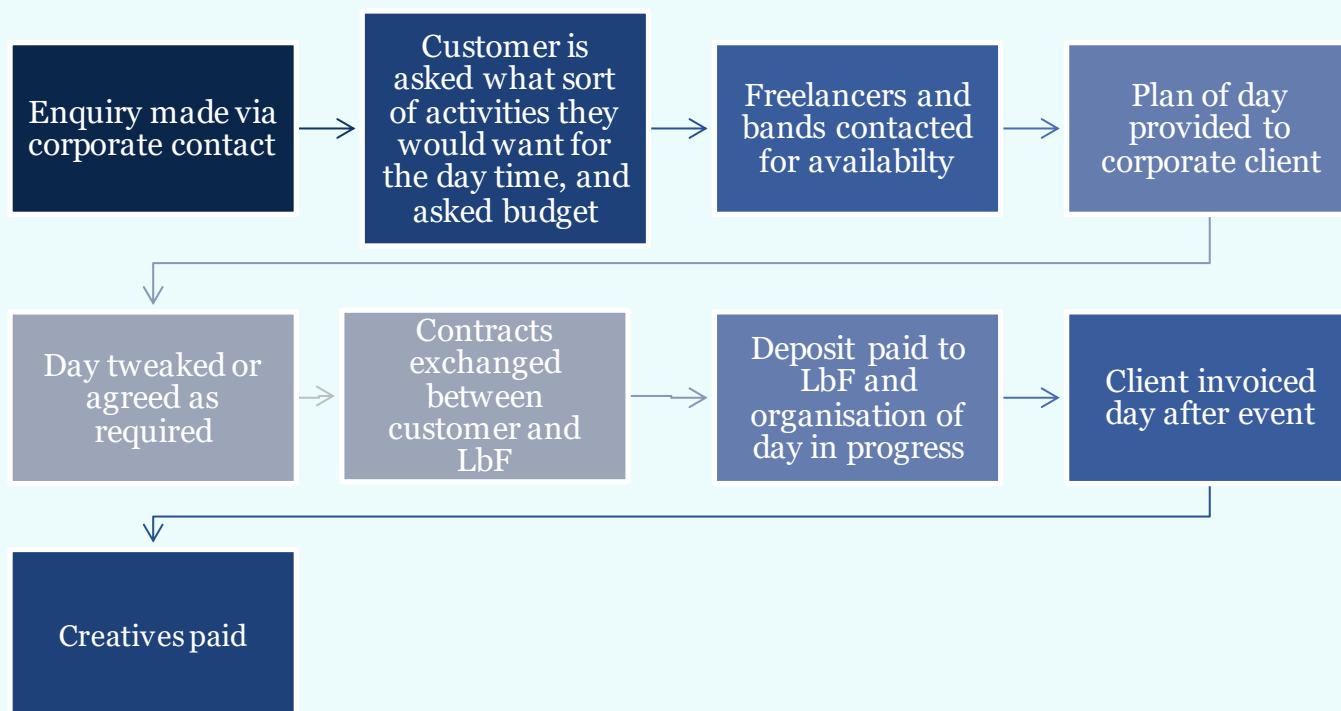


SERVICE FOUR – CORPORATE

Another service will be added to the business model as a future development - that of a corporate ‘away day’ service. The reason that this is not included as one of the initial offerings is due to the target market being different to customers of the events and wedding industries, so it will take ‘switched thinking’ to reach this new audience. Corporate clients also have more compliances to follow which *LbF* will need to be prepared for - all while ensuring we do not neglect our existing customer base (Blackman 2022). Although more money can be made with corporate clients, they also have higher expectations so the company will need to be more established before being able to offer this service.

Before launching this facility, it will require agreeing with the freelancers which of them would be willing to run workshops and what their fees would be for this.

The package would consist of up to three workshops in the day, for teams to be able to rotate activities should they wish to – these could be an illustration workshop, a basic jewellery making workshop and even an uncomplicated songwriting ‘camp’. *LbF* would then also provide a band for evening entertainment. Although *LbF* does not seek to deal with venues and catering, some corporate clients may require this, so there could also be a range of packages that involves different levels of organisation of the away day. Please see [Revenue Models](#) for details of this.



MARKET RESEARCH

MARKET RESEARCH

“Too many startups begin with an idea for a product that they think people want. [...] The question is not “Can this product be built?” Instead, the question [is] “Should this product be built?” (The Lean Start Up 2023).

With this notion in mind, it seemed sensible to undertake market research to discover if the business model of *Little but Fierce* is one that potential customers are looking for. I therefore created a Google Form, sent directly to a valuable participant pool – i.e., people currently planning their wedding or those who got married in the last 5 years and thus still aware of modern wedding trends.

Out of 20 respondents, the results of the market research were as follows (including some comments in italics on the learning from these outcomes) [See [Appendix 1](#) for full results of survey].

78% wanted live music at their wedding

The most important things that the customer was looking for in a band were:

“The type of music they played. Good energy.”

“Strong vocals. Good video footage”

This qualitative feedback allows me to understand what people are looking for in particular.

65% wanted bands who could play hits from all decades

55% sought a 4-5 piece band

55% budgeted less than £1500 for live music

This quantitative feedback allows me to understand what types of bands people are looking for.

When asked if couples liked the idea of a song-writing offering **35% were indifferent to this.**

This number and the below comments were a deciding factor in realising that it would not be wise to focus the agency solely on the songwriting offering.

When asked why, the most common answers were:

“Because it would cost more”

“It would be another job to weigh in on, when planning a wedding is a lot of work already”

“We have songs that have a lot of meaning to us from life”

***78%* would only want to pay less than £500 for the song-writing option if they chose to have it**

A bespoke songwriting offering should cost more than £500, especially if it is to include a recorded version, so this number provides insight that it would not be worth setting up an in-house songwriting team as initially thought about.

The second part of the questionnaire focused on the other creative details:

***62%* said that creative touches to their wedding were important or very important to them**

***87%* said they liked the idea of a creative wedding agency to assist with the finer details**

When asked what type of creatives they feel would be useful to have listed:



100%

would like decoration makers



94%

would like cake makers



81%

would like Photographers



69%

would like Make Up Artists



75%

would like Illustrators

62%

said they like the idea of the consultancy option

When asked about other frustrations they encountered that could be made easier, some comments were:

“A planner needs to advise on music that appeals to the whole party”

“Finding a band was hard so we ended up with a DJ”

“There wasn’t any one set place to find things – we used Instagram and Google a lot”

As a musician, the market research was also extended to the other side of *LbF*’s clientele - the musicians that would be listed. This was carried out in order to understand whether musicians would actually want to be part of *LbF* as well as discovering what *LbF* could offer to them that other agencies perhaps do not currently do.

Speaking with singer-songwriter [Bryony Dunn](#) to get her thoughts on what a ‘bespoke’ band could look like, Bryony explained how her current offering is flexible and she often gets booked more for niche line ups or genres. She mentioned that she charges £1000 for a four-piece band (Dunn 2023) (Appendix 2). This is an average price for a 4-piece wedding band.

However, on the other hand, she mentioned that she would only charge £150-200 for a purpose written song for the client, which would be underselling the time spent and value of the product they are selling. When asked if she had ever put her terms in her emails regarding the IP of the song or cancellations etc., she said she had not (Dunn 2023).

Focusing the conversation on what she would want from an agency, Bryony stated that she'd want promotional assets to look similar across each band listed and for prices to not be competitive against each other (Dunn 2023). High-quality promotional material is often arranged by agencies, however *Little but Fierce* would not have budget for this in its early years – but many agencies do not ensure all bands are similarly priced. From experience, *Alive Network*, for example, advise on the best rates but leave the final decision to the band. I would want all bands on my site to be able to offer different line ups as well as provide day packages, but I would not want bands to work for less than they want to. Therefore, this is a conversation I'd need to have with each band before listing them, to ensure both parties are happy with the pricing model agreed.

Bryony is exactly the type of musician I would be looking to list on *Little but Fierce* – someone who is flexible with their genre and line up, offers a particular niche if required, has the ability to write songs but needs, or would benefit from, someone else to do the business side for her. I believe these criteria for bands to be on my site would really make *Little but Fierce* stand out from the major music agencies such as *Alive Network* and *Last Minute Musicians*.

MARKET RESEARCH - REFLECTION

Using this market research method was actually very effective as it cemented the idea that I would take forward for this business plan.

The learning from the second part of the questionnaire provided me with the insight that the agency as a general creative supplier would be something of interest. Asking people what suppliers they prefer affords an understanding of how best to shape the initial offering, and hearing about couples' frustrations provides insight into anything else that *Little but Fierce* could offer in order to solve these problems.

Before undertaking the market research, the business idea had, at one point, evolved into focussing mainly on a songwriting offering, concentrating on different revenue streams that could accompany that extra 'unique' service to booking a band. However, when I sent out an initial version of the market research form asking people about their musical preferences, if they liked the songwriting idea, as well as asking how much they'd be willing to spend on this, most answers came back hesitant.

My first thought was that my idea may be better aimed at a luxury market and so I tried to find relevant Facebook groups to post the survey in but received no response due to the traffic on those pages.

One comment from the survey respondents stated that they wouldn't be interested in this service because: *'We have songs that have a lot of meaning to us from life, so we brough those in throughout our day'*. From this comment, I realised that many others would identify with this sentiment and therefore it may be a struggle to market the songwriting USP.

I therefore adapted my form to include questions about my original idea, asking survey participants whether they liked the concept of an online agency that offered a range of creatives to satisfy the details of their wedding, and if that agency should offer a planning service. Immediately, results were returning in favour of this, which cemented my decision making to return to my pre-existing idea.

One thing that I should have done differently with this process would have been to include some demographics questions in the survey. This would have contributed to a better understanding of the specific characteristics regarding customer profiling.

MARKET ANALYSIS

MARKET ANALYSIS

Although Little but Fierce can fit into a range of industries (weddings, events, corporate, general party), the marketing focus in the initial years will be on the Wedding industry as this is where the demand would be highest, regarding the types of suppliers LbF will list.

An understanding of how couples spend their money can be gained from the statistics provided in **Bridebook's** 2023 UK Wedding Report:

£19,184 was the average wedding spend in 2022
(Bridebook 2023, p5)

^16% average wedding costs grew by 16% to an all-time high
(Bridebook 2023, p5)

There was also some stand-out qualitative data that would support the idea that *Little but Fierce* is a gap in the market worth filling:

“Couples want their wedding to represent themselves as a couple”
(Bridebook 2023, p5)

“We expect to see increasingly more personal and non-traditional wedding elements”
(Bridebook 2023, p7)

UK Weddings Taskforce provide facts on the industry as a whole, which is important for a new business to understand regarding the size of the market they are entering:

278,599 weddings take place each year in the UK
(UK Weddings Taskforce 2023)

£14.7bn estimated spend on weddings every year
(UK Weddings Taskforce 2023)

As well as the wedding industry, *Little but Fierce* sits within the ‘personalisation’ industry as all suppliers have the ability to provide bespoke products and services. There is clear evidence that on-demand personalisation is a growing requirement across all consumer trends:

“Once a nice-to-have bonus, personalization is now essential for standing out in an increasingly competitive ecommerce landscape” (Stanley 2022)

“The ability to customize or personalize [an] experience or product inevitably heightens customer satisfaction” (Burns 2020)

Returning to statistics from *Bridebook*, it is useful to also note the amount that consumers are spending on each professional, as well as the percentage of those who choose to book the professional rather than doing things for themselves. This would inform what type of creatives the agency should prioritise, as well as what advisory services would be most beneficial.



Photographers 91% - This statistic shows that photographers are the most sought-after professional for a wedding, indicating that it would be worth *Little but Fierce* listing them in order to be the ‘one stop shop’ it aims to be. Regarding the bespoke nature of *LbF*, photographers listed would need to provide personalised touches with artistic flair to their photography and offer detailed consultations with their clients.



Hair and Make Up 75% - A significant percentage require hair and make-up artists (HMUA). *LbF* would therefore seek to include HMUAs – especially those who are able to work with all skin tones and hair types.



Music 73% - Bands are now competing against those who prefer to curate their own Spotify playlists or their cheaper counterpart - DJs. *Bridebook* states that **54%** choose a playlist for their ceremony compared to **32%** who will book live musicians. Equally, **68%** choose a DJ for the party over **36%** who decide upon a band. Deeper analysis could be carried out to decipher why these trends are as they appear, however *Little but Fierce* already seeks to provide an advisory service when booking bands – this could help take out any complications people find when booking live music.



Cake 63% - Just over half of couples are still choosing to have wedding cakes. This shows that cake makers may not be a high priority for the listings, but it could be wise to find suppliers who offer alternative and affordable options.



Wedding stationery 26% - This indicates that a marketing focus would be needed for *LbF* to include illustrators as part of their offering to personalise wedding stationery. Perhaps having illustrators in the same place as photographers might encourage couples to consider this option if they had not before.

CONSUMER PROFILING

Based on the research above and the understanding of the market, the below has been put together to illustrate what a customer of Little but Fierce would look like.



Age: 25-34
(Hitched 2023)



Gender: Female



Location: London/UK
London will be the focus of the agency in its early years.



Ethnic background: Any
The agency will endeavour to be diverse and inclusive at all times and if customers notice this, this should appeal to a wide range of customers.



Income level: £28-35k
Based on £32,300 median disposable income in the financial year ending 2022 (Office for National Statistics 2023).



Education level: Degree
Millennials are currently the most popular age group to be getting married (Hitched 2023) and most millennials hold a degree.



Marital status: Engaged



Occupation: Web developers, Social Media Professionals, Teachers.
The types of people who would be attracted to the offering of Little but Fierce would probably work for a creative-based job, and care about supporting small businesses.

While it's important to know the characteristics of a typical customer, as this can be useful for targeted adverts, for example, it is also useful to understand the way the customer thinks (Ferrone 2023).

Based on the above, the following page illustrates the proposed **psychographics** of a consumer of *Little but Fierce*.

PSYCHOGRAPHICS



Personality: Green (Jungian Colour Theory of Personality)
(Crouch 2020)



Attitudes: Positive, creative, supportive, caring.



Values: Independence, loyalty, creativity.



Interests: Loves music and going to gigs, is creative themselves – i.e., likes arts/crafts, baking, dressmaking. Uses Instagram and Pinterest.

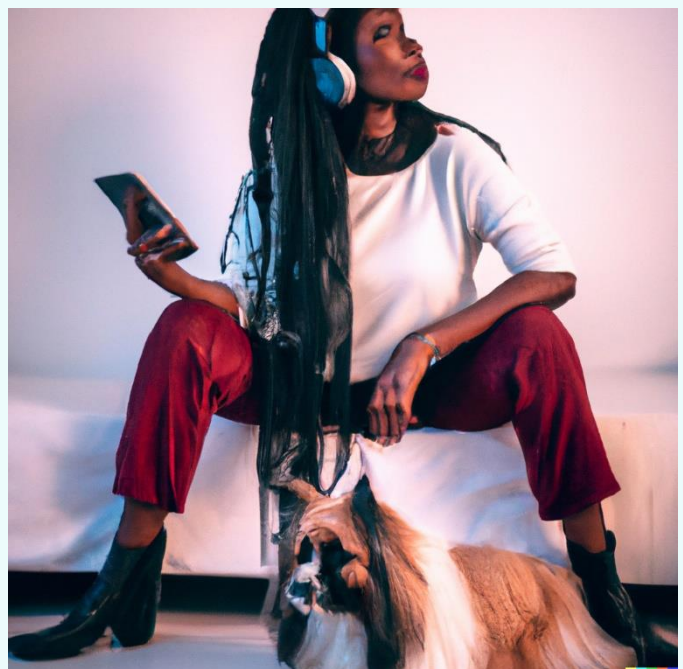


Lifestyle: DINKY couple (Double Income, No Kids Yet), or with one young baby, with medium budget and a dog or cat. Probably has a left-wing political preference.



Behaviour: Can be sensibly impulsive, knows what they want, makes a habit of buying from charity shops or second hand, likes to engage in conversations about different bands. Goes to pubs with friends or hosts dinner parties.

Using Open AI's resource **Dall.E**, entering requirements using some of the information above, these pictures were generated to illustrate what *LbF*'s target audience might actually look like:



(Images: Dall.E 2023)

COMPETITOR RESEARCH

COMPETITOR RESEARCH

This section analyses direct and indirect competitors of Little but Fierce.

As music is a focus of the agency, the bulk of competitor analysis was carried out on music agencies.

The main competitors for wedding bands are as below, listed with their key competitive/distinctive features:

	 Size	 Pricing	 Visual Branding	 Tagline
 (Image: Alive Network 2023)	5000+ acts	Average £1000+ Approx 28% commission		The UK's largest live entertainment booking agency
 (Image: Last Minute Musicians 2023)	Approx 1000+ acts	Average £500+ Approx 40% commission		Let's make it happen.
 (Image: Warble Entertainment 2023)	Approx 500+ acts	Average £1200+		The UK's Best Live Bands and Entertainment
 (Image: Tailored Entertainment 2023)	<500 acts	Average £1500-1800		The UK's Leading Live Music Agency
 (Image: Fix the Music 2023)	Approx 1000+ acts	Average £2500+		Discover and hire amazing bands & musicians

(Full research – Appendix 3)

COMPETITOR RESEARCH (MUSIC) - REFLECTION

The reason these specific features have been noted is because *Little but Fierce* wants to stand out from the typical music agency. Most said agencies house hundreds if not thousands of acts – although most will vet the acts to ensure quality, it is a mystery to understand how consumers are able to choose from so many options.

The reasoning for concentrating on the distinctive features above are:

- Noting their average starting price for a 4-5 piece band is useful to understand a ‘going rate’ for wedding bands.
- Visual branding was noted as they are all quite distinct – similar to how different airlines are recognisable by their brand colours, it seems these agencies also stand out from each other, which can lend to decision making about *Little but Fierce*’s visual identity.
- Taglines provide insight into how the agency want to be known.

Alive Network emphasise that they’re the ‘largest’, *Warble* are the ‘best’ and *Tailored Entertainment* are the ‘leading’. These are all key marketing terms but they’re not very distinctive – taglines should ‘have the ability to differentiate the company they represent from competitors’ (Luchies 2017), I would argue that using these common terms does not achieve this and therefore the agencies rely on their SEO to garner attention.

In my competitor research, I also looked into the SEO for each agency by inputting different search terms and noting where the agency placed on Google.

Company	Wedding bands London	Party bands London	Wedding bands Midlands	Soul band for my wedding	Wedding band for hire
Alive Network	1	4	4	5	3
LMM	13	7	8	10	8
Warble	sponsored	20	6	3	Sponsored, otherwise 5
Tailored Ent	4	1	1	4	4
Fix the music	6	10	-	7	9

(Appendix 3)

Alive Network and *Tailored Entertainment* are definitely optimising their SEO, with *Last Minute Musicians* seeming to fall behind on this. *Fix the Music* seem to fit in the middle, however their distinction from the others is that they list higher end bands, as their pricing point seems to start from £2000+, so their SEO focusses on different terms, such as ‘luxury’ (where they place second in a Google search using this term, under *Tailored Entertainment*.)

Although *LbF* represents more than just musicians, the SEO will still need to compete with these agencies so customers are guided towards the different experience *LbF* can deliver them for the same end-product that the above agencies provide. Moving forward, I will do more in-depth research to ensure that I am finding the right search terms for my agency and guarantee they are included in my SEO.

PORTER'S FIVE FORCES

As there is currently no obvious competitor that offers the exact same service as Little but Fierce, for the other suppliers that LbF will list, Porter's Five Forces can be used to consider other rivalries and ways that consumers may go about finding the services that LbF offer.

RIVARLY AMONG EXISTING COMPETITORS

The previous analysis covers this point regarding rivalry around wedding bands, however as there are no direct competitors for a 'one stop shop' for all finer details, the substitute force of the Five Forces would be more beneficial to analyse as potential competition.

THREAT OF SUBSTITUTE PRODUCTS OR SERVICES

One of the comments on the market research questionnaire highlighted a few areas that consumers will look to source their suppliers:



(Image: Flat Icon 2023a)

Instagram

One comment from the questionnaire mentioned 'I found most things by searching hashtags like #cotswoldsweddings'. Instagram is a crowded marketplace, and this will be the first place people look for creative ideas before knowing *LbF* exists. I will need to ensure I am using the same hashtags as competitors in the fields I am representing.



(Image: Flat Icon 2023b)

Google

The same comment mentions: 'I found most things by just Googling' and that 'suppliers rely on reviews on Google as word of mouth'. Of course, the aim of *LbF* is to take away the hard work of needing to Google each and every supplier a customer is looking for, however it will always be the first place people go. This is why SEO will be important to ensure *LbF* appears in relevant searches.



(Image: Flat Icon 2023c)

Etsy

Etsy would probably be the most direct competitor for all decorative elements, however Etsy hosts thousands of creatives and does not vet its suppliers which means it is not quality controlled. Due to its brand awareness however, this may still be the first place consumers look for artistic touches, so SEO may want to use the word 'Etsy' as a competitive edge (i.e. 'an alternative to Etsy')



(Image: National Wedding Show 2023)

Wedding Fairs

Wedding fairs are more of a direct competitor as they are the embodiment of what *LbF* seeks to be – everything a customer needs in one place. As well as the big national show, there are many local fairs as well; all of which are usually free entry (charging the stall holders to exhibit). A way to bypass this as competition would be to exhibit at one. However, this can be costly so deciding to do so at the right time for the business will be imperative.

THREAT OF NEW ENTRANTS

Business To You explain that some barriers to entry are ‘customer loyalty’, ‘capital requirements’ and ‘cumulative experience’ (Business to You 2019). I therefore need to consider these factors as a new entrant to the market. Customer loyalty will bring people back to Etsy, capital requirements will limit how much I am able to market in the first few years and cumulative experience is something I won’t have as a new business. Being aware of these pointers will be useful when setting up the business and attempting to stand out from the crowd.

Also, it should be considered that the barrier to entry is quite low regarding the fact that other entrepreneurs may see my idea and try to copy it. I therefore need to establish myself as the first, building up the brand awareness and loyalty with this in mind.

BARGAINING POWER OF SUPPLIERS

As *Little but Fierce* is a service not a product, this force is potentially not too much of a threat. However, as the business model depends on placing commission on top of a supplier’s preferred price, this could price me out of my market and would be something I would need to be conscious of. I’d also have to ensure my terms and service are appealing to the suppliers that I want to list, as they need to want to be part of the agency for me to have an agency in the first place.

BARGAINING POWER OF BUYERS

‘Buying power is low [...] when customers purchase products in small amounts [...] and when the seller’s product is very different from any of its competitors’ (Business to You 2019). This statement would suggest that *Little but Fierce* may not succumb to bargaining power of its consumers, however as it provides a personalised service, some consumers may want to barter on pricing which, if accepted, could affect margins.

MARKETING STRATEGY AND VISUAL BRANDING

MARKETING STRATEGY

To decipher a sensible marketing plan for a start-up of this nature, I spoke with Marketing Consultant and Strategist, [Joelle Conway](#).

Joelle's first piece of advice was that of any marketer: 'you have to consider who your audience is and where they are' (Conway 2023) (Appendix 4). [Please see [Consumer Profiling](#)].

She also advised to 'just choose one social channel to focus on' and concentrate on keeping the website and social media channel 'populated consistently every day' (Conway 2023). This is because the main goal for a start-up is raising awareness of the brand.

She advised that the best way to do this would be to start with a content plan; if the focus is on digital content, having the content ready and planned is imperative to raising the profile of the business.

Joelle also recommended homing in on the story behind the business in the content plan: 'it's not just about selling that end product, it's about selling you as someone that's supporting artists' (Conway 2023).

Joelle suggested breaking the marketing strategy down into just the first six months – as a new business it would be advisable to then create a strategy for the following six months using the learning and insights gained from the first (Conway 2023).



GOALS

To raise awareness and raise the profile of the business.



MEASURABLES

Number of social media followers and data gained from insights.



TIMEFRAME

Months one to six.



FUTURE GOALS

Months six to twelve focus on conversion rate from click to booking.



MARKETING STRATEGY TIMELINE

PHASE ONE:

RAISE AWARENESS

MONTH 1

- Gather varied content
- Schedule daily posts
- Use relevant hashtags
- Follow relevant accounts
- Join relevant groups
- Ensure SEO is optimised

MONTH 3

- Keep gathering fresh content from creatives
- Create analytics reports to understand demographic etc. of those engaging with posts to ensure it is target audience

MONTH 2

- Research wedding venues to contact
- Research appropriate local businesses to connect with
- Run social media competition

MEASURABLES FOR END OF PHASE 1



500 – 1000 Instagram followers



2% conversion rate to website



At least 50% of those engaging with content are of target demographic

PHASE TWO:

ANALYTICS AND CONVERSION RATE

MONTH 4

- Create a new content plan for the next three months using learning from first three months
- Analyse social media insights data weekly
- Tweak content plan as needed

MONTH 6

- Focus on propelling conversion rate
- Offer more free consultations
- Make a new marketing plan for following six months

MONTH 5

- Start to build contacts – set up newsletter
- Create print marketing materials and distribute appropriately
- Attend suitable networking events

MEASURABLES FOR END OF PHASE 2



2000 – 3000 Instagram followers



5% conversion rate to website



At least 70% of those engaging with content are of target demographic

ROUGH CONTENT PLAN

The content plan needs to consider a range of factors:

- Whether the planned content is relevant for the audience (Lyons 2018).
- Consistency – which is key for a successful digital strategy by building brand credibility (Morgan 2022).
- Whether it works alongside the wider strategy to help achieve goals (Morgan 2022).

Joelle advised creating a content plan starting with the different types of content that can be used – including relevant memes and ‘shareable’, fair-use content (Conway 2023).

Different types of content:

Infographics	Artist content	Narrative	Memes and Reels
• About me • About services • About artists • Wedding facts	• Photos of all suppliers • Examples of their work • Videos of their work (e.g. process videos for makers/promo videos for bands) • Testimonials	• Photos of me • Story behind name (infographic, videos) • Ways I can help • Examples of service provided • Testimonials (when received)	• Wedding proposal reels • Wedding dress reels • Planning an event memes • Sharing/using relevant trends

First month example, guide content plan:

Mon	Tues	Weds	Thur	Fri	Sat	Sun
Logo teaser	Count-down to launch	Picture of self	Carousel of artists	Count-down	Meme	Last day count-down
Launch	Narrative Video	Info-graphic	Intro artist	Example of diff artist work	Meme	Artist self video
Info-graphic	Artist testimonial	Video – how to use services	Intro 2 nd artist	Example of work	Meme	Stock photo/reel

VISUAL BRANDING

As Little but Fierce centres around a service rather than a physical product, digital marketing will be very important and so a visual identity is a 'key part of [the] company's brand awareness and brand recognition' (The Logo Creative 2018).

This is because this provides familiarity for a customer and is something a customer will take into account before making a purchase (The Logo Creative 2018).

Before starting this project, I had considered this and started to build a website that looked as such:

Homepage



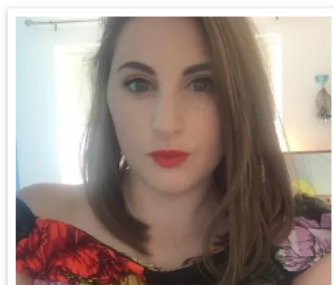
Image: Cohen and Lane 2020



Image: Cohen and Golbey 2020a

The homepage had a rolling carousel displaying the different offerings – i.e. bright, clear pictures of the different creatives with a small strap line and a call to action button.

Creatives' profiles



LOIS

Calligrapher

- ♥ **Style** Perfect Calligraphy with cute, personalised illustrations
- ♥ **Personality** Bubbly and all round lovely
- ♥ **Why I ♥ Her** She takes so much care over her work and adds her uniqueness to her calligraphy with those cute illustrations.

ENQUIRE

Biography

Lois is a London based calligrapher and illustrator who specialises in personalised art and independent commissions making bespoke prints and cards. Having created designs for multiple for weddings, her work includes save the date cards, invitations, seating plans and table decorations. Lois would describe her style as colourful and often draws inspiration from the outdoors, frequently involving flowers and leaves in her designs. When drawing people, Lois uses a cartoon technique, focusing on distinguishing features and personality. Works are created using a mixture of pen, ink and pencils.

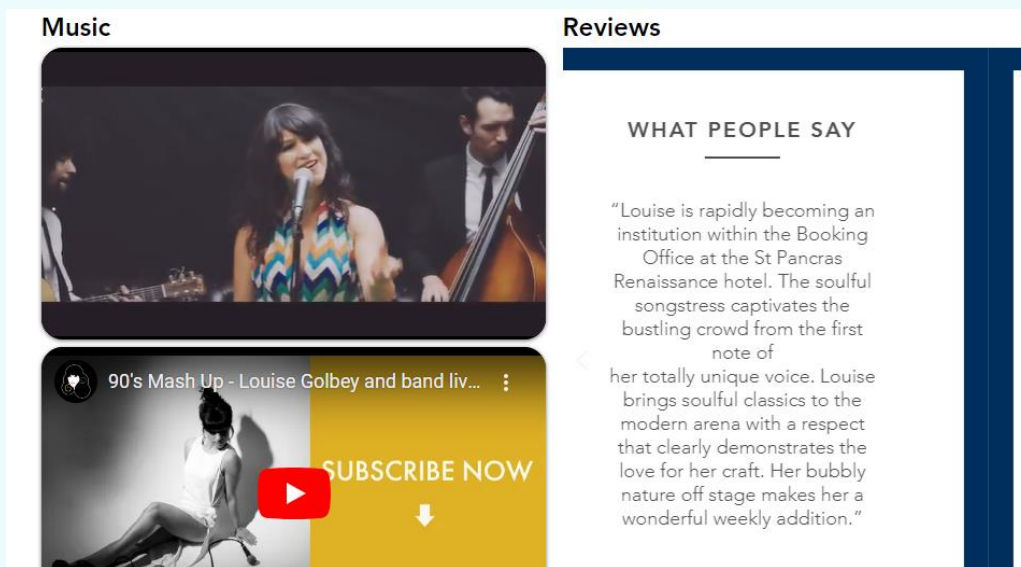
Gallery

(Image: Cohen and Shafier 2020)

Creatives' profiles all had a clear picture of the artist and a biography. The 'Why I ♥ Her' section was included to focus on the story behind the agency – the agency owner recommending people from their own experience. So, the consultation service is a big part of the *LbF* experience: I get to know you, you get to know me and build a rapport and trust regarding my recommendations.

Musicians' profiles

Musicians' profiles had videos that auto played, as well as reviews on an automatic carousel. There was also an original song on their profile to display their song-writing skills.



(Image: Cohen and Golbey 2020b)

What I would add to this now is another call to action button or pop up saying something similar to: 'Ask me about this band' or 'Confused? Ask Anna for advice'

Logo

Below is the logo I designed for the website. To understand how I could better this, as well as the overall visual identity of the website, I spoke with Graphic Designer, [Sophie Austen](#), who has worked in many corporate design agencies so has excellent insight into branding and visual identity.



(Image: Cohen and Schreiber 2020)

Sophie explained that 'having all the illustrations as part of the logo might be a little complicated' (Austen 2023c) (Appendix 5). She suggested that the hand drawn effect works well regarding the artistic nature of the agency, but that perhaps just the 'little' could remain hand drawn but the 'fierce' could use a bolder typeface. In our conversations, I explained the fairies came from *A Midsummer Night's Dream*,

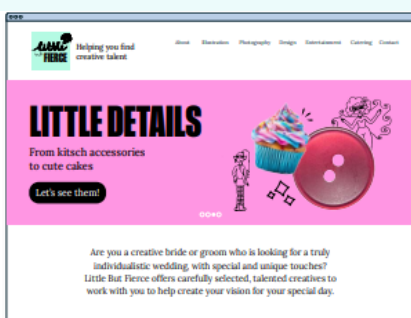
where the company name is taken from, but Sophie suggested that not everyone would understand the reference. She suggested other illustrations could benefit more – such as a needle and thread, a microphone and other items that match our listings, juxtaposed together to create a banner as this signifies that we are an agency that brings creatives together (Austen 2023c).



(All images above – Austen 2023a) (Appendix 6)

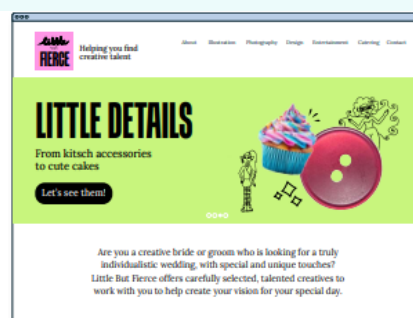
The above displays the options that Sophie sent through, after our initial discussion, that incorporate my initial ideas with her professional insight on what looks more sleek, as well as her own creative input. It is useful to see a range of options including shapes, use of the illustrations, colour variations and font variations.

Sophie also provided me with two options regarding visual branding for the website with an example of what it might look like:



**FIELD GOTHIC,
NO.37 XXBOLD XCONDENSED**

Lora Bold, Medium, Regular



**TANDELLE,
BOLD**

Lora Bold, Medium, Regular



These options were beneficial for me to be able to envisage a new-look website. The way that Sophie has incorporated the idea of illustrations and integrated them with graphic images (that signify the creatives that the agency represents) is something I'd not thought of. She also provides fonts and a colour wheel which can be agreed upon and used throughout all visual branding.

(Images above – Austen 2023b)

MARKETING AND BRANDING - REFLECTION

For this reflection, I will be using the DIEP model of reflection (Boud, Keogh & Walker 1985) (in Libretexts 2020).

Description

For the marketing strategy and visual branding section I decided to liaise with two professionals that I knew personally to gain insight from their areas of expertise, in order to aid my understanding in both areas, as well as use this learning to form proposals for a marketing strategy and new branding for my agency.

Interpret

Having conversations with Joelle regarding strategy was very eye-opening. The conversation taught me that the first six months should be dedicated to building and learning about my target audience and not to invest too much money on promotional materials until a minimal amount of following has been achieved. This was incredibly helpful to be able to put together a plan for the first six months. It is also useful to take forward in practice.

Being able to gain insight from Sophie by being provided visual examples of her suggestions for a new logo and website design really showed me how developing branding alongside a professional is definitely a wise move to be able to lift your own ideas into something more refined. With her experience working in corporate graphic design, I trust that her suggestions are more enticing to a consumer than what I can produce using my own creativity.

Evaluate

Having a personal relationship with professionals like Joelle and Sophie allows me to continue these conversations and help adapt my plans and branding as I set up the business.

Plan

Going forward, I will use the initial advice from Joelle to create a more detailed six-month plan regarding how to best build up a following. I would then touch base with her at the six month mark to obtain more advice on the learning outcomes from the first six months and how we can use this to create a plan for the following six months.

I would also plan to sit with Sophie to look at her suggestions and work together on producing a final logo idea as well as re-doing the website using the new branding.

OPERATIONS AND LOGISTICS

OPERATIONS AND LOGISTICS

In the first few years of the agency, the business will be a start-up, mainly run independently. However, there will still be many roles to take on.

This means that most duties will be done independently at first, finding help where possible using personal contacts. If the business could have a full employee pool, the below illustrates all the positions that would be required. In italics are suggestions of how each role would be managed before the company has grown large enough to afford each employee.

STAFFING



AGENCY OWNER/CEO

Responsible for consultancy work with clients, business development, signing off on business decisions, working closely with the Marketing Manager on strategy, working closely with Artist Liaison Manager to vet talent. Responsible for wellbeing of staff.



MARKETING MANAGER

Responsible for marketing strategy, marketing budgets, social media management. Line manager of the Digital Marketing Co-ordinator. *Using personal contacts, such as Joelle Conway, advice will be sought where possible regarding strategy.*



DIGITAL MARKETING CO-ORDINATOR

Assisting the Marketing Manager, scheduling social media and creating content, website management, management of newsletters. *A scheduling system such as Hootsuite can be used to help manage this, but interns may also be sought to assist with these responsibilities. This role would be employed first and developed into a management role.*



BOOKINGS MANAGER Overseeing the transactional bookings, managing the logistics of work booked via consultancy, sharing consultancy work once demand is high enough. Supervising diary management and the smooth running of bookings. Problem solving any cancellations from clients or creatives.

This will be managed largely independently until demand is too high.



ARTIST LIASION MANAGER

Overseeing the profiles of creatives listed, assisting with any last-minute cancellations from creatives (finding replacements), seeking new talent where required.

Creatives listings will remain relatively small until demand rises.



BOOKINGS AND ARTIST LIASION ASSISTANTS

Depending on the growth of the agency, assistants may be required to help manage the above two roles and would be line managed by the respective manager.

In the first few years, the agency owner will seek interns to assist as needed. Again, assistants would be hired first and developed into managers.

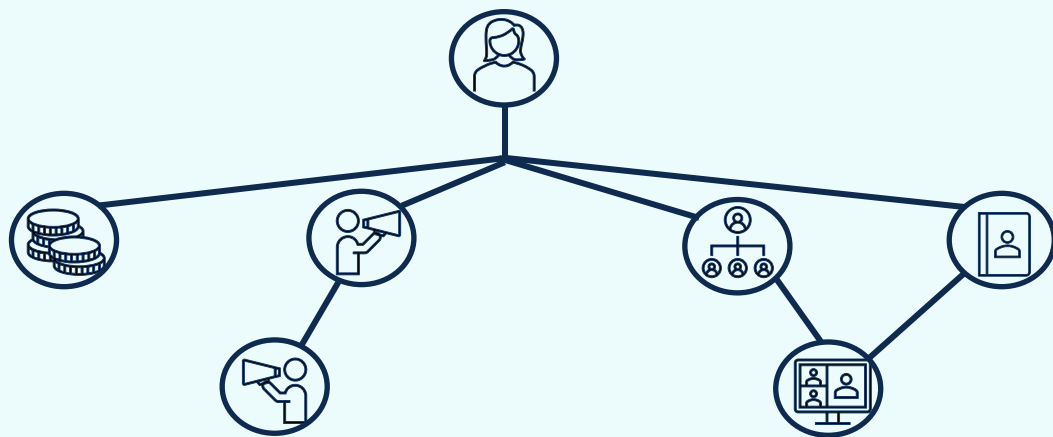


FINANCE MANAGER

Managing company finances, invoicing, payments to freelancers, payroll.

While the company is growing, an outside accountancy management system will be used to manage finances.

COMPANY FLOW CHART



OTHER PROFESSIONALS



Creatives will be employed via freelance contracts.



Lawyers will be engaged where necessary.



IT professionals would be hired on an ad-hoc basis where necessary regarding any technical issues.



Wellbeing coaches a value of *LbF* is to ensure the wellbeing of staff is always maintained so coaches and counsellors will be contracted where possible.

LEGALITIES

Due to the risks involved with freelance work (both on the worker side and the client side), each job taken will need to have contracts exchanged.

The types of contracts that would be required:

- **Between *Little but Fierce* and each supplier** – an ongoing freelance agreement detailing the expectations of the company and the freelancer.
- **Between *Little but Fierce* and the client** – detailing the work agreed and payment requirements, cancellation policies and expectations of both parties.
- **Between the freelancer and the client** – for Service One (transactional approach) detailing the work agreed, timeline, cancellation policies, Intellectual Property rights and expectations of both parties.

See [Appendix 8](#) for an example contract that can be used between *Little but Fierce* and the client, and by extension the freelancer; this would need to be edited per booking. It would also need to include an extended *Terms and Conditions* section which would remain largely the same per transaction.

PUBLIC INDEMNITY (PI) INSURANCE

The company would also need to ensure it has taken out PI insurance from the offset. This will protect ‘against claims for loss or damage made by clients’, this includes any services offered for free (ABI 2023). This will be important as a large portion of the business model relies on the consultancy service delivered directly to the client. There could be risk of the client not being happy with the recommendations and wanting to sue the company purely for their advice. This insurance has been costed for in the [start-up costs](#).

LIMITED COMPANY

When discussing finance with my professional contact Benjamin Heelan, he advised that setting up the organisation as a Limited Company, rather than trading as a self-employed sole trader, also helps to protect myself as an individual from personal finances and assets being at risk if a legal complaint is made against *Little but Fierce* (Heelan 2023) (Appendix 7).

FINANCES

REVENUE MODEL AND PRICING STRATEGY

This section will cover the pricing strategy, revenue models (including plans to extend revenue streams in the future), start up costs and a small financial forecasting section.

To gain a better understanding of how finances work within a business, I spoke with Financial Analyst and Managing Director at Bank of America, [Benjamin Heelan](#). As this business is based on a service, he advised to offer packages as a way of managing and predicting revenue per booking (Heelan 2023) (Appendix 7). This advice was taken on board and therefore the company will offer the following packages for the consultancy service.



SERVICE ONE TRANSACTIONAL

20% commission charged on top of creative's fee.



SERVICE TWO CONSULTANCY

Free initial consultations

ALL CREATIVES

Little Details: Free consultation to understand requirements, provide recommendations of different creatives depending on client's taste.

Price includes **three** creatives:

Choose from: Illustrators, cupcake makers, kitsch jewellery, decoration makers.

£1000

Fierce Details: As Bronze + two more consultations with client, booking creatives for date and dealing with logistics.

Price includes **four** creatives:

Choose from: above + Photographer, Hair and make-up artist, music for ceremony/reception, tall wedding cake maker.

£2000 - 3500 (depending on choices)

Little and Fierce: As Silver + three more consultations, dealing with logistics of all.

Price includes **five** creatives:

Above + Music: day package, metal jewellery maker

£5000 – 7000 (depending on choices)

Full Fierce: As Gold + management on day to ensure smooth running of day.

£7000 – 10,000 (depending on choices)



SERVICE THREE *MUSIC CONSULTANCY*

Free initial consultations

MUSIC:

Bronze Package: Free consultation to understand requirements, help to find up to 4-piece band with setlist and line-up required, book band for 2 x party sets for preferred date.

£1500

Silver Package: As Bronze + two more consultations with client, 'Day package' with up to 4-piece band, book bands for 3-4 sets for date.

£2500

Gold Package: As Silver + song written and recorded, two more consultations, book up to a 7-piece band for 4 sets for preferred date.

£3700

Platinum Package: As Gold + option of 'festival' style wedding with multiple bands booked, management on day to ensure smooth running of musicians.

£6000+ (depending on band choices)



SERVICE FOUR *CORPORATE (FUTURE REVENUE STREAM)*

Bronze Package: Free consultation to understand requirements, one creative activity planned for up to 30 people and a four-piece band booked for evening 2 x 45 min sets.

£2000

Silver Package: As Bronze + one more activity (two groups of 30), a 4-5 piece band booked for 1 x 45 min set through dinner and 2 x 45 min set for evening.

£3500

Gold Package: As Silver + one extra activity booked (three groups of up to 30 people each), option of bigger band (up to 7 piece), venue organised.

£4700 + venue cost

Platinum Package: As Gold + option of 'festival' style band entertainment, venue and catering organised, management on day.

£7000 + venue and catering cost

START UP COSTS

The below has been calculated bearing in mind this will be a start-up in the first year or two. Therefore, bills have been deducted as per the government guidelines for allowable expenses when working from home. All other costs have been stated as 'required' or 'optional' in order to make constructive decisions while setting up the business as to which optional costs could be disregarded if costs need to be saved while revenue is minimal in the first few months of business.

Item	Supplier	Cost per annum	What for	Required/Optional
Insurance	Chiswell Insurance (via Compare the Market)	£177	Public Indemnity Insurance	Required
Bills		£1,516.00	3 days a week wfh, all allowable expenses	Required
Web hosting	Wix	£250		Required
Email	Wix	£28	One email	Required
Business Phone	Tesco Mobile	£132	£11/month SIM only	Required
Zoom membership	Zoom	£119.90	One year 'Pro' membership	Optional but probably necessary for consultations
Printed marketing materials	Vistaprint	£100	2500 tri-fold leaflets	Optional but necessary depending on marketing strategy
Roller banner	Vistaprint	£75	83 x 206 cm	Optional
Business cards	Vistaprint	£52	2500 square business cards	Optional but probably necessary
Canva account	Canva	£99.99	One year 'Pro' membership	Optional but probably necessary while start up
Ltd Company registration	Gov.uk	£12	Registration cost	Optional but advisory
Accountant services	Quickbooks	£259	Essentials' Package	Optional but advisory
Social Media scheduler	Hootsuite	£1,068	One year 'professional' membership	Optional but helpful
Total	All:	£3,889		
	Required:	£1,589		
	Optional	£1,786		

(Image: table created on Excel deciphering start-up costs)

FINANCIAL FORECASTING

Conversations with Ben Heelan also covered learning and bettering my understanding of financial forecasting and how this can be used to estimate future revenue for the business model. Below is an example spreadsheet created by Ben to illustrate how financial forecasting would take place:

Wedding Cost	20000	20000	20000	20000	20000	20000	20000
Revenue Model							
Year	1	2	3	4	5	6	7
Weddings	10	13	16	19	22	25	28
Year on Year							
Package 1							
Number of Weddings	8	9	10	11	12	13	14
% Revenue Share	1%	1%	1%	1%	1%	1%	1%
Revenue Per Wedding	200	200	200	200	200	200	200
Pack1 Revenue	1600	1800	2000	2200	2400	2600	2800
Package 2							
Number of Weddings	1	2	3	4	5	6	7
% Revenue Share	2%	2%	2%	2%	2%	2%	2%
Revenue Per Wedding	400	400	400	400	400	400	400
Pack1 Revenue	400	800	1200	1600	2000	2400	2800
Package 3							
Number of Weddings	1	2	3	4	5	6	7
% Revenue Share	4%	4%	4%	4%	4%	4%	4%
Revenue Per Wedding	800	800	800	800	800	800	800
Pack1 Revenue	800	1600	2400	3200	4000	4800	5600
Package Revenues	2800	4200	5600	7000	8400	9800	11200

(Image: Excel spreadsheet created by Ben Heelan)

Using this method, I then adapted the spreadsheet to better portray my own predictions for the agency. I split the estimations into the three different types of revenue streams (general packages, music focused packages, transactional). I have not incorporated any estimations for the extra revenue stream (corporate) that I aim to incorporate by year 4, as I plan to ensure the business is meeting its targets and is established before marketing to this new audience and adding a new revenue stream.

Average Total Wedding Cost	£20,000	£20,000	£20,000	£20,000	£20,000
Revenue Model 2 (Consultancy)					
Year	1	2	3	4	5
Total Weddings Booked Using General Creative Packages	3	10	25	28	32
Year on Year					
Package 1 (Bronze - Little Details)					
Total cost of package	£1,000	£1,000	£1,000	£1,100	£1,100
Number of Weddings Booked Bronze	3	9	22	21	19
% Revenue Share of total cost of wedding	1%	1%	1%	1%	1%
Revenue after creatives fees per wedding	£150	£150	£150	£250	£250
% revenue commission of package	15%	15%	15%	22%	22%
<u>Pack1 Revenue</u>	£450	£1,350	£3,300	£5,250	£4,750
Package 2 (Silver - Fierce Details)					
Total cost of package	£3,000	£3,000	£3,000	£3,700	£3,700
Number of Weddings Booked Silver	0	1	2	4	8
% Revenue Share of total cost of wedding	2%	2%	2%	2%	2%
Revenue after creatives fees per wedding	£450	£450	£450	£740	£740
% revenue commission of package	15%	15%	15%	20%	20%
<u>Pack2 Revenue</u>	£0	£450	£900	£2,960	£5,920
Package 3 (Gold - Little and Fierce)					
Total cost of package	£6,000	£6,000	£6,000	£7,000	£7,000
Number of Weddings Booked Gold	0	1	2	4	10
% Revenue Share of total cost of wedding	4%	4%	4%	4%	4%
Revenue after creatives fees per wedding	£900	£900	£900	£1,400	£1,400
% revenue commission of package	15%	15%	15%	20%	20%
<u>Pack3 Revenue</u>	£0	£900	£1,800	£5,600	£14,000
Package 3 (Platinum - Full Fierce)					
Total cost of package	£8,000	£8,000	£8,000	£8,000	£8,000
Number of Weddings Booked Platinum	0	0	1	2	4
% Revenue Share of total cost of wedding	4%	4%	4%	4%	4%
Revenue after creatives fees per wedding	£1,200	£1,200	£1,200	£1,600	£1,600
% revenue commission of package	15%	15%	15%	20%	20%
<u>Pack4 Revenue</u>	£0	£0	£1,200	£3,200	£6,400
Total Revenue Stream 1 - Package Revenues	£450	£2,700	£7,200	£17,010	£31,070

(Table 1: screenshot of Excel spreadsheet depicting year on year revenue estimations for revenue stream 1)

Year	1	2	3	4	5
Total Weddings Booked Using Music Consultancy Packages	10	17	27	31	48
Year on Year					
Package 1 (Bronze)					
Total cost of package	£1,500	£1,500	£1,500	£1,700	£1,700
Number of Weddings Booked Bronze	7	11	18	20	30
% Revenue Share of total cost of wedding	1%	1%	1%	1%	1%
Revenue after creatives fees per wedding	£225	£225	£225	£374	£374
% revenue commission of package	15%	15%	15%	22%	22%
Pack1 Revenue	£1,575	£2,475	£4,050	£7,480	£11,220
Package 2 (Silver)					
Total cost of package	£3,000	£3,000	£3,000	£3,700	£3,700
Number of Weddings Booked Silver	3	5	6	8	10
% Revenue Share of total cost of wedding	2%	2%	2%	2%	2%
Revenue after creatives fees per wedding	£450	£450	£450	£740	£740
% revenue commission of package	15%	15%	15%	20%	20%
Pack2 Revenue	£1,350	£2,250	£2,700	£5,920	£7,400
Package 3 (Gold)					
Total cost of package	£6,000	£6,000	£6,000	£7,000	£7,000
Number of Weddings Booked Gold	0	1	2	2	5
% Revenue Share of total cost of wedding	4%	4%	4%	4%	4%
Revenue after creatives fees per wedding	£900	£900	£900	£1,400	£1,400
% revenue commission of package	15%	15%	15%	20%	20%
Pack3 Revenue	£0	£900	£1,800	£2,800	£7,000
Package 3 (Platinum)					
Total cost of package	£8,000	£8,000	£8,000	£8,000	£8,000
Number of Weddings Booked Platinum	0	0	1	1	3
% Revenue Share of total cost of wedding	4%	4%	4%	4%	4%
Revenue after creatives fees per wedding	£1,200	£1,200	£1,200	£1,600	£1,600
% revenue commission of package	15%	15%	15%	20%	20%
Pack4 Revenue	£0	£0	£1,200	£1,600	£4,800
Total Revenue Stream 2 - Music Package Revenues	£2,925	£5,625	£9,750	£17,800	£30,420

(Table 2: screenshot of Excel spreadsheet depicting year on year revenue estimations for revenue stream 2)

Year	1	2	3	4	5
Revenue Model 1 (Transactional)					
Illustrators					
Bookings	15	20	25	35	45
Revs per booking (based on 20% commission of average price of £200 per illustration commission)	£40	£40	£40	£60	£60
Illustrator Revenues	£600	£800	£1,000	£2,100	£2,700
Bands					
Bookings	5	7	15	25	45
Revs per booking (based on 20% commission of average price of £1000 per band, increasing to 25% com in year 3)	£200	£200	£200	£300	£300
Band Revenues	£1,000	£1,400	£3,000	£7,500	£13,500
Jewellery					
Bookings	1	3	5	5	10
Revs per booking (based on 20% commission of average price of £200 per jewellery comission) NB: This comission will range more varidly depending on type of jewellery maker	£50	£50	£50	£50	£50
Jewellery Revenues	£50	£150	£250	£250	£500
Decorations					
Bookings	1	5	10	15	20
Revs per booking (based on 20% commission of average price of £200 per decoration comission) NB: This comission will range more varidly depending on type of decorations	£50	£50	£50	£50	£50
Decorations	£50	£250	£500	£750	£1,000
Photographers					
Bookings	10	20	40	60	90
Revs per booking (based on 20% commission of average price of £1000 per photographer bookng, increasing to 25% com in year 3)	£200	£200	£200	£300	£300
Photographers Revenues	£2,000	£4,000	£8,000	£18,000	£27,000
Transactional Revenues	£3,700	£6,600	£12,750	£28,600	£44,700
Total Revenues	£7,075	£14,925	£29,700	£63,410	£106,190

(Table 3: screenshot of Excel spreadsheet depicting year on year revenue estimations for revenue stream 3 and total revenue)

The above tables display an intention to increase pricing in year 3 in order to increase commission. Some predictions have been made with an intention to place a heavier marketing focus on the higher packaging tiers.

The average prices detailed in table 3 were predictions based on the Bridebook (2023, p49) average costs spent on each professional.

The more expensive packages have been predicted a slower take-up as services at a lower price point are easier to sell to a wider audience, so the business will need to establish itself and collect many reviews before customers with bigger budgets would trust spending more money on the higher-priced services.

The photographer has been estimated to grow at a more rapid rate as this is the most popular professional to book (Bridebook 2023, p49). There will also be more of a marketing focus on illustrators and bands in the initial year as this is *LbF*'s USP.

NET PROFIT MARGIN

The calculations above can be used to estimate the Net profit margin. Looking at just the first year (as costs have been calculated for this – costs may grow in the following years), these figures would result in a **36% profit margin** (Net income divided by Gross) (Adefolalu 2022). Of course, this may not be accurate regarding the actual outcome of the first year, especially if there are more costs than those that have been accounted for, as well as the possibility of predicted sales targets not being met, however a 36% margin is very comfortable and allows room for error. According to *projectcor.com*, professional services (i.e. consultancy) aim for a 30% margin, which means the predictions are where they should be for the type of business that *Little but Fierce* is (Cor 2023).

Total Predicted Revenue Year 1 (i.e. Gross)	£7,075.00 -	
Fixed Costs	£3,889.00	
	£3,186.00 -	
Tax 20%	£637.20	
Net Profit	<u>£2,548.80</u>	
Net income / Gross	36%	Margin

(Image: screenshot of Excel spreadsheet calculating the net profit margin)

FINANCE - REFLECTION

This section was the one I approached with the most apprehension. This is because it is the part that I felt least confident with regarding what was needed as well as having a limited understanding of how to price and forecast a business efficiently.

I therefore adopted the primary research method here to provide me with a better comprehension of finances in general. This worked particularly well in this case as the day after the conversation, I felt very motivated to work on and complete this section. I also felt that I understood more practically what would be required of me regarding finances if I were to use this plan to pitch for investment.

I believe it is very useful to use your contacts who are happy to help, as the relationship held with that person makes for the conversation to be less formal and more open to asking as many questions as possible. It also helped in this instance that Ben created an example spreadsheet for me. As I am a visual learner, this was increasingly useful for my understanding and contribution to this section of the business plan.

Ben suggested the package option to help manage cash flow and predictions – this was something I hadn't thought of before but realised it made sense logically regarding the management of finances, so I decided to incorporate this into the business model. It was hard to decipher how much to charge for each package. I am wanting to find the balance between ensuring bands get paid their required fee with wanting to put most bands at a similar price point, as well as not out-pricing potential clients. Once I have my complete listings and understood from each supplier what their preferred fees are, this would help me tweak the package pricing accordingly and update my finance predictions. Also, as there are limited direct competitors, it was difficult to try and price packages at a similar rate as there currently isn't a distinct 'going rate' for this service.

Regarding the pricing of packages for the range of suppliers, although I have stated a price range for each tier and explained this is due to the choices that the customer makes, I may even find that it is too hard to provide packages based on the unexpected costs of certain suppliers or purely due to how varied pricing is across the different types of creatives. I therefore may find that I need to simply charge consultancy fees separately, working with clients' budgets and attempting to fit everything within them.

Going forward, I would most definitely keep in touch with Ben regarding further advice. I would also do more research into pricing strategies before launching the company.

OVERALL REFLECTION

OVERALL REFLECTION

Reflecting upon the overall project management of building this business plan, there were a few key methods that I used:

- A colour coded schedule
- A Gant chat
- 'Progress notes'
- Regular tutorials

Each had their advantages as well as learning that can be used within future project and time management strategies.

Colour coded time management schedule

	Monday 24th	Tuesday 25th	Weds 26th	Thurs 27th	Friday 28th	Sat 29th	sun 30th
Morning	Marketing section	work 9 - 5	Work 9 - 5	Work 9 - 1	edit marketing	1-2 hours school work	Zumba
Afternoon	Chat with Joelle 3pm	Kids club		lunch	ZUMBA - 12:30-1:30	out with Danny	out with fam
	Dr Appt			Tutorial with Steve	lunch		
				Branding	Porters five forces		
Evening			Gig	Out with Sophie			

(Image: Screenshot of an example schedule)

This schedule was used to be able to manage different ongoing commitments. The colour coding helped me differentiate between each type of task, as well as to be able to see the schedule in my mind as I have a visual memory.

I found this technique very useful for organising my time however there were some downfalls:

- I found I had a slight fixation on ensuring it was constantly updated. This sometimes meant I would be fixing my schedule rather than doing work!
- Sometimes the blocks of time I gave to this project were a bit too long and not specific enough. This could mean that I often felt a lack of focus which would occasionally result in not having a very productive day. Advice given by Oli Fisher from Student Services was to make these time divisions more specific, as well as ensuring to schedule breaks as these are important for productivity. I attempted to take this on board however sometimes felt that being as specific as he suggested could also have an unwanted effect of feeling 'behind' if I didn't achieve that particular task. I therefore kept to my main blocks and decided on the day what I would be working on.

- I often didn't allow enough time for 'off-days'. Due to my Generalised Anxiety Disorder (GAD), I have a tendency to feel very exhausted, unfocussed and not able to focus at all. On these days, I would have to ignore my schedule and have a day off. Although listening to my body was the best decision at those times, it could ironically provide more anxiety as I felt behind schedule and that I didn't have enough days to spare regarding more potential 'off-days'.

Overall, I found that this method of time management was a useful technique when balancing varying commitments. Moving forward, I will attempt to be more specific (where possible and not stress-inducing) and also schedule one 'rest' day a week. In doing so, I can account for 'off-days' so not to feel like I'm behind schedule and, depending on my mood, I can shift that rest day if not needed.

A Gant Chart

	29-May	05-Jun	12-Jun	19-Jun	26-Jun	03-Jul	10-Jul	17-Jul
							EDIT AND MAKE PPT	
Market research								
Organise focus groups								
Make survey for customer research								
Carry out competitor research								
consumer profiling								
Analyse research								
Analyse comp. research								
Market analysis								
SWOT/PEST								
Porters 5 forces - substitution								
Size of market - wedding industry?								
market share of competitors								
Marketing								
Branding (visual identity)								
logo								
social media research								
Website mock up?								
research of marketing agencies?								
Social media plan								
Marketing strategy								
Company profile								
profile								
why + experience								
mission + values (branding)								
Executive summary?								
Staffing								
Products and services								
Different services								
How needs are met								
Pricing								
Finance								
Up front costs								
Revenue model								
investment								
revenue streams								
projections								

(Image: Screenshot of Gant Chart used to manage this project)

A business plan is easily broken down into sections. At the beginning of the project, I saw it as one, big, 12,000 word report and therefore found it difficult to know where to start. However, after an initial tutorial, I realised that breaking down the sections and using Gant charts would be a useful way of working out how to manage the plan over term 3.

There were times where the initial designated weeks were moved as I had not worked on them but on the whole, I stuck to the Gant. Initially, I felt that producing a Gant chart may be a good mindfulness task but one I may then choose to ignore if I felt I had other priorities; I have a tendancy to lose focus on one subject, remember something for another and start working on that instead. This then leaves me with multiple unfinished tasks. The fact that, along with my other schedule, I largely stuck to it shows how useful they can be for time management of a project.

What helped me keep on top of specific tasks within each section was a copy of the Gant chart but a version that held **Progress notes**.

	29-May	05-Jun	12-Jun	19-Jun	26-Jun	03-Jul	10-Jul	17-Jul
Market research								
Organise focus groups	Texted people - try to organise for next week							
Make survey for customer research	made form - need to ask people if they're up for filling out	edited form and posted on social media			try to get to more people?			
Analyse research								
Carry out competitor research	maybe add more companies at later stage if needed, neaten up ss							
Analyse comp. research							Need to add Etsy, Instagram, Bridebook - as substitutions'	
consumer profiling		to do once more results from survey				started typing up		
Market analysis								
SWOT/PEST							To do - threat - going direct to artist	
Size of market		researching wedding industry stats and personalisation trends				started typing up		
market share of competitors								
Marketing								
Branding	have asked Sophie to help			had call with sophie	started typing up			
					sophie agreed to mock up		need soph to send logo then can finish	

(Image: Screenshot of Progress notes)

These notes helped me identify where I was up to with certain tasks and ensured I started parts of the tasks that I needed to remember.

Regular Tutorials

Again, bearing in mind my preferred way of working and efforts to manage my GAD, I knew that having regular tutorials in the diary would allow me to feel reassured regarding the progress of my project. It also helped being honest with my tutor, Steve, about my anxiety as I felt he was always available if I needed someone to talk things through with. This safe space

is very useful – not only for someone with anxiety – and is why I utilised this option as often as I felt I needed to, in order to support the understanding of my project.

As well as this being described as a ‘safe behaviour’ by my CBT therapist regarding the management of my anxiety (a process put in place to manage future worries), I also find in general that talking things through with someone helps clear up any uncertainty in my mind. I tend to ‘hit walls’ at times and find it hard to know how to break through this without talking it through with someone. Once I’ve had that conversation, I then find that I am motivated and will have a very productive day following the talk, as I then feel that I understand what is required of me to complete the task I was stuck on.

These tutorials also provided me with other points of view that I hadn’t thought of regarding the direction of my work or other areas I could consider. It was definitely beneficial having that soundboard for this particular project as it is a creative business plan – one that was a journey to build, based on research and conversations with people providing insight from different angles.

Overall process

Overall, the process of creating this business plan has been a very eye-opening and exciting one. Being able to work on a project for something that I plan to develop outside of the academic assignment has allowed me to provide the utmost care over the process, as I have wanted to ensure it is to a high standard, not only to pass the assignment but to ensure it can be used as a starting place for setting up the business.

Using predominantly primary research as a preferred research method has been, I feel, the best way to approach this report, with the above in mind. Using personal contacts who have expertise in their fields has not only provided great insight for the sake of an academic assignment, but allows me to continue these conversations post-study.

After creating the initial schedules detailed above, I decided to work on this project by creating different documents for each section. Breaking down the sections was a great way of ensuring I didn’t feel overwhelmed by the project as a whole, however it was at times difficult to fully understand the progress I had made along the way, regarding such pressures as the required word count. Therefore, when it came to putting the business plan together in this final document, I found that there were still some areas that needed fleshing out; I could have perhaps used my time better earlier on in the timeframe, to ensure each section had what it needed before I produced a final document.

The most difficult part of managing this project was the balancing of multiple commitments. Despite the detailed schedules, I had to balance a part-time job, promotion of gigs, some teaching commitments, as well as personal obligations that often occupied too much of my mind and consequently took away from focus on my project. To get around this, I took two weeks off of my part-time job to ensure at least one less distraction leading up to the deadline. This definitely helped with compiling everything together and guaranteeing the final document was of a high standard. Nevertheless, good learning for me is to not take on too many commitments!

I also found that I have an urge to create a final document and present it visually (i.e. adding the icons and arranging the formatting) before I reach the editing stage. I think this need

comes from the mental reassurance of feeling as though the task is more ‘complete’, however in reflection, I could be making more work for myself than necessary by working this way. Although it is probably best to stick to visualising a document once all the content is in place, the feeling of accomplishment is much stronger with my preferred method – which can go a long way, mentally, with a large assignment such as this.

As previously mentioned, before starting the Creative Business Project, I was mainly apprehensive of approaching the finance section. The learning gained previously on this Masters course has been very educational for me, having never taken business or economic studies before. However, with finance being a brand new topic for me, it was difficult to fully comprehend. I am a logical thinker and can find ways to ensure I understand a particular task (i.e. completing the assignment given for that module) however, as the Masters is a varied overview of all things Music Business, I would need more time learning about business studies to fully comprehend all we were taught. Therefore, the primary research and advice given by my friend Ben, mentioned in the Finance section, played a big role in me being able to confidently complete this section of the plan. However, this was my logical brain finding a way around a specific task and I still do not feel I could be fully confident completing a finance section on a more detailed business plan. Therefore, should I wish to adapt this plan to professional standard – which I could use to pitch for investment for example – I would want to study economics in more detail so I would feel confident enough presenting this to investors who knew a lot about finance. On reflection, I could have perhaps tried to focus on this section first rather than giving in to my fear and leaving it for last!

To conclude, it has been rewarding to put all my learning of the year into one place and creating a business plan that can be put into use post-study. A lot of learning can be taken from this process, especially via the research that has gone into it, but also through the project management processes. It is something that I am looking forward to using and adapting in the future. For any business owner, knowing how to write and use a business plan is imperative so this is a life skill that has been gladly acquired and one I plan to use for future developments of the business too.

Word Count: 11,594

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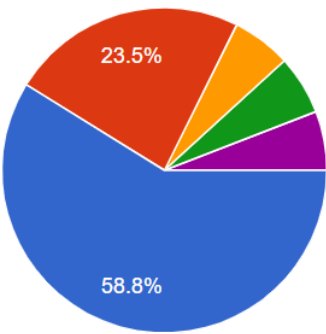
APPENDICES

APPENDIX 1: MARKET RESEARCH RESULTS

Screenshots of the results from the Google Form sent as market research.

Are you/were you looking for in a band when you were planning your wedding?

17 responses



- Yes
- No
- Wedding band for April, booked in December
- A band that can get people on the dancefloor!
- Something that suited our music tastes and that was within budget

NB: Orange, Green and Purple answers are from before the form was changed.

If yes, what is/was the key thing you look for in a band?

Strong vocals, audience engagement and good range of instruments.

Fun , entertaining , professional. A tight set: Timing and order of songs. Prompt response to queries.

The type of music they played, the interaction and the cost

Good energy and being conformable with Jewish/ israeli music

They played music that we knew and the singer was good

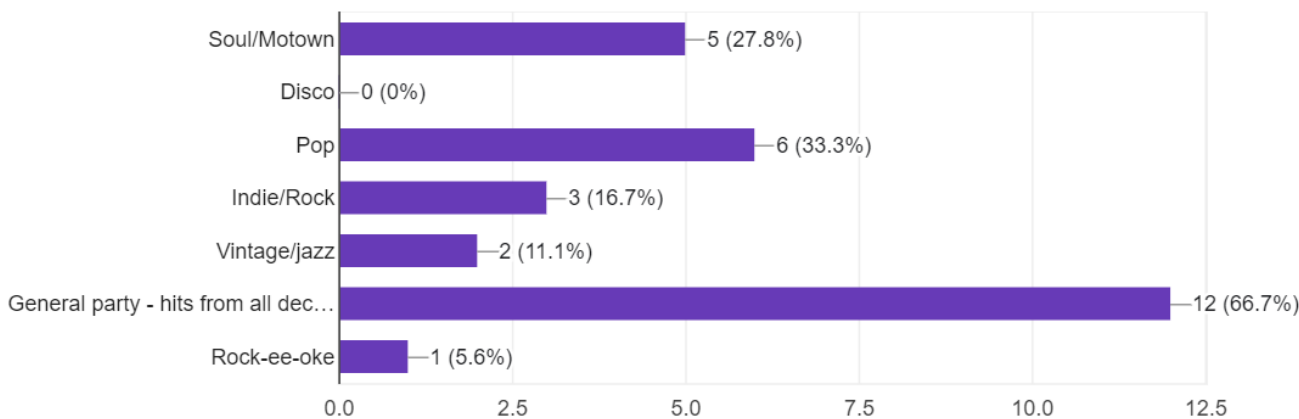
Flexibility to play songs of my choice. A jazz theme.

We asked friends and family to perform music and poetry.

Good lead vocalist and good range of songs/genres in their set list

What genre of band are/were you looking for?

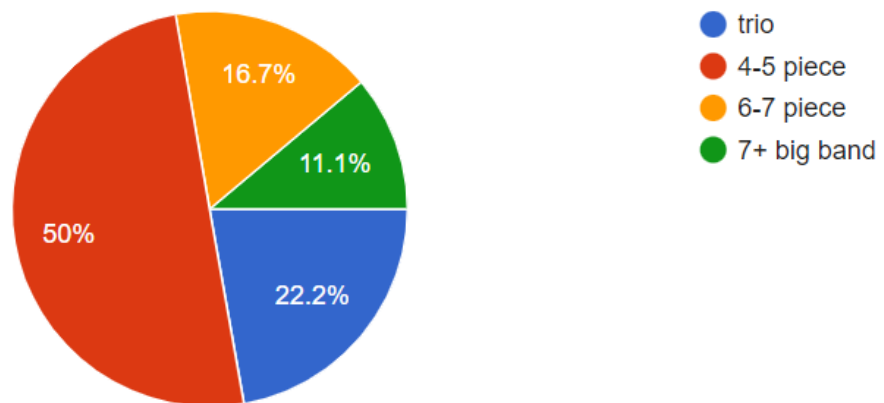
18 responses



Copy

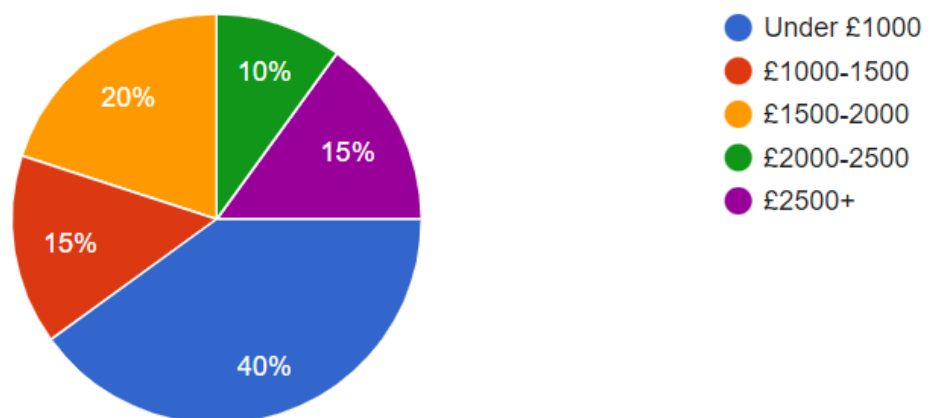
What size band are/were you looking for?

18 responses



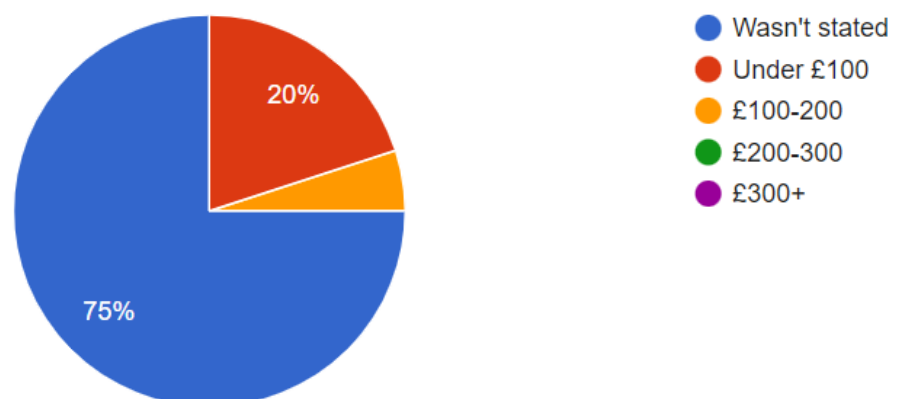
How much are/were you willing to spend?

20 responses



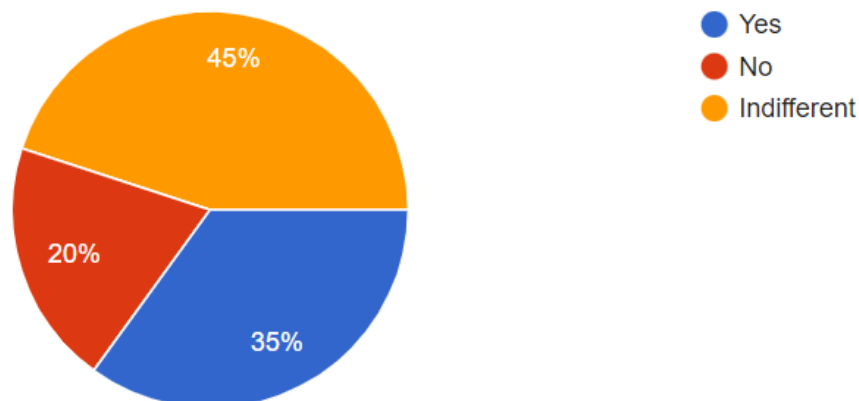
How much will/did travel fees constitute of your final cost?

20 responses



Do you like the idea of the band offering a songwriting option (to create a bespoke song for your birthday/wedding etc.)

20 responses



If yes, what would you want the song for? (i.e. first dance, walk down the aisle, birthday, gift, other special occasion)

If no, why would this not interest you?

12 responses

I think it's a fun idea but because there is so much to spend money on for a wedding or big bash it wouldn't be a top priority

I think this is a lovely idea but don't think I'm creative/musical enough to input and decide what I'd want, and I feel like it would be another job/decision I'd have to weigh in on when planning a wedding is a lot already. But if it was fairly hands off then yes

Because it would cost more

First dance

We have songs that have a lot of meaning to us from life, so we brought those in throughout our day (e.g. aisle / after the ceremony / first dance). A new song doesn't have the same memories as the old ones do! Although we did change the lyrics a little to a song we all sung (but I just did that)

We'd already picked our songs

First dance or walk down the aisle

First dance / walk down the aisle / first look

If they were really great unique songwriters then yes. Gift to the occasion. No if there want a varied option of songwriters.

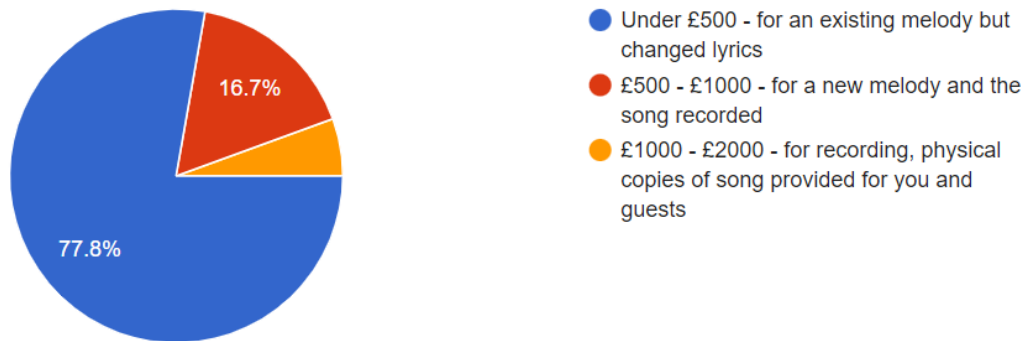
How much I'd pay again depending on how good they were.

I think it could be something fun to include in speeches!

How much would you be willing to pay for the songwriting option?

 Copy

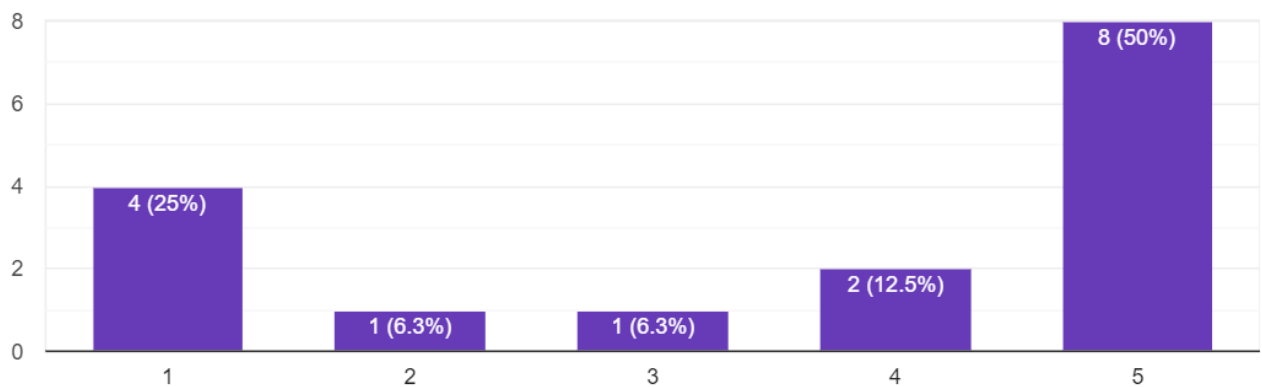
18 responses



How important to you were creative touches the wedding? i.e. Illustrated invites, personalised items etc.

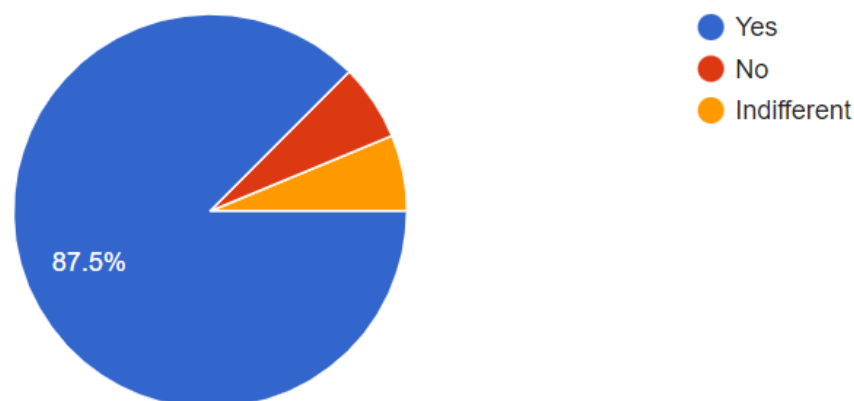
 Copy

16 responses



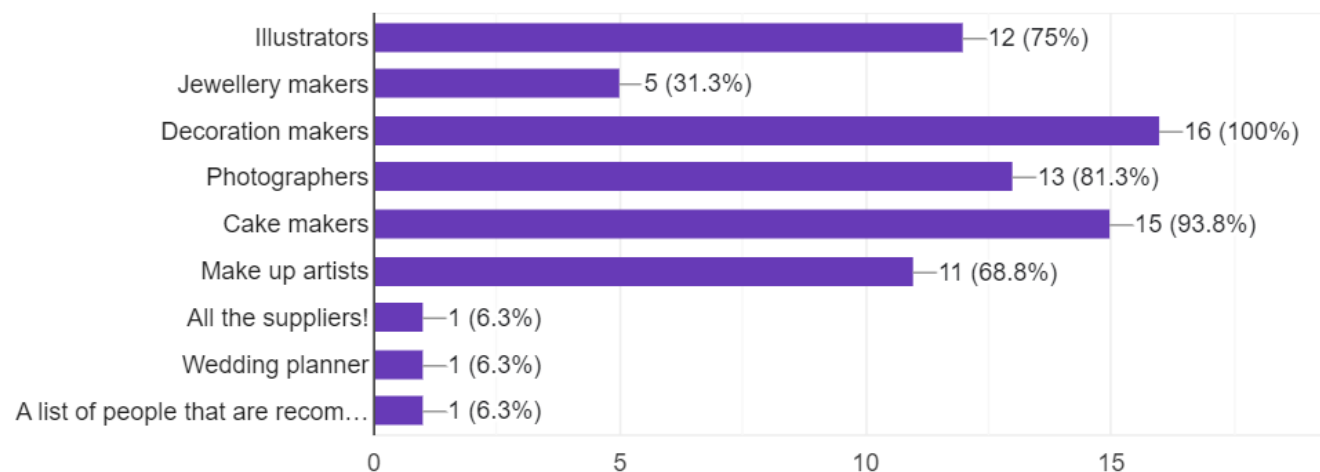
Do you like the idea of a wedding planning agency that listed a range of creatives that could assist with the finer details of a wedding?

16 responses



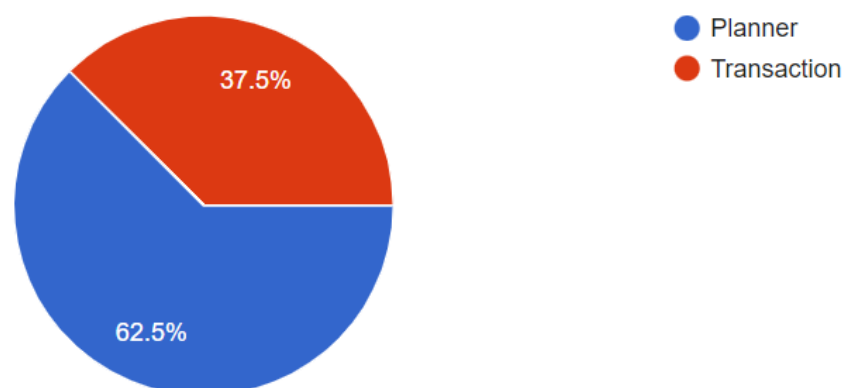
What type of creatives do you feel would be useful to have listed on one site?

16 responses



Would you like the agency to have a wedding planner option, so you have someone help you choose/organise your chosen creatives, or do you like the idea of just being able to select which person(s) you want to go with and booking on the website, like a shopping cart transaction.

16 responses



Lastly, please detail any frustrations you have encountered regarding finding/deciding on the music and the finer details of your event that could be made easier?

10 responses

Our dj caught Covid so that was very annoying 😞. I think a planner needs to advise on music for the people, not just for the bride and groom, e.g. party music that appeals to whole party, not just a set age group.

Also I would have just loved a planner to ask all the little questions and tell me how the day should be run / how other people do it.

None

Not sure who to choose when trial is after payment

1. Flowing timing between diner and dancing in the same venue - not all planned activities took place.
2. Overpriced options

Finding a band was hard for us for the music and cost we wanted and ended up with a Dj.

Communication

I googled bands in my area and not a lot had websites. It's easier and quicker to find on Google rather than hunting on social media. Maybe I'm too old school

We asked people to play so removed that problem !

There wasn't any one set place to find things - for music we actually found our sax and singer on instagram, as well as our photographer and florist actually! I did a lot of the decorations myself using inspiration from Etsy - I would say to incorporate social media if you can as that's actually where I found most things by searching hashtags like #cotswoldsweddings I found most things as well by just Googling and I know from speaking to suppliers they rely on reviews on Google as word of mouth!

I think it's hard to make a decision as you're not only thinking about what you like as a couple but how your guests will respond to. Also, it's very time consuming but it's worth it when you get it right.

APPENDIX 2: INTERVIEW WITH BRYONY DUNN

Excerpts from the transcript of the interview with Bryony Dunn.

Excerpt one:

Anna

Do you mind if I ask you and how much you used to charge?

Bryony

Well, for weddings we usually do 1000.

Anna

For how many of you?

Bryony

For four of Us.

Anna

Is that including travel or plus travel?

Bryony

Including.

Anna

OK. And is that like for the evening or do you charge less because you said you do like a trio with your sister?

Bryony

Yeah, that would be less. But to be fair, we only can do that with like friends. Or family, friends, whatever family. But if we were going. To do ceremony then it. Would be less. Yeah, it would be like. 4/5 hundred.

Excerpt two:

Anna

So when you've had your own bookings, have you had much interest in the songwriting on what you've offered?

Bryony

Not that much, but we only started doing it when I started doing my degree... We've done a few songs for people, for weddings or engagements, but it's kind of been separate to the thing. And we've had enquiries. We had an enquiry about some. And asking us to do that. And then we told them how much it was and then they don't want to pay the extra.

Anna

Oh yeah, how much do you charge?

Bryony

Like 200 pounds song or 150 it's. Like, really cheap.

That depends on the production, because we have different levels for.

Anna

So is the 200 including recording? | Yeah. Yeah. That's really too. Yeah. Yeah. People don't realise that.

Excerpt three:

Anna

But yeah, do you have like a contract or do you state anything in your emails?

Bryony

I do not do that, man.

Anna

This is why you need agencies. What do you think would be necessary to include, especially if you're if you are writing a song because of the IP of the song and everything. Do you still, would you expect if they're paying for the service, do they own the IP of that song, or would you still wanna be able to use it.

Bryony

That's a tricky 1. That is blurred lines at the moment. Yeah. Usually I think technically when they pay for the song, they Commission the song. Some of them theirs? Yeah. And you can't do anything with it, which isn't a massive problem. But often we kind of. Think Oh well. If we actually really like This song if, You just change all the words And keep it as our own song. So yeah, we haven't actually done that. But like, yeah, we've sort of. Thought about that, yeah. But probably, I think realistically they should Be able to just have it's better. Because they've given you all of the content. Really.

Excerpt four:

Anna

What would you want or expect from an agency like mine? If you're gonna be on it.

Bryony

I mean, in an ideal world. If I mean, it depends how much money. Obviously it's independent. I wouldn't necessarily expect this, but having like videos that were all the same for all that bands would be a whole thing, because I mean, it probably wouldn't be expensive if everyone was available on the same day and it was just the same quality. So then you weren't being compared.

Probably the ideal thing would again not to be have like pages in because there's so many bands.

Bryony

Advertising and stuff like. Yeah, in general advertisers. For the platform, because that will bring. People there, yeah.

Anna

And what that in terms of like the admin of like how much do you expect the agency to? To do the admin and handover and then hand over to you at what point?

Bryony

So I mean, I don't know. I don't think there would be really any. Any amount would be fine I think. But obviously if the agents would say right, we're going to do all your bookings, we would tell you where to be. I'd be like, fine, great long as it's the. Minimum like meets the minimum cost, right? But at the same time, if they would have a page that then directed people directly to us then I wouldn't be adverse to that either, yeah.

APPENDIX 3: COMPETITOR RESEARCH

Screenshots of competitor research carried out on music agencies.

Competitor research

Company	Size	Offering	Number of acts	Target audience	Location	Customer pricing	Approx commission
Alive Network	Very large	Music - all genres	5000+	Weddings	UK wide	Av. £1000+	Approx 28%
		Hosts		Corporate			
		Tribute		Events			
		Magicians					
		Other entertainment					
		DJ					
		Accessories					
Last Minute Musicians	Large?	Music - all genres	1000+	Not stated	UK wide	Av. £500+	40%
		DJ					
		Magicians					
		Other entertainment					
		Tribute					
Warble	S/M	Music - all genres	500+?	Weddings	UK wide	Av. £1200+	?
		DJ		Party			
		Magicians			NW		
		Other entertainment					
Tailored Entertainment	Small	Music - all genres	<500	Weddings	UK wide	£1500-1800+	
		DJ		Parties			
		Tribute		Corporate			
Fix The Music		Music - all genres	500+?	Weddings	Worldwid	starting av. £2500+	
		DJ + live		parties			
				luxury'			

Website features	Branding	Tagline
Logo, tagline, search bar, phone number at top	Orange, white, grey, pink	The UK's largest live entertainment booking agency
Logo, contant, search bar, menu	Navy, white, blue, pink	Let's make it happen?
Logo, menu, number, search bar, filter	White, lilac	The UK's Best Live Bands and Entertainment
Logo, menu, number, search, photo banner	White, grey? Dark brown, light brown	For an entertainment experience like no other
Logo, short menu, photo banner, call to action b	white, pink, navy	Discover and hire amazing bands & musicians

Screenshots of competitor research – focusing on SEO

	SEO score (non sponsored)		
	Search terms		
Company	Wedding bands London	Party bands London	Wedding bands Midlands
Alive Network	1	4	4
LMM	13	7	8
Warble	sponsored	20	6
Tailored Ent	4	1	1
Fix the music	6	10	-

	SEO Research		
Company	Soul band for my wedding	Wedding band for hire	tribute band for hire
Alive Network	5	3	1
LMM	10	8	2
Warble	3	Sponsored, otherwise 5	3
Tailored Ent	4	4	-
Fix the music	7	9	-

Company	50s band for my party	magician for my event	wedding DJ
Alive Network	13	1	3
LMM	3	13	-
Warble	6	21	27
Tailored Ent	9	n/a	-
Fix the music	-	n/a	2

Company	Overall score	
Alive Network	High	
LMM	Medium	
Warble	Poor	
Tailored Ent	High	
Fix the music	Medium-Poor	

Screenshots of competitor research – focusing on how each uses social media

	Facebook			Instagram		
Company	Profile?	Followers	Regular post?	Profile?	Followers	Regular post?
Alive Network	Y	80.5k	daily/every other day	y	3.4k	Y
LMM	Y	25K	twice a day	y	2.6k	y
Warble	y	23k	not since oct 2022	y	3.6k	not since jul 20
Tailored Ent	y	2.9k	twice a week	y	2.9k	twice a week
Fix the music	y	2.1k	weekly	y	4.3k	weekly

	Social media presence					
	Youtube			Tik Tok		
Company	Profile?	Followers	Regular post?	Profile?	Followers?	Regular Post?
Alive Network	Y	31.7k	y	N	N	N
LMM						
Warble	y	724	Weekly	n	n	n
Tailored Ent	y	5.3k	monthly	n	n	n
Fix the music	y	849	monthly	y	19	n
	y	522	regularly	n	n	n

	Twitter			
Company	Profile?	Followers?	Regular Post?	Same posts on all platforms?
Alive Network	Y	3.7K	Y	N
LMM				N - less on twitter, similar fb/ig but add blogs on fb
Warble	y	9.7k	less	
Tailored Ent	y	5.3k	not since jul 2022	
Fix the music	y	1.3k	not since 2020	y - fb and ig
	n	n	n	n

APPENDIX 4: INTERVIEW WITH JOELLE CONWAY

Excerpts from the transcript of the interview with Joelle Conway

Excerpt one:

0:2:38.480 --> 0:2:46.510

Joelle Conway

Obviously you know that you have to consider who your audience is and where they are.

0:2:46.600 --> 0:2:47.610

Joelle Conway

That's the primary thing.

0:2:47.660 --> 0:2:49.290

Joelle Conway

I mean, I guess you, you know that already.

0:2:49.300 --> 0:2:50.910

Joelle Conway

So you know who your audience are.

0:2:51.480 --> 0:3:3.120

Joelle Conway

And in terms of targeting, so obviously, digital marketing will feature very heavily to get your work, your kind of to get to raise awareness and.

0:3:3.200 --> 0:3:21.650

Joelle Conway

But you have to do it on a budget because you're a startup, so the things you will probably need to consider first of all, if you've if you've already considered things like your branding and style, like for example getting images of what you're doing out there as soon as possible is going to be priority.

Excerpt two:

0:3:49.80 --> 0:3:50.930

Joelle Conway

It's you basically.

0:3:51.260 --> 0:3:54.430

Joelle Conway

I don't know how much you already done, but it's choosing your channel also.

0:3:54.940 --> 0:4:0.890

Joelle Conway

Just choose one social channel to focus on that you think is where your audience are gonna be.

0:4:19.620 --> 0:4:19.860

Anna Cohen (2207430)

Yeah.

0:4:0.900 --> 0:4:27.70

Joelle Conway

This is just for startups, so just one it's how to get yourself launched, so you need you have a website and you'll have social media channel and you just need to populate it consistently every day with new with something that that's gonna be the basis of your launch and it's it's actually quite daunting I think for a startup because you don't have all the content you're going to want, so.

0:4:25.870 --> 0:4:40.770

Anna Cohen (2207430)

Umm, what is your thoughts on like you know Canva post where it's just like a queue or something like there can be a bit wishy washy but in terms of just content they're useful for this still there yeah.

0:4:39.210 --> 0:4:47.360

Joelle Conway

I think they are, especially for a startup, but they have to be relevant to the way you want people to view your business.

Excerpt three:

0:5:0.810 --> 0:5:17.280

Joelle Conway

I think the hardest part, and everyone thinks it's the easiest part, but actually writing a content plan without content without your own content to back it up is a bit of a challenge, but it's where you need to consider what you're trying to do, so you're.

0:5:18.680 --> 0:5:21.390

Joelle Conway

From a from an end user perspective, you're selling.

0:5:25.230 --> 0:5:25.540

Anna Cohen (2207430)

Hmm.

0:5:21.640 --> 0:5:28.110

Joelle Conway

It's one stop shop for everything someone might need, but what you're going you need to get.

Excerpt four:

0:6:16.540 --> 0:6:23.250

Joelle Conway

So actually to begin with, you're launching is actually where you are in the middle of everyone else is your supporting other artists.

0:6:23.720 --> 0:6:23.970

Anna Cohen (2207430)

Yeah.

0:6:24.710 --> 0:6:30.0

Joelle Conway

So it's not just about selling that end product, it's about selling you as someone that's supporting artists.

0:6:30.10 --> 0:6:38.140

Joelle Conway

So all that that widens kind of all the type of content you could put out there, you can put stuff about and supporting artists.

Excerpt five:

0:7:44.200 --> 0:7:54.710

Joelle Conway

So going back to the launch strategy, it really is, I think for the first two months at least, it really is just about trying to get following on social media.

0:7:55.470 --> 0:7:55.660

Anna Cohen (2207430)

Yeah.

0:7:56.550 --> 0:8:5.890

Joelle Conway

I am the quicker you can do that the better because I'm assuming your audience is gonna be kind of, you know, 20 to 30s year olds.

0:8:8.300 --> 0:8:10.350

Joelle Conway

Maybe they're older, maybe a bit younger.

Excerpt six:

0:29:8.420 --> 0:29:16.900

Joelle Conway

And you basically need six months of analyzing all those different things to then say, OK, this is what I'm going to do in the next six months.

0:29:19.50 --> 0:29:19.920

Anna Cohen (2207430)

Yeah, yeah.

APPENDIX 5: INTERVIEW WITH SOPHIE AUSTEN

Excerpts from the transcript of the interview with Sophie Austen

Excerpt one:

Sophie

I mean, I would say having all the illustrations as part of the logo might be a little bit complicated like especially. When it's used like a bit smaller, but you can still use the illustrations as like an element, but it doesn't have to be like always. Attached to the logo. Uhm, so we can definitely. Be part of your you know your branding and. But maybe yeah, the typeface I mean, I quite like the fact that the fact that it's hand drawn because it's kind of yeah leading to calligraphy and. But maybe there's a nice there could be a nice way of doing it and that there's a contrast. Maybe the little is like hand drawn, but maybe the face is a bit more kind of. Graphic and used from like a proper, you know, an actual type face. So it's kind of maybe. A bit more kind of solid and chunky. And then there's a bit of a contrast a bit more. Edge to it. Maybe you have that kind of, yeah. Yeah, juxtaposition, I suppose between the two. That could be something. It has a I could have a look at. And so you still have that element in there and then you use the kind of. Illustrations as like maybe you can use that on your kind of top banner in your website and they can kind of come into the pages somehow and and like look in it different elements to kind of get embellish. And yeah, create little thumbnails and stuff like that.

Anna

Yeah, I had just liked the idea at the time. Like, because like, the fairies are like representative of. Missing night's dream, but also like having four different ones they were meant to sort. Of represent different. Types of like bodies and stuff like that cause I want my company to be inclusive, which is also. I'm going to. But yeah, I don't know how much detail I can go into that in. My business plan but.

Sophie

The only thing I'd. Say about the fairies is, I think, maybe not everyone will get the Link because they won't necessarily know it's a Shakespeare|quote, so maybe you could have. Like people as fairies, but like of different professions. No, I mean like so they could still have like this area idea, but they could, maybe one of them could be an artist there with a little kind of palette and maybe one could be like, I don't know. Obviously, but you might not have chefs. I don't know, but. Like someone that is, I don't know what else. Yeah. Like a singer with a.

Excerpt two:

Sophie

I mean, there's. Yeah. There's definitely lots of ways you could take it, like if you didn't necessarily. Do the fairy thing. I mean, I do. I do really like it, but yeah, but you could also kind of. Of your illustrations of, I guess little details. Of things so. Like scaling things up to say like I don't know a needle and thread, it could like be used quite UM. Like large and out of proportion and maybe you could have like a collage of different things, like because you're the agency brings people together, right and kind. Of it's all about collaborating, so you could have maybe. Uh, yeah, like a. More of a collage style potentially of like it could be a mixture of illustration and maybe photography. Of, you know, like a yeah, a singer artist. And but it could be like not just necessarily the people, but like the objects that they use that kind of signify what they do to be quite nice. Obviously it's a bit more. Well, either way, you know, obviously some more work to do on that, but it could be quite interesting as a. As a way of doing it, so it kind of feels a little bit, maybe not surreal. But like, yeah, just blowing things out of the normal portion. I can imagine I can. I just keep imagining like a massive button for example, and then. Like something else, which is a lot smaller but normally would be bigger and just like could be quite. Playful in that way.

Anna

Yeah, that sounds good. I didn't. So what do you think for like the logo itself? Because like you say, you don't want that to be too messy, too busy, because that goes on so many things. But then equally, I suppose it still needs if we are going to have illustrations as like part of the branding or visual identity as it's called. I don't know if Lego still needs to have some. Sort of nod to it.

Sophie

I mean, I think just having the hand drawn, what little as the word. Could be enough, but maybe there's a little flourish from little that maybe suggests there's a bit more. Illustration to it. Maybe there's a little. Star or I don't know, some kind of spark or. Yeah, it could be. You don't like creative, but generic for that I suppose, because you want it to encapture like lots of things rather than just one specific thing, or I don't know how complex mix is or how how clever it is. But like you can have logos that are a bit like a gift, and it can maybe have. Little things like changing, so it might be 1 illustration, but it can kind of swap out and move around but. Obviously still you. Won't be able to use that everywhere. You could have that that kind of thing. Trying to think of a reference point for that, but. I can't think of anything right now, but. I mean, are there any kind of other logos that you've looked at that you quite like as like a reference or was this just completely from scratch?

APPENDIX 6: LOGO DESIGNS

Full logo suggestions from Sophie Austen

little
but
FIERCE

little
but
FIERCE

little
but
FIERCE

little
but
FIERCE

The platform that
brings creative
talent together

little
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FIERCE

little
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FIERCE

The platform
that helps you
find the best
creative talent

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FIERCE

little
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FIERCE

Find creative
talent for your
next project

little
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FIERCE

Find the best
creative talent



FIERCE

Find the best
creative talent

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Helping you find
creative talent

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Helping you find
creative talent

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but
FIERCE

APPENDIX 7: INTERVIEW WITH BEN HEELAN

Excerpts from the transcript of the interview with Benjamin Heelan

Excerpt one:

Ben

So how many weddings do you think realistically, do you say 10, right and the year after? It might be 15, right?

Ben

And then you think kind of how much are you going to try grow that? So that's obviously 50%, right?

Ben

Yeah. On. Yeah, spell it. Out. Yeah. So then you got 20%. So let's say and you can flex these, right? So you can type different numbers in here. I'll highlight these red.

Ben

Wait, how so? So then you've got the total number of weddings, right. So you're going to serve 10 weddings a year, hopefully. And then what you could do is you could say you've got package one.

Ben

Package two and then you got package 3.

Ben

So then you need to basically think, OK, well, how many? This is the expensive one. It's in a package three. Yeah. So then you need to try and come up with a revenue model.

Ben

Wedding cost. I'll just set this up so you can adapt it as and when, yeah.

Ben

So then I don't know. So of those weddings. So say you're gonna do 10 weddings.

Ben

And because it's your first year, you might get like 8.

Ben

They're in the early year. You might get one that's in package two and then one.

Ben

In package 3.

Excerpt two:

Anna

Just wanna book through the website and then I just charge permission whatever.

Ben

And then charge Commission on the thing and not do the packages. So then, so then you'd have a different line, you'd have your transactional. So this is your. This is your package. Seven years.

Ben

By which you could highlight like that. Then you'd have your.

Ben

Yeah. So then you'd have illustrators.

Ben

And then photographers.

Ben

Right. So then you make assumptions and if so, let's say?

Ben

You managed to, you know, and then you do this on bookings, right? So let's say through your website you've. Got and then 20 bookings in the first year for an illustrator and then the Revs per booking that's now mention illustrate will cost, but it's not going to be a lot, right?

Ben

And I tank. How much do you think tank with more is it?

Anna

This would be more like. Like you know, behind the. Picture of my family as a cartoon. So be more like they saw you and Sophie as a cartoon. So being more involved than what you had.

Ben

Been suspended. OK, so it'd be it'd be more than that. So how? Much you think it will be.

Ben

OK. And then and then how much percent of that do you?

Ben

Think the website would take.

Excerpt three:

Ben

Is if it's a limited company, which I know you've put down here, you pay yourself in dividends, right? So if you do it. That way. You basically have total cost, yeah. Yeah, I'll just put some like random numbers in there. Just say 1000 for that and you can fill this all in later

Anna

Do you think it is wise to start up business a ltd company?

Ben

With a limited company it stops you being personally liable, right? So let's say you do something And you completely **** it up just out of, like, bad luck and like, couples really angry and they sue you, right? If it's a limited company like the maximum, they can sue you is for what your insurance is worth or.

Anna

Right.

Ben

Like but if if it if you do it personally, they could sue you and like try and take your flat.

Ben

So you do you. That's why people. Do stuff in a limited company, right? It's a limited liability partnership, so. You do it.

Ben

So they'll have LPN or you can do it as a. There's a number. Of ones that you. Can do, but yeah. Basically that's why you do it as a limited company.

APPENDIX 8: EXAMPLE CONTRACT

Taken from pandadoc.com (2023)

This Freelance Contract (this “Contract” or this “Freelance Contract”), is entered into and made effective as of **[DATE]** (the “Effective Date”), by and between **[CUSTOMER NAME]** (“Customer”), and **[FREELANCER/SUPPLIER NAME FOR LITTLE BUT FIERCE]**, (“Freelancer”).

Whereas:

- 1. Customer has a need for services; and
- 2. Freelancer has an interest in performing such services for Customer; and
- 3. The parties wish to set forth the terms and conditions upon which such services will be provided to Customer;

Now therefore, in consideration of the foregoing, and the mutual promises herein contained, the parties hereby agree as follows:

 Description of Services

[EDITED AS APPROPRIATE]

 Deliverables

[EDITED AS APPROPRIATE]

 Project Schedule

[EDITED AS APPROPRIATE]

 Pricing and Rates

[EDITED AS APPROPRIATE]

Payment Terms and Schedule

[EDITED AS APPROPRIATE]

Terms and Conditions

This Freelance Contract is governed by the terms and conditions provided here and in **Attachment A**, attached hereto.

By their respective signatures below, the parties have caused the Contract, inclusive of Attachment A, to be duly executed and effective as of the Effective Date.

[Sender.Company]

[Client.Company]

[Sender.FirstName] [Sender.LastName]

[Client.FirstName] [Client.LastName]