

JUST THE TICKET

Student Name: Ben Morling
Student Number: 2016417
Module Title: Creative Business Project
Assignment Title: Report
Module Code: BMTY7006
Module Lecturer: Steve Cole

CONTENTS

1) EXECUTIVE SUMMARY.....	3
2) MARKET ANALYSIS.....	3
2a. Market Size.....	3
2b. Stability of The Market.....	4
2c. Scalping.....	4
2d. The UK.....	4
2e. Blockchain and the Music Industry.....	4
3) ESTABLISHING NEED.....	5
3a. Fans.....	5
3b. Artists.....	6
4) COMPETITIVE ANALYSIS.....	6
4a. B.A.M.....	7
4b. Yellowheart.....	7
4c. FanDragon.....	7
4d. Porter's Five Forces.. ..	8
4e. Challenges.....	9
5) DESCRIPTION OF MANAGEMENT AND ORGANISATION.....	10
5a. The Team.....	10
6) PRODUCTS AND SERVICES.....	13
6a. Just the Ticket (user-facing app)	13
6b. Just Another Ticket.....	13
6c. Just The Ticket Inspector.....	14
7) STRATEGY.....	14
8) MARKETING.....	15
8a. Branding.....	15
8b. Social Media.....	16
8c. Marketing Plan.....	19
8d. Marketing Mix.....	19
9) MARKETING TIMELINE.....	20
10) MARKETING BUDGET.....	21
11) PROJECTED FINANCES.....	22
12) INVESTMENT.....	23
13) REFLECTIVE SUMMARY.....	24
13a. Conception.....	24
13b. Interviews.....	24
13c. Questionnaire.....	25
13d. Critical Path Analysis.....	25
13e. ClickUp.....	26
13f. Seven Levels Deep.....	27
13g. Finances.....	29
13h. Social Media.....	29
13i. Summary.....	29
14) APPENDIX.....	30
15) BIBLIOGRAPHY.....	39

EXECUTIVE SUMMARY

For years, fans of live music have been priced out of securing tickets to see their favourite artists. Distil Research Lab estimate that bots used by ticket scalpers account for up to 42.2% of activity on primary ticketing platforms (Lunny, 2019). Artists have tried to tackle that, with Taylor Swift only selling tickets to a recent show to verified fans, and reportedly lost \$150 million in the process. At a time when artists have lost their primary source of income due to the COVID-19 pandemic, artists can't afford to relinquish income if they are to be able to continue to provide the level of shows that their loyal fanbase crave. It is the ticketing platforms responsibility to level the playing field, but lack of regulation and a single-minded profit mentality means that the artists and fans lose out at the expense of artists, promoters and fans. That's where Just The Ticket comes in.

Just The Ticket is a UK-based ticketing platform that utilises Blockchain technology and smart contracts to provide a fairer solution to ticketing, by redistributing increased ticketing revenue via a primary and secondary marketplace. It will also provide fairer opportunities to fans who have previously been exposed to scalping and ticket touts, by capping tickets so fans aren't priced out on any available resale tickets. Smart contracts enable the ownership of the NFT (ticket) to be stored digitally and be practically impossible to hack or change. This is important for the purpose of Just The Ticket, as the ownership of the ticket needs to be secured in order to protect consumers from fraud.

Printed tickets are easily replicated and sold, leaving this method prone to fraud. Just The Ticket negates this by using a QR code with ownership of the ticket information stored within the app. Users will need to upload their picture in order to verify their identify, and the app will be checked by the vendor/venue staff/promoter. The only way that the ownership of the ticket can be transferred is via the dedicated secondary marketplace (the secondary app). Transfer of ownership will automatically take place via the smart contract once the ticket resale purchase has been complete on the secondary marketplace. The buyer must have an account to purchase, so should already have their ID stored on the system, if it their first purchase they can then upload their own Photo ID which will be verified at the venue. This will ensure that no fraudulent tickets can be sold.

After considering several programmable blockchain's, Just The Ticket will run on the Solana blockchain. Unlike Bitcoin, programmable blockchain's present the opportunity to store smart contracts, which can be programmed to fulfil transactions only when specific conditions are met. As it is programmable, this decentralized blockchain platform permits users to exchange SOL coins, but also non-fungible tokens and digital assets (such as tickets).

MARKET ANALYSIS

Market size

Statista highlights that global music event ticket revenue increased steadily prior to the pandemic, rising to \$1.94 billion in 2019. While this plummeted in 2021 and has also heavily impacted revenue in 2021, 2022 revenue is predicted to rise to well higher than pre-pandemic levels. UK Music reported that £1.3 billion to the UK economy in 2019 (UK Music, 2020) and PricewaterhouseCoopers predicted that live music revenue will only be able to return to -pe-pandemic levels by 2025. This is predicted to be £1.56 billion, close to the £1.58 billion of 2019 (Moore, 2021).

Stability of the market

While these projections are promising, the effects of COVID-19 continue to have an impact on the live events industry, with a number of clubs closing due to the uncertainty and various lockdowns. In 2015, Jim Connolly (2015) reported that half the UK's nightclubs had closed, according to Newsbeat figures. Due to the lockdown, that trends seem to have accelerated as nightclubs have struggled with not being able to open or sell tickets. Kate Nicholls, CEO of UkJHospitality, states that "many have closed but have been in a hibernation state...they have survived the black swan of Covid but have still got the recovery to overcome and the level of debt businesses will exit with will mean many will fall over in the next two years." (Connolly, 2021).

Scalping

Ticket scalping is a huge issue in ticketing, both in live music and further afield. In 2020 Viagogo were fined \$7 million, "as they misled thousands of consumers into buying tickets at inflated prices when they created a false sense of urgency by suggesting tickets were scarce and when they advertised tickets at a lower price by not including unavoidable fees," ACCC chair Rod Sims said at the time (Blakkarly, 2021). Not only do companies like Viagogo allow people to resell tickets at hugely inflated prices, but fans purchasing tickets on these sites are often buying tickets that don't exist, and venues don't have to honour those tickets sold on secondary ticketing sites such as Viagogo. Scalpers employ clever bots to automatically buy tickets at face value when they go on sale, and list them at hugely marked up prices automatically. The Competition and Markets Authority (CMA) recently said that laws to stop touts ripping off fans were too weak, and proposed that secondary ticketing sites such as Viagogo and Stubhub should be licensed, and threatened with more serious sanctions such as having their website taken down, being fined, or losing their right to operate in the sector if they didn't comply with the stricter rules (Davies, 2021). Clearly there is an issue, and Just The Ticket will tackle that issue by utilising blockchain technology to run its own secondary ticketing marketplace that will more tightly monitor the ownership of tickets, and cap any resale prices of tickets that are resold.

The UK

As a result of the uncertainty artists, promoters and event organisers are faced with as a result of COVID-19, Just The Ticket will initially focus on working on music events within the UK. COVID-19 affects countries to varying severities and each country has different restrictions to tackle COVID. This means that it is very difficult to plan launching Just The Ticket in a number of countries, as the level of restrictions is constantly changing at this moment in time. The key to launching is to run a number of test events and work with local promoters before expanding, and by putting the focus on one country in a market that is most familiar, it allows me to refine the service and expand once that has been developed.

Blockchain and the music industry

Blockchain has already begun to make its way into the music industry, in numerous forms, as the topic of artists being fairly remunerated rages on. In the UK alone, there is currently a Streaming Inquiry taking place which began last November. In July, the Digital, Culture, Media and Sport (DCMS) committee published its report and called for a "complete reset" of the market (UK Parliament, 2021). Musically also reported that the committee recommended "calling for songs (and thus songwriters and publishers) to get a bigger share of streaming royalties (Dredge, 2021).

One company already looking to tackle that issue using the practical applications of blockchain, is Audius. Audius is a company ran on a decentralised blockchain. It initially ran on the Ethereum blockchain but is currently in the process of moving to the more environmentally friendly Solana. This is down to solana being a proof of stake (PoS) blockchain, rather than a proof of work (PoW) blockchain like Ethereum and Bitcoin (Maishera, 2021)

Audius allows anybody to upload music, works in progress, full tracks and live sets, to the platform. Users can engage with that content for free, monetising the tracks and meaning the artists get paid directly for each stream. Streaming revenue is also paid in real-time, meaning artists don't have to wait months before they see any money from their music, and the platform also allows for a whole host of further content to be shared with fans via the platform.

It is proving popular, with over 6 million monthly users on Audius, and also just announced huge investment of \$5 million from some of the biggest names in the music world, including Katy Perry, Nas, The Chainsmokers, Jason Derulo, Pusha T, Steve Aoki, Mike Shinoda and Disclosure (Hissong, 2021)

It is clear that the time has come for change in the music industry, and the biggest names in music are leading the way and seeing the value that blockchain can bring to the music industry. With other platforms such as Imogen Heap's Mycelia and Gareth Emery's Choon, it is only a matter of time before blockchain platforms become the largest music industry players, and Just The Ticket aims to establish itself at the perfect time in order to do so.

ESTABLISHING NEED

Fans

To establish the need from the consumer side, I ran an anonymous questionnaire (Appendix A) to help me discover what was most important to fans when buying tickets. This was useful to prove that my predicted unique selling points (USP's) were important factors for fans, and also helped me direct my focus to the areas that mattered most to them, as well as helping refine my target audience. I chose to close the questionnaire at 50 respondents to give me a substantial round number of people in order to give me valuable insight into demands.

18-35 year-olds accounted for 64% of the respondents, and given that I reached out via public spaces and social media to ask for people to fill out the survey, this suggests that that age demographic was the most interested in the topic. As a result, along with other factors such as the events that will initially targeted being within the dance music space, a typically young demographic, my target age demographic for the company is 18-35. This will help inform decisions around branding and marketing, as well as the events and artists we want to target in order to partner with.

Of the 50 people who completed the questionnaire, 30 (60%) strongly agreed, and 18 (36%) agreed that they would be interested in a new ticketing platform that gave fans a fairer chance of buying tickets. This is important as it helps solidify the key USP's that define Just The Ticket, and help to confirm the direction that the company will be launched in. Further to that, 35 out of 50 respondents reported that they've missed out on an event because resale tickets were too expensive and 49 out of 50 either agreed or strongly agreed that they'd be interested in a new ticketing platform that capped any ticket resale prices. This further proves the desire from fans to solve one of the key problems that Just The Ticket will aim to solve, capping ticket resales.

Another key benefit that Just The Ticket will aim to bring to artists, promoters and event organisers is the option for them to earn a flexible percentage on ticket resale income. According to the questionnaire, 26 (52%) strongly agreed and 18 (36%) indicated that they'd be interested in a new ticketing platform that allowed artists and promoters the chance to earn a percentage of ticket resale income. While 1 (2%) strongly disagreed, and 5 (10%) didn't care, more than any of the other questions, that is to be expected as that is relying on the fans to have a strong connection to the artists and promoters as the option doesn't benefit them. This is still a solid response to the question, especially given the fact that this feature of Just The Ticket is aimed at making the ticket process and live music more profitable for the artists and event organisers who put on the shows. It is most important that the artists, event promoters and organisers get on board with this, as the ones that have large followings have fans that are loyal enough to buy tickets on whichever platform they are sold on.

Artists

Artists have long taken issue to the topic of ticket touting. FanFair Alliance (FFA) was launched as far back as 2016 by prominent musicians and industry heads to tackle the issue of secondary ticketing. In the process, large brands and industry organisations, such as the Music Managers Forum (MMF), and O2, have given their backing. In 2018, O2 backed the FFA by announcing they would be partnering them to tackle the issue of secondary ticketing, pledging to work with them to ensure that their hugely popular O2 Priority tickets were kept in the possession of the customer who was eligible, and would not be allowed to be sold for profit (O2, 2018).

There has arguably never been a better time to tackle this problem, which Just The Ticket aims to do. With artists relying for the majority of their income from live touring, and no shows for the majority of the past two years due to the pandemic, artists have never relied so heavily on the return of touring and making music from live events. Labour MP Sharon Hodgson recently stated that it was time for the UK government to step up, and was hoping to raise the issue at a meeting around the government's legislative agenda, which she chairs (Davies & Snapes, 2021).

Further, The Competition and Markets Authority (CMA) recently ordered Viagogo to sell StubHub's operations outside of North America, after it was part of a controversial £3 billion merger earlier in the year. Between them, the two companies owned over 90% of the for-resale market in the UK, a percentage which the CMA deemed was too high, and could result in higher prices and worse service (Davies, 2021). In a market in which they are already dominating, under little regulation and able to act how they like, it is only a matter of time before stricter regulations take place. This could mean there is a gap in the market for Just The Ticket to exploit, and now is the perfect time to gain a foothold to gain an early mover advantage into the blockchain resale world before they come under tighter control and have to evolve or other companies, based around a more ethical and moral approach to ticket sales, emerge to rival them.

COMPETITIVE ANALYSIS

As mentioned, blockchain has started to be implemented by a number of different companies, and also start-ups are launching all the time trying to utilise the many practical uses of blockchain and smart contracts. Naturally, there have been a number of companies that are attempting to apply blockchain to ticketing, across music and further afield.

B.A.M

B.A.M is a company based in Austria that provides tamper-proof ticketing via blockchain technology. B.A.M operates as a Ticketing as a Service (TaaS) which can be subscribed to on a pay-per-use basis and integrates with established ticketing systems so event organisers don't have to change their system. The key unique-selling-point for B.A.M compared to other blockchain ticketing companies is the fact it works within established ticketing systems, so provides an easy solution that doesn't require a massive overhaul to an organiser's process and workflow.

B.A.M offers its services across a wide array of uses, from sports to business and music. While this provides them with extra opportunity for revenue, it makes it harder for them to establish a strong brand within one sector, and could provide issues when looking to create specific content and building networks, something that Just The Ticket will need to do in order to be successful. It also makes it difficult to add editorial and livestreaming capacities, an important revenue stream for Just The Ticket, and focuses more on security rather than giving artists the potential to earn more from their shows and ticket resales, which is one of the key USP's of Just The Ticket.

Yellowheart

Yellowheart is closer to Just The Ticket in terms of direct competition. Yellowheart was launched by Josh Katz, and is focused around the music industry. It is considered more of an NFT marketplace, and places importance on connecting artists and fans by cutting out the middlemen. Yellowheart has worked on a number of big projects, including releasing the last Kings Of Leon album as an NFT, an album which drew in \$2 million sales (Hissong, 2021). Yellowheart is owned by Ticketmaster, which gives it an advantage as it has the resources and systems in place to push the company. Again, Yellowheart's focus in a ticketing capacity is to tackle scalpers, so once again is missing the element of benefiting the artist with ticket resale revenue. It also has partnered with brands in industries outside of music, such as Burnley FC (The Ticketing Business, 2021), meaning there is an opportunity in the market for a company that solely specialises in live music events, a gap that Just The Ticket will fill.

FanDragon

FanDragon is the technology behind the TixTo.Me service which is used by LiveNation France. It is a Software as a Service (SaaS) tool and runs via the Aventus Blockchain. It's key feature is that it provides easy and secure mobile delivery for everyone in the ticketing ecosystem. The ticket delivery support is available to be used in existing apps and ensures ticketing authenticity throughout the ticket lifestyle via Secure Ticket Sync™ and Secure Ticket Transfer™.

FanDragon's USP is the user experience (UX), delivering fans tickets seamlessly to a single mobile device, and locks the ticket to the buy via a secure ticket wallet. There is also the possibility of fan engagement via FanDragon's message centre, allowing promoters, artists and event organisers the opportunity to communicate directly with ticket holders, leading up to the event, as well as during and after. (FanDragon, 2020).

While FanDragon is aimed more towards meeting fans' needs by creating a smooth, simple ticketing experience, it doesn't offer event stakeholders much benefit beyond being able to communicate with them directly. While this is useful to allow fans who bought tickets to be remarketed, often event organisers are able to capture the fans' information anyway in order to provide them with information on major shows. This platform misses the key opportunity for artists, promoters and event organisers to benefit from ticket resales, once again highlighting a space in the market for Just The Ticket.

Porter's Five Forces

As there are a number of challenges of launching within such a new competitive space, it would be appropriate to complete a Porter's Five Forces analysis in order to identify the obstacles, determine the market's competitiveness, and establish the attractiveness of the business proposition.

Michael E. Porter (1979) explains that "knowledge of these underlying sources of competitive pressure provides the groundwork for a strategic agenda of action. They highlight the critical strengths and weaknesses of the company, animate the positioning of the company in its industry, clarify the areas where strategic changes may yield the greatest payoff, and highlight the places where industry trends promise to hold the greatest significance as either opportunities or threats".

This statement is important, as it highlights that competition in an industry or service doesn't necessarily need to be a negative. Other companies offering similar services in this area present opportunities to learn, identify their weaknesses, and that in turn can help inform your own strategy. As I have little practical experience in blockchain, and it is such a new industry, this presents me with invaluable insight that I can use with Just The Ticket.

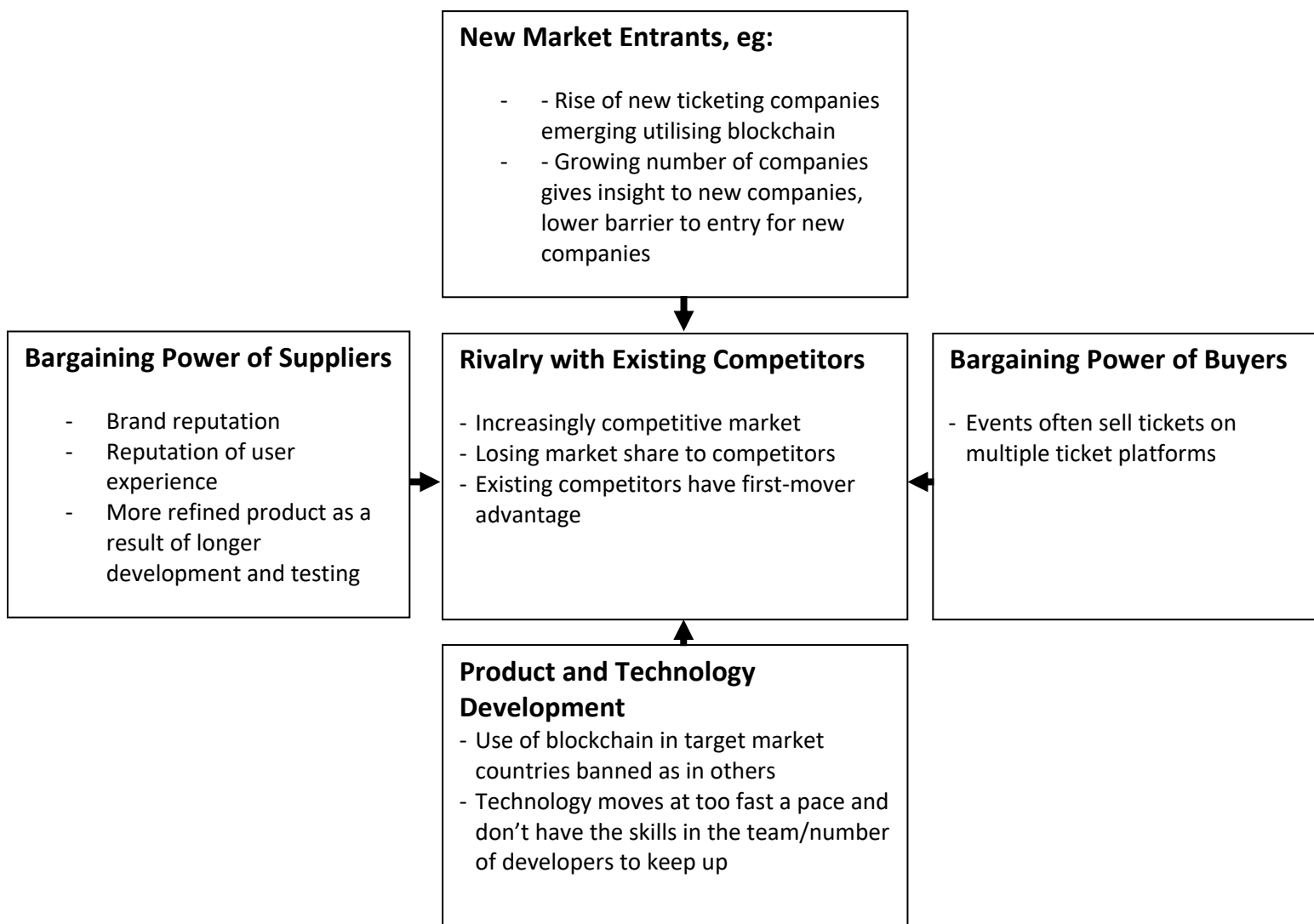


Fig 1. Just The Ticket Porter's Five Forces analysis

Challenges

One of the main potential issues with Just The Ticket launching would be the possibility that there is another COVID-19 wave within the market that Just The Ticket would be looking to enter. The UK government have been criticised by many in music events and hospitality, with many industry figures feeling that nightlife was left behind by them.

The Government has claimed that it has offered support to the Hospitality sector, through things such as The Hospitality Strategy. The Hospitality strategy was launched to “support the reopening, recovery and resilience of England’s pubs, restaurants, cafes and nightclubs. (gov.uk, 2021). However, in June, nightclub trade body The Night Time Industries Association (NTIA) considered suing the government for delaying the opening of nightclubs and restaurants after so many had paid a considerable amount of money to prepare for reopening (Davies, 2021). Rishi Sunak announced during the recent budget that music venues would benefit from a 50% reduction in business rates, although a number of key music industry figures have insisted that this isn’t nearly enough (Eede, 2021).

With that in mind, it would be appropriate to take steps to safeguard the possibility that the revenue stream of live music events could suddenly stop in the event of another outbreak. One way to do that would be to diversify and have other revenue streams. One of these that Just The Ticket will look to break into is livestreaming. By having that as an option, and another service to offer, in the event that live events once again stop, Just The Ticket could pivot and focus on livestreaming revenue as a stable revenue source.

Another challenge that Just The Ticket could face is legislation being introduced banning cryptocurrency being used in the countries where Just The Ticket’s platform was available. In September, China announced that all cryptocurrency transactions were illegal (BBC News, 2021). As blockchain is unregulated, there have been a number of cases of it being used for illegal activity, such as black-market transactions, and money laundering. As a result, there is a chance that those bans could take place in other countries, as it has in a number already. Other countries such as Algeria, Bolivia, Colombia, Egypt, Indonesia, Iran, Iraq and Turkey, plus a host of other countries, have all banned cryptocurrency (Orji, 2021). With the world’s most powerful countries, such as China and Russia, banning cryptocurrency, it is important that this potential obstacle is considered.

Should cryptocurrency be outlawed in the UK, or in a number of countries that Just The Ticket will look to operate in, then the company must be in a position to pivot in order to move forward and be successful. Eric Ries, key proponent of the Lean Startup business strategy, explains that “*the minimum viable product (MVP) is just the first step on a journey of learning. Down that road – after many iterations – you may learn that some element of your product or strategy is flawed and decide it is time to make a change, which I call a pivot, to a different method for achieving your vision*” (Ries, 2011). This is vitally important to consider for a startup like Just The Ticket, which will use such a fast-paced and everchanging technology such as blockchain and smart contracts.

One way in which Just The Ticket could pivot in this situation is to moving to consumers using standard currency to buy tickets. This pivot would still need to maintain the key USP’s of Just The Ticket, the security of tickets, cap on ticket resales and possibility for artists, event organisers and promoters to make use of the option to receive an agreed percentage of any ticket resale. To make this possible, the branding and name Just The Ticket is quite general, with a marketing focus on the benefits of using the platform rather than the fact it is powered by blockchain This would allow Just The Ticket to retain

it's brand identity if any changes were enforced. New systems must be funded in this instance, while research must be undertaken in order to prepare for such an eventuality.

Another barrier to entry is cost. Blockchain is a very specialised area of expertise, and also very new, so Engineers and Developers with a knowledge in these areas are in-demand, and as a result, come at a premium.

DESCRIPTION OF MANAGEMENT AND ORGANISATION

With no personal experience in coding, blockchain, or user experience (UX), it is vitally important that I build a team that are capable of developing the product.

The Team

To better understand the landscape, and what I would need to build the platform, I interviewed Technology Product developer, Stephen Oates, who has experience in blockchain (Appendix B). After consulting him I established the smallest team that would make this possible as this was likely to be costly, and any hire or financial decision will need to be financed by investment. Since the company is based in the UK, this will allow for investment opportunities from the UK, which will be needed to develop the product.

The concept of minimum viable product was also coined by Reis. A minimum viable product is a “version of the product that enables a full turn of the Build-Measure-Learn loop with a minimum amount of effort and the least amount of development time”. (Reis, 2011, pg 78). In an industry which is so competitive and constantly changing, it is important that the product is launched as soon as is practical, as a number of competitors have already launched in the time since the business' first conception. The Build-Measure-Learn loop is also an appropriate strategy to use in planning and developing the product, as moving from self-organised events to small-scale local events before moving onto large capacity shows and venues allows the product to go through several iterations, and each stage allows opportunities for the product to be developed on a small scale before scaling up to larger events.

Upon recommendation, the team would launch with myself as Director of the company and also in charge of marketing and promotion as that is the area I am most experienced and thus able to contribute to the most. In the early stages, the most important part of the project is developing the product.

To develop a minimum-viable product, I will need to hire 4 senior engineers, with the majority of them having blockchain expertise. To try and make this feasible financially, due to the demand and cost of hiring a senior engineer with blockchain experience, I will hire 2 senior engineers with experience in blockchain, and 2 senior engineers with background in coding, who can lean on the other two team members if they are working on any blockchain-related area of the product. The average salary for a Senior Product Development Engineer is £52,119 per year, while a Senior Blockchain Software Engineer averages £89,182, so these figures must be considered in my costs.

Year 1 (2022)

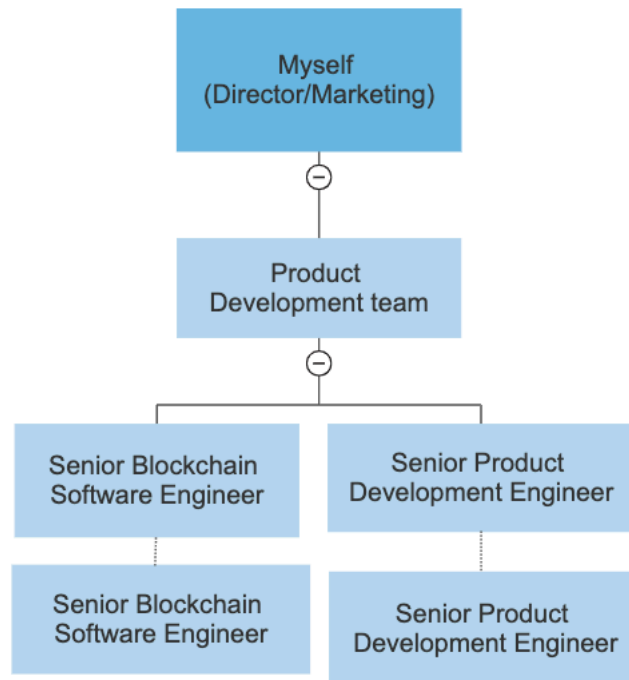


Fig 2. Organisation Chart Year One

Year 2 (2023)

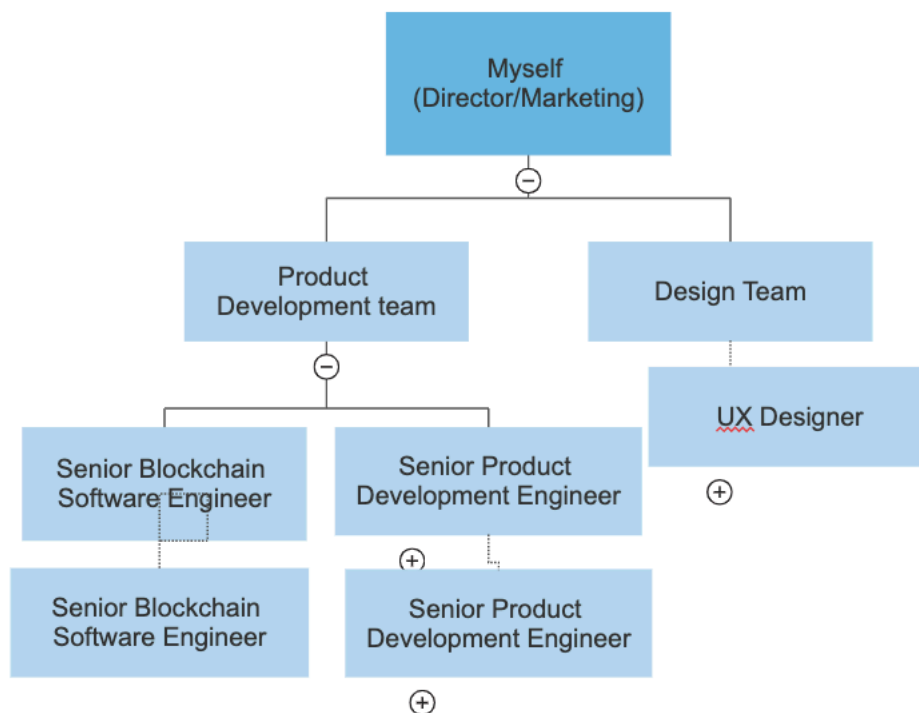


Fig 3. Organisation Chart Year Two

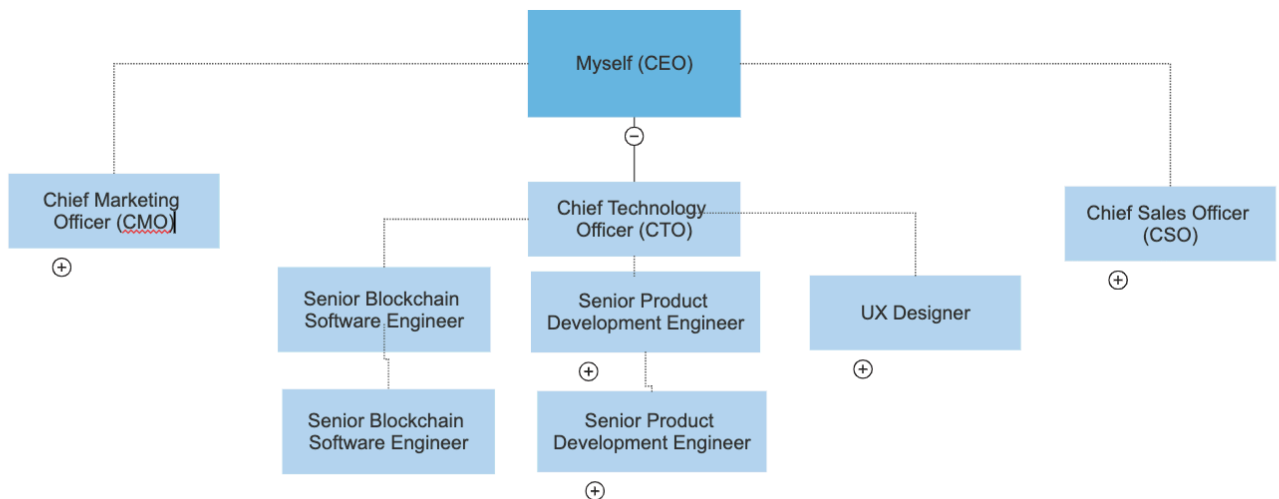


Fig 4. Organisation Chart Three

For the first year, with little income and relying on investment, the company will have to rely on a skeleton staff of developers and myself. The developers are essential due to me having no experience of coding or building apps or websites, nor of blockchain. This core group of employees and myself will have to cover other roles such as UX Design, Marketing, Training, Social Media and Finance during this period. As the company grows and begins to see income from increasingly large events, appointments will be made to grow the team, bringing in specialist employees to cover areas such as Marketing, Sales and eventually Finance.

This path of growth and team development will need to be flexible should other areas or priority arise. For example, an accountant could be outsourced initially rather than employed full-time, in order to save on costs and allow for recruitment in key areas of the technology and marketing. However, if the product gathers momentum at a quicker rate, and the workload is unmanageable and harder to track with an external accountant, that faster growth should result in more income, and the possibility of bringing in a Financial expert sooner.

In such a fast-moving industry, and with blockchain companies and opportunities arising all the time, it may also be possible that new opportunities arise in other countries sooner than is anticipated. It would also be prudent, therefore, to plan for expansion and teams in other countries if the right opportunity arose.

PRODUCTS & SERVICES

Just The Ticket will primarily be a ticketing platform selling tickets and a secondary ticketing platform selling resale tickets to fans and giving them the opportunity to see their favourite artists. In order to make this work, it is important at every stage of the process the correct hardware is in place to allow every step of the Just The Ticket journey to be smooth and hassle free. From placing the order, ticket delivery, ticket ownership transfer and entry at the venue, every stage needs to be simple.

Just The Ticket will make money from booking fees which are added on to the price of the ticket to cover the cost of minting the ticket (currently 0.25\$ (Pontem, 2021)) as well as other costs such as employee wages, web and app maintenance and other costs. The prices ticketing companies charge vary greatly, with Ticketmaster charging 19% on top of the ticket price, and TicketEase charging a flat 36p (TicketEase, 2021). Skiddle charge 10%, and given the large start-up costs it is important not to price ourselves too low, so Just The Ticket will charge 10% also.

Just The Ticket (User-facing app)

Just The ticket will operate a user facing app, within which the fan can order tickets, store information for their upcoming shows, and upload a scannable image which can then be cross-checked at the venue by door staff to confirm the identity of the ticketholder. Blockchain technology will be utilised to ensure that the ticket is securely registered to the owner, and that people won't be able to steal that ticket or the customer's data. Blockchains are chains of digital blocks that contain records of transactions, and each block is connected to the one before and after it, in a chain. This makes it difficult to alter as any potential hacker would need to change data stored on that particular block, as well as those linked to it to avoid being detected. Blockchain is also secured by cryptography, each network participant has their own personal key, and if a blockchain is altered the key is rendered invalid and the peer network will know straight away that the blockchain has been changed. This security is key to building customer trust and in allowing for the secure transfer of tickets, which will take place on secondary Marketplace, Just Another Ticket.

Just Another Ticket

Just Another Ticket will be another user-facing app which will allow tickets purchased via Just The Ticket to be resold. Just Another Ticket will follow very similar branding and themes to Just The Ticket, in order to help establish the memorable brand, and as the vast majority of users will be new to the platform within the first year, help to create familiarity and trust within the brand.

Event organisers, promoters and artists will have the option to agree a percentage of money they can make from the resale of a ticket, allowing more flexibility in negotiating artist fees, and giving smaller promoters the chance to bargain on fees. If a promoter is struggling to afford a headline artist at the price they are asking for, Just Another Ticket gives the promoter the option to offer a higher percentage of profit from ticket resales, which could be the difference in the promoter being able to book that artist or not.

Fans buying tickets on Just Another Ticket will need to upload a photo ID when setting up their account. This will be used to transfer the identity of the owner of the ticket when any ticket resale is confirmed. This identity check can then be simply checked at the venue using a relevant form of identity, such as a passport or driver's license, and ensures that only the person who owns the ticket is able to use it to gain entry to an event.

Just The Ticket Inspector (Vendor app)

In order for the ticket to be scanned and fans to gain entry to a show at the venue, the event organiser will use Just The Ticket Inspector app. The app will scan QR code's which have been assigned to the ticket owner and available in their own app, to securely scan the ticket and verify it belongs to the person with the ticket. QR codes are regularly used in relation to blockchain transactions, as they allow QR codes to act as an immutable ledger themselves on the blockchain, meaning that the validator (person scanning ticket) to validate without being part of that network, as the verification is decentralised (Qryptal, 2021).

This is also a far cheaper method of verifying tickets, as most people have a phone, and it saves the need to pay for and transport expensive ticket scanners. One company, QFlow, allows events to hire ticket scanners for use. For a festival, which might need 50 ticket scanners at £15.99 per unit and might need them for 3 days, the cost would be £2398.50, plus £399 per day for on-site training. As most people have phones and can download the app, this negates that cost. It is also really easy to scale up, as casual staff brought in just to work at large scale festivals, can easily download the app and won't require any training.

Further areas to consider expanding into is offering the NFT tickets with a limited edition or VIP tier. Plenty of artists are using this concept and you could add featured such as a meet and greet to the ticketing options, at a higher price. It would also be a good idea to consider an editorial section on the website, to help build brand awareness and establish Just The Ticket as a destination to go for music industry and scene updates.

STRATEGY

Since Just The Ticket, all it's apps, websites and infrastructure will need to be built from scratch as it is a fairly new technology, the aim will be focus initial attention on building a product that is ready to test in a controlled event that will be run be myself and friends. This method presents very little risks, as I can keep capacity small and to friends, so the initial test events won't damage any reputation before the product is even at a stage where it is able to be rolled out further. This also won't damage any reputation with event organisers, as it would be very difficult to regain that trust if an event partner was dissatisfied with an early product, or there were issues with an event they hosted which affected the event itself and potentially damaged the other parties' reputations.

Once I have ran a number of test events, received feedback from both ticket buyers and from seeing the real-life use of the apps, judging areas such as security, ease of use, ticket scanning and the speed of using the apps to gain entry, I will record footage of the last event using a professional videographer, highlighting the strength of the app, how easy integration and usage is, and showcasing user feedback from both ticket scanners and ticket owners wanting to get into the venues. I will use this to approach prospective local promoters that I have relationships with, such as Animal Crossing, You&Me and Hit & Run to see if they would like to test Just The Ticket. These brands have their own large, local followings, and so fans are likely to buy tickets for their event from Just The Ticket, even if they haven't heard of the brand previously. The aim for the first year is to host 20 events with external partners and sell 50,000 tickets across the shows.

Due to the relationships I have with these local brands, I feel I will get a better insight into scaling up the use of Just The Ticket by using partnerships that are likely to involve good communication and feedback. This allows for flexibility, so although a lot of the issues faced when using these practically will aim to be addressed prior to approaching external promoters, I can use further feedback from these

to further refine the product. I will then use the same videographer to record a further promotional video, recording footage from the external local promoters I am working with. By targeting brands with good followings, this further strengthens the brand and will make it possible for me to approach top-tier events and festivals.

These large-scale events, such as The Warehouse Project, Printworks, Parklife and We Are FSTVL, all work with local promoters to host stages and partner with, so providing proof that Just The Ticket achieves its aims and makes the ticketing process more secure, flexible and immune to touts with brands that the largest scale events already work with, will give me a great basis upon which to approach them myself. Once the UK has been targeted extensively, and Just The Ticket has built a strong brand reputation, the next step for growth would be expansion, first into Europe and then the US, factoring any growth territories on a number of factors, such as the size of the market, competition in those markets, and any regulations on the use of blockchain and cryptocurrency in those territories.

MARKETING

Branding



Fig 5. Just The Ticket Logo

I had been toying with the idea of different names for the business since I first had the idea, and a number of names have been considered. I initially worked with the idea of the name being an abbreviated form of the word ticket or tickets, such as TCKT, tckts, tikit and tikt. This is popular within tech and start-up companies, but I decided it would be better to stand out with a name that was unique. I started to think about phrases associated with live music or tickets, and remembered the phrase 'just the ticket', which is defined as "exactly what is needed; exactly right". (dictionary.com, 2021). This phrase resonated really well with the idea that we were providing a solution to the problem of ticketing touts and artists losing revenue and fans losing opportunities. The only reservation I had with this idea was that it was an old-fashioned term, which went against the branding I wanted to create, and start-up and tech space that this would occupy. However after suggesting the name to a number of people, they reassured me that the idea fit, and so I decided to confirm Just The Ticket as the company name.

When deciding on branding I initially reached out to contacts within my network to get some advice as it isn't an area I have a great deal of experience in. The companies they work for commission projects

with large brands such. One of them is Mike McGuinness, Designer & Art Director at McCann Manchester, and they work with brands such as At this stage of planning it wouldn't be possible to work with them on a full campaign with little funding at this stage, so this was a way of getting their valuable insight, which I could then help inform my brief when working with an actual designer.

I Initiated the conversation by personal message, to confirm that they would be willing to offer me some advice. After that was approved, I emailed both contacts with a brief overview of Just The Ticket, and asked for any feedback on the name, themes or any branding ideas they had that would work with the proposed business. Their feedback was vital and helped inform the brief I wrote for the designer.

Whilst looking for a designer, I discovered one of the students on the Design course at Tileyard Education, Isabel Murphy, specialised in design and branding whilst on one of the merged lectures on Academic study, taken by Lindsay Davies. Having looked around at a number of designers, I believed Isabel's accomplished style, and themes that were prevalent through a lot of her work, would be the perfect fit for the vision I had for the project.

I reached out to Isabel and told her I loved her work and asked her if she'd like to get involved. She agreed and I offered to give her help on her project if she needed it, in addition to the potential future work and recommendations to my contacts. Since then, I have introduced her to the Head Of A&R at Xploded Music at the recent Ostereo Networking event, as she wanted to ask him a couple of questions on record labels for her project.

After researching design briefs, I used a template found at Smartsheet (Weller, 2020) to complete my own to send to Isabel (Appendix C) via email (Appendix D) along with a moodboard (appendix E) to give her a visual aid of themes, styles and examples of work I thought would work well within the brief.

I decided that the main branding themes for the design work should be warm, welcoming, and fresh. Blockchain is a complex concept, and it is my belief that my competitors have failed due to being marketed as Blockchain ticketing companies, and so I decided not to use the term in any of the marketing and wanted the branding to be as inviting as possible as to not put people off.

I gave Isabel two deadlines, one for the initial draft and then one for the edits. Her punctuality was impeccable, and she delivered the design the day before the initial draft deadline. In her draft, she highlighted the inspiration for her design through her design board (appendix F), as well as the document highlighting themes (appendix G) and showcasing the design development (appendix H), from early stages to the first draft. I was extremely happy with the design and didn't require any edits as I believe it fit the brief perfectly. She subsequently sent me the final design as an SVG file, which would easily transfer to social media, and also sent me colour codes and other useful information for me to be able to develop any content myself with a consistent colour and theme.

Social Media

As my target demographic would be 18–35-year-olds a key focus for my online presence and marketing would be social media. As a result, it was imperative that my social media pages were visually strong, in order to deliver a strong brand message and give potential users of the platform a good first impression straight away. Social Media specialists Sprout Social claim that 24% of users discover brands and products (Sprout Social, 2021). The key focus for Just The Ticket is to secure early adopter promoters, artists and event organisers. While fans may be forced to use Just The Ticket if that is the exclusive ticket vendor for an event they wish to attend. Having a strong social media presence with consistent branding and a clear brand message, brand trust can be built, and consumers who land on

the page via external exposure, can get an insight into the brand identity, ethos, and professionalism of a company they are likely to have never heard of.

80% of customers would now prefer to watch a live video than read a company's blog. As the company is essentially an intermediary between promoter, artist and event organiser and fan/ticket buyer, this could be a good idea to develop brand identity and a stronger brand identity. One way of doing this could be to develop livestream sets to work within the social channels. COVID-19 has really accelerated the rise of livestreaming, with standout shows such as BTS' record-breaking pay-per-view concert taking place, and over half a million channels livestreaming for the first time since the pandemic began. This, coupled with the fact that the watch time of live music performed on TV screens doubling, shows the increasing appetite for livestreaming (Bruner, 2021). With the infrastructure and contacts in place via setting the business up for conventional live events, collaborating with artists on ticketed livestreams would be another potentially lucrative revenue stream.

I created social media pages, just to act as landing pages until there was actual content to post, and to make sure I secured the same social media handles to keep it consistent. The handle @justtheticket was already taken on both Instagram and Facebook, so I decided to use the handle @justtheticketuk as that was available on Facebook, Instagram and Twitter. As Just The Ticket originates in the UK, and the initial focus will be on UK events and the UK target audience, I felt this was the most appropriate alternative. This also allows me the flexibility of keeping the same handle or creating new handles using the same format when expanding into different countries.

Facebook and Instagram will be the main focus of social media marketing during the initial stages of Just The Ticket's launch. In order to target my ideal audience, aged 18-35, these two platforms give me the best opportunity to do so. Karin Olafson and Tony Tran highlight that while young people are moving away from Facebook, 32.4% of all users are aged 25-34 still, while Instagram reports that a third of its users are aged 25-34 (Olafson, Tran, 2021). While this covers the higher end of my demographic, Instagram also allows me to target the 18-24-year-old bracket within my target demographic in the most appropriate way. The London School Of Economics reported that the largest Snapchat age demographic was 18-24 year olds, however Snapchat isn't the most appropriate way to grow the brand and doesn't offer anywhere near as specific targeting capabilities as Instagram, which is the second most popular social media platform amongst that age demographic (LSE, 2017)

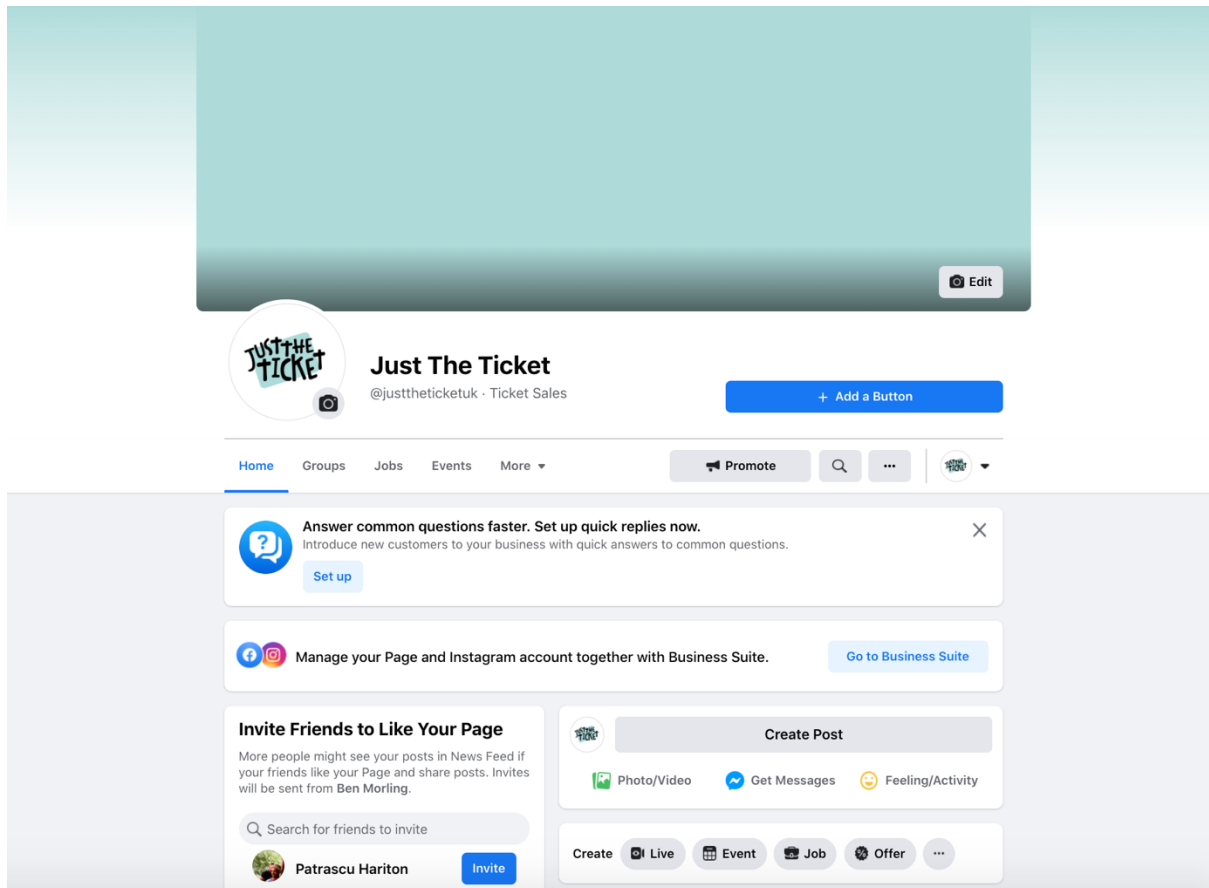


Fig 6. Just The Ticket Facebook page

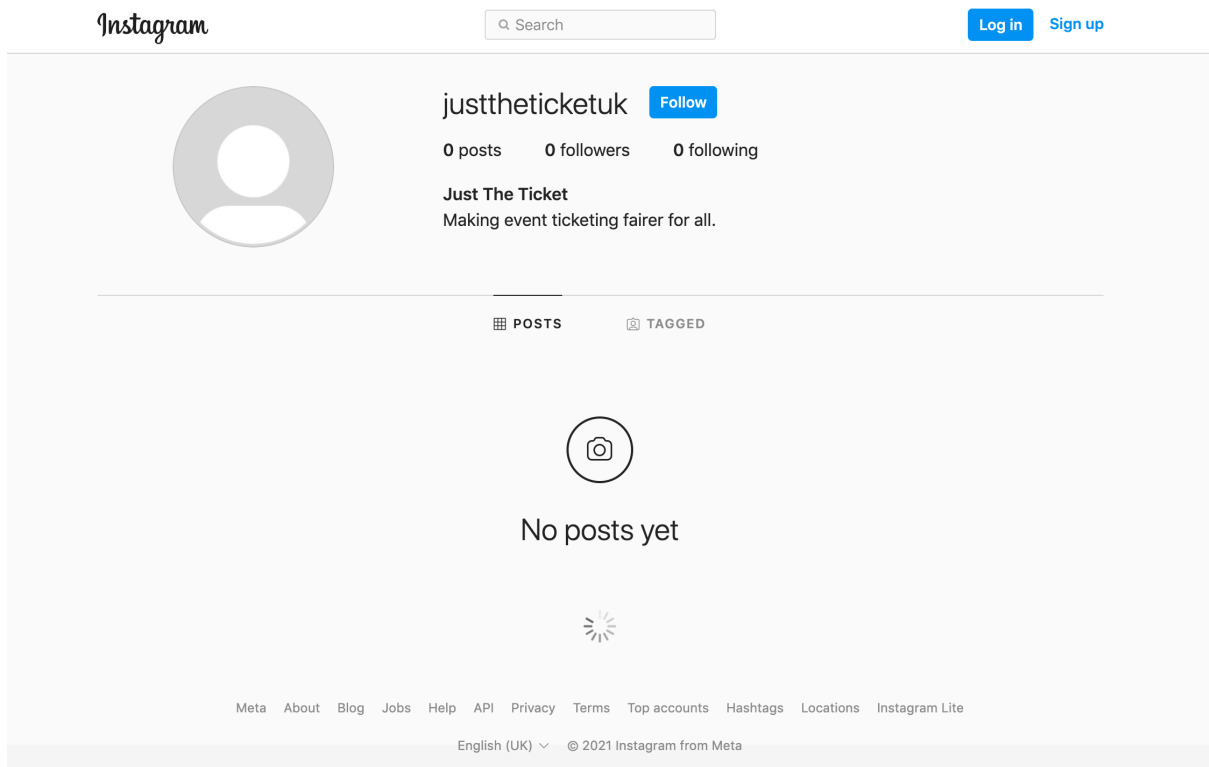


Fig 7. Just The Ticket Instagram Page

Marketing Plan

With the website, app and social pages set up, I will outsource a local videographer to record footage from the planned small scale events I will run in order to refine the product. This will only take place once sufficient events have run to develop the product to a level I feel confident works and can be offered to external, local promoters and event organisers. This will include video recordings of the app being used by the ticket holders, fans gaining access to the event and clips from the event, such as DJ's performing and the crowd, to give the video context and show at scale how the app works within the framework of a real live music event. I will also ask for footage to be recorded, with a host asking fans questions of their experience which can be used in the 'aftermovie' type clip I will create. I contacted a local videographer who has specific experience in nightlife videography and editing, having worked for huge brands such as Mixmag and DJ Mag, and was quoted £350 per shoot for this. (Appendix I)

This footage will be extremely useful for me for multiple reasons. Firstly, this footage can be used to showcase the app to potential local promoters to highlight the seamless integration of Just The Ticket within the fan experience, fan feedback, and to build trust with the local promoters that Just The Ticket is a viable ticketing option.

The second use for the video would be to give fans who are new to Just The Ticket a quick, visually appealing insight into what Just The Ticket is, which would be posted via social media and targeted to the relevant demographic. By creating a video asset that shows Just The Ticket being used in a clubbing environment, including music targeted to the audience I want to target, and crowd footage, that will get the attention of the audience I want to target, who will then learn more about Just The Ticket once they have been hooked in. While the key thing is to get promoters, event organisers, artists, and ticket sellers with big audiences on board, as they have already built trust with their audience, who are likely to buy tickets for their event on any platform they sell them on, the familiarity with the brand will go a way to ensuring that people aren't put off by having no prior awareness of Just The Ticket.

Once those meetings have taken place, and I have built relationships with event organisers at a growing scale, utilising their social media platforms to also run similar Just The Ticket video content on their channels, and simultaneously established myself as a brand that can be trusted via those partnerships and my own social channel's, and growing users of the app and website, word-of-mouth marketing will naturally increase the brand awareness further, strengthening our position as we build towards working with ever bigger events and festivals.

The slimmed down, 4P's of marketing are useful to consider here when looking at marketing, as they help to give a rough framework to use when looking at the marketing mix and for when creating your marketing plan. The 4P's are product, price, place (distribution) and promotion (communication) (Shapiro, 1985).

Marketing Mix

Product - Blockchain technology aided ticketing that will make the ticketing experience fairer for all and more profitable for the people who make it happen

Price – Reasonable service and booking fee to fit with questionnaire respondents strong feeling about booking fees, but not too low as adding value to both the artist and fan in other areas and saving fans money

Place – Clients will be procured internally through face-to-face meetings and product will only be available via own website and apps.

Promotion – Promotion will take place mainly via social media channels and via select influencers, blogs, media and tastemakers to increase brand awareness to fans. Promotional videos and direct contact will be made to prospective partners

MARKETING TIMELINE

Month	Action
March 2022	- Begin Development of apps - Buy web domain - Begin social posting calendar giving background to the issue - Plan first test event
April 2022	- Finish app development - Host first test event - Refine product - Attend International Music Summit (IMS) conference to meet prospective clients and explain about the product
May 2022	- Host second test event - Film promotional video
June 2022	- Launch social media advertising campaigns using promotional video - Arrange meetings with local promoter contacts to discuss product and use promotional video to demonstrate it's use - Secure first external events - Launch PR campaign targeting relevant electronic music blogs, platforms, influencers and music event and technology sites
July 2022	- Launch website - Launch social media advertising campaign using content demonstrating how to use the app, including the strong brand partners in the promotional content across owned channels - Run sponsored post with same content across promoter/artist partner socials to increase brand awareness and lean in on their audience
August 2022	- Run first external event - Refine product, listening to feedback from promoters - Begin to approach other prospective partners via email, using promoter feedback and promotional video - Lock in dates with events outside of my contact list
September 2022	- Film second promotional video at larger scale event - Use promotional video to follow up and approach prospective partners
October 2022	- Launch secondary PR campaign, targeting music industry blogs, larger scale music magazines, print magazines and lifestyle blogs

	- Attend Amsterdam Dance Event (ADE) conference to meet prospective clients
November 2022	- Launch livestream/ticketed hybrid event to further boost socials and to increase exposure to Just The Ticket on owned channels, crossposted on other music platforms
December 2022	- Expand website to include editorial, event reviews, interviews with artists and promoters, and other content
January 2023	- Meet prospective clients to discuss 2023 events and confirm year-long dates - Contact influencers to partner with on events and boost the reach to their audience, expanding Just The Ticket reach and boosting ticket sales for the promoters (mutually beneficial) - Start advertising for UX designer
February 2023	- Hire UX Designer - Give UX Designer brief using fan and promoter feedback to improve the user experience - Expand the livestream ticketing offering, use it to promote Just The Ticket to new brand partners and key tastemakers

Fig 8. Marketing Timeline

As indicated by the marketing mix and timeline, the key area of focus for Just The Ticket will be social media marketing. The majority of the marketing budget, therefore, will focus on social media marketing, creating high quality content for owned and external channels, and any paid advertorial or media marketing opportunities that are relevant and will see a return on investment. The key push, as mentioned previously, revolves around the artists and promoters getting on board, which will require little marketing spend outside of creating top-quality promotional videos and marketing material to highlight the service. The rest of the social media spend will brand awareness for fans, and also look to further expand the reach to promoters who may come across the service organically or via sponsored posts, and who may be interested in working with us due to the impressive content and professional social media channels.

MARKETING BUDGET

	Just The Ticket	Marketing Budget	Year One (2022-2023)
Month	Item	Expense	Running Total
Mar-22			
	Total	£0	£0
Apr-22	Travel to IMS	£200	
	Accommodation at IMS	£750	
	Total	£950	£950
May-22	Videographer	£350	
	Total	£350	£1,300
Jun-22	Social Media Marketing	£500	
	Travel to Meetings	£100	

	PR Campaign	£800	
	Total	£1,400	£2,700
Jul-22	Social Media Marketing	£1,000	
	External social media marketing	£500	
	Total	£1,500	£4,200
Aug-22			
	Total	£0	£4,200
Sep-22	Videographer	£350	
	Total	£350	£4,550
Oct-22	PR Campaign	£1,500	
	Travel to ADE	£200	
	Accommodation at ADE	£1,000	
	Total	£2,700	£7,250
Nov-22	Social Media Marketing	£1,000	
	Total	£1,000	£8,250
Dec-22	Commissioning freelance writers	£500	
	Videographer	£350	
	Total	£850	£9,100
Jan-23	Influencer Marketing	£1,000	
	Total	£1,000	£10,100
Feb-23	Social Media Marketing	£1,000	
	Total	1,000	£11,100
TOTAL			£11,100

Fig 9. Marketing Budget

All the figures for the marketing budget are best estimates, and so could be subject to change. Social media marketing results will be tested as well as other barometers of success within marketing, so budget could be slightly lowered or increased depending on results. As a result, I will leave some leeway in my budget to allow for any changes, as recommended by Eventbrite, who suggest leaving 5-25% margin for change (Eventbrite, 2021). As a result, I will allow for a budget of £12,000 in my costs.

PROJECTED FINANCES

Just The Ticket aims to sell 50,000 tickets within its first year. If each ticket is priced at an average of £10 as most small-scale electronic music events are, this gives us £1 from each event, totalling £50,000 income over the first year. While this is running at a loss for first year, the costs of hiring specialist developers to develop the product, plus building trust and relationships with promoters, means that this is inevitable. By using the first year to build, and establish relationships and opportunities with larger scale events, this sets up the foundations for Just The Ticket to make profit in the second year. The Warehouse Project sell tickets for around £45 (Ticketmaster, 2021), and have 38 shows running across this season. If we were able to secure a partnership with an event promoter at that scale, if every show sold out at a capacity of 16,000, that would equate to a revenue of £2,736,000 alone. The first years projected finances can be seen in the cash flow chart below.

					Just The Ticket Cash Flow Year One 2022-2023)							
Cost	Mar-22	Apr-22	May-22	Jun-22	Jul-22	Aug-22	Sep-22	Oct-22	Nov-22	Dec-22	Jan-23	Feb-23
Expenditure	£23,500	£24,500	£23,900	£24,955	£25,055	£23,555	£23,905	£26,255	£24,555	£24,405	£24,555	£24,555
Income	£300,000					£2,000	£3,000	£4,000	£8,000	£11,000	£12,000	£15,000
Previous Balance	£0	£276,500	£252,000	£228,100	£203,145	£178,090	£156,535	£135,630	£113,375	£96,820	£83,415	£70,860
Balance Carried Forward	£276,500	£252,000	£228,100	£203,145	£178,090	£156,535	£135,630	£113,375	£96,820	£83,415	£70,860	£61,305
Expenditure												
Wages	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550	£23,550
Videographer			£350				£350			£350		
Social Media Marketing				£500	£1,500				£1,000			£1,000
Travel		£200		£100				£200				
Accommodation		£750						£1,000				
Web Domain				£5.00	£5.00	£5.00	£5.00	£5.00	£5.00	£5.00	£5.00	£5.00
PR campaign				£800				£1,500				
Freelance Writers										£500		
Influencer Marketing											£1,000	
TOTAL	£23,500	£24,500	£23,900	£24,955	£25,055	£23,555	£23,905	£26,255	£24,555	£24,405	£24,555	£24,555
Income												
Investment	£300,000											
You & Me (event)						£2,000	£3,000	£2,000	£3,000	£3,000	£4,000	£5,000
Animal Crossing (event)								£2,000	£4,000	£3,000	£4,000	£5,000
Hit & Run (event)										£5,000	£5,000	£5,000
Livestream events									£1,000			£4,000
TOTAL	£3,000					£2,000	£3,000	£4,000	£8,000	£11,000	£12,000	£15,000

Fig 10. Cash Flow Chart

INVESTMENT

As mentioned previously, investment will be necessary to allow the product to be developed. Due to the high cost of the startup the investment needed will be around the £300,000 mark. One way of securing this would be to take a loan as a Startup company. Companies such as SME Loans give new Startup businesses loans of up to £500,000 (SME Loans, 2021) over 3 years. This would give me the time needed to turn the business' initial loss-making period into profit, over a 3-year timescale that fits into my plans.

Another option to fund this would be to secure funding from venture capitalists. Yellowheart founder Josh Katz started Yellowheart after striking up a conversation with venture capitalists who then were immersed in the business and shared an office with the founder (Hissong, 2021). This could be an effective way of setting up the business, as the investors are likely to have experience with Blockchain if they are going to invest, so their advice could be extremely helpful, plus would help to have more knowledgeable people on board with a vested interest in order to help make the business work.

REFLECTIVE SUMMARY

Conception

Working within the Music Industry in my capacity as a music PR, I have been privy to a number of conversations surrounding blockchain and its uses within the music industry. During the pandemic, I have worked with a number of artists who have looked to supplement their revenue by working on new projects. Artists are often at the forefront of innovation, so seeing first-hand theirs, and the teams around them, creative endeavours, was pivotal to lighting the spark that started the Just The Ticket idea.

A number of conversations were had around NFT's, their demand, practical uses and benefits, which piqued my interest as I have always had a passion for technology and being creative. I was lucky to be involved in an artist campaign whereby he launched a series of digital artwork NFT's accompanied by exclusive music. I first learnt about secondary marketplaces and the inflated prices of NFT's this way. Concurrently, during my studies I kept stumbling across issues within the music industry, specifically artists remuneration, which was at the forefront of a lot of conversations due to topics such as the Government streaming Inquiry, which was looking into how poorly artists were paid for their music, and how much they relied on the live sector and performing.

As I continued my studies and learned more about the industry and it's various facets, I began to develop the idea that the technology behind Blockchain, and specifically smart contracts, could benefit the artists by allowing them to earn a percentage of tickets resold on a secondary marketplace, much as an artist can earn a secondary royalty on any NFT resale sold on the secondary auction marketplaces that were performing amazingly well selling digital artworks. The more I read into it, the more I learnt how far the issue went, how much money was being lost to people who were not involved in running the events, and how much fans were being affected by these issues. My idea was starting to take shape, and throughout the course of the year I have attempted to apply things I've learnt to the Just The Ticket idea, resulting in this paper. To me, the link between blockchain and a fairer ticketing ecosystem for artists and fans felt like a no-brainer, so it did make me question why no-one else had launched or was dominating that space, so my research aimed to determine the viability of the idea as a legitimate business.

Interviews

I felt that one of my strengths that would give me a head start and advantage over competitors would be my industry contacts and the ease of which I would be able to conduct valuable primary research. I have worked in a number of different settings before and since university, mostly in music. I have experience at a label, at a Music PR company, as a DJ, event promoter and label owner, so I identified early on that it would be critically important to lean on those contacts to learn as much about how Just The Ticket would work in reality, due to me having little understand of the mechanics of a ticketing company, or blockchain.

Reaching out to a contact I had who was an expert in blockchain right at the beginning of my project benefited my research and overall final project. I was able to gain an insight into the requirements, including staff, time and cost, of the project, which gave me key information about the scope of the project and what was required. A number of suggestions made by the contact also helped shape my research and defined what became my final product and project, which was hugely beneficial.

I conducted all of my interviews online, either by email or messenger. While these worked well and were extremely useful to my final project, I feel that video or phone calls would have given me a better overall picture of the insight they were given, due to the conversational nature of a phone call rather than the interviewee just answering set questions they were given.

I also conducted several interviews with other credible sources, such as Louise Schofield, former Ticketmaster employee, which didn't make the final business plan. Louise offered valuable insight behind the scenes of a ticketing company and gave me further areas for research such as accessibility, as well as numerous organisations and bodies to reach out to which I wasn't able to. Had I done so, that would have given me an even richer understanding and more refined product due to the deeper understanding of the context, and I would have liked to have managed my time better in order to make the most of these valuable resources.

Questionnaire

While I was able to gain valuable music and technology industry insight from direct interviews, it was also vital that I gained a broader understand of the market I was looking to enter, and what was important to it. The fans would be the ones who would ultimately be the ones who would be buying the tickets, so I made it a priority to find out from a number of them their priorities when it came to purchasing tickets, and if they were as passionate about artists benefitting from a new ticketing process as I was.

The data and knowledge I gained gave me very valuable insight into the fans's thoughts. It directed everything from my target demographic, to understanding that the branding, look and fancy design were the least important thing to them, and most importantly, that the vast majority felt strongly about the issues I was looking to tackle with Just The Ticket. While I was very happy with the responses I did get, my only drawback was that I would have liked to have increased the sample size. I closed the questionnaire at 50 responses, however a better approach would have been to get as many people to answer as possible, to get as much of a picture of their priorities and what they feel most strongly about. However due to the time sensitive nature of the project and the pressure on me to deliver to timelines, I took the decision to close it at 50 so I had time to analyse the data I had and move on to the next stage of my research and planning. If I had more time, I would have liked to have spent more time gathering a larger sample size, with 500 being a more effective target.

Critical Path Analysis

Prior to undertaking this project, I identified that organisation and time management were two areas of mine that needed work. As a result, I decided to use a number of project management tools in order to make the project manageable and try to ensure the best possible outcome from it. I began by writing down the most important tasks and organising them into a Critical Path Analysis. A Critical Path Analysis is explained as providing a "means of determining which jobs or activities, of the many that comprise a project, are critical in their effect on total project time, and how best to schedule all jobs in the project in order to meet a target date at minimum cost" (Levy & Wiest, 1963).

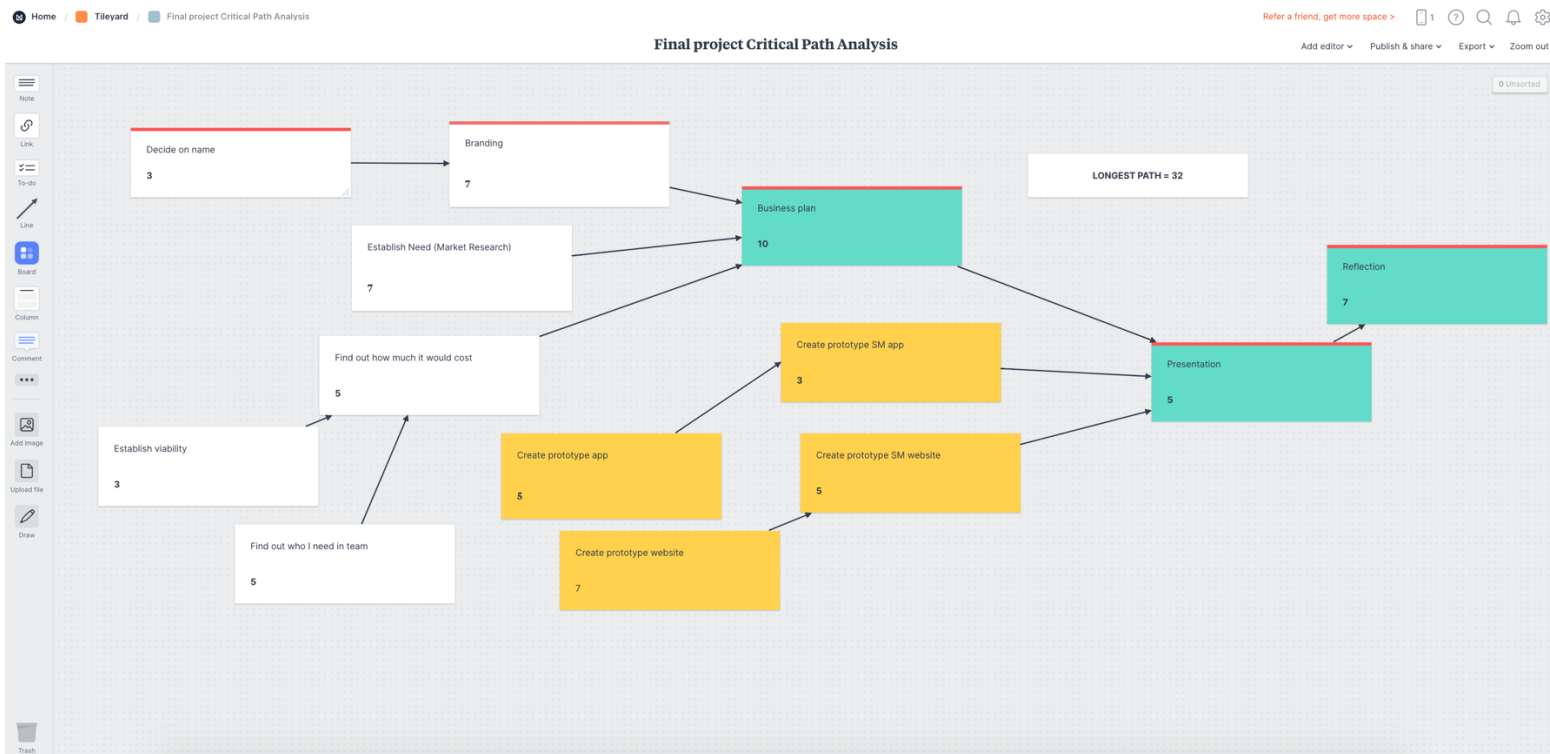


Fig 11. Project Critical Path Analysis

I broke my Critical Path Analysis into colour coded sections, with research coded white, design and creative tasks coded in yellow, and my project tasks coded in green. This process was extremely useful to me, as I am a visual learner, and this helped me to see exactly how long something should take, with the days a project should take numbers underneath each task, and a longest path of 32 days identified taking the path of the longest tasks. Due to unforeseen circumstances, such as a wisdom tooth extraction and flu taking place during my final project, these times had to change, and as a result I didn't follow them as strictly as I would have liked if I'd have been given the freedom of more time. They were, however, extremely useful as a framework and gave me guidelines to work from when using other tools for managing my final project, such as ClickUp.

ClickUp

The Critical Path Analysis gave me a great framework as it gave me key milestone dates that tasks needed to be completed by. I was then able to use ClickUp to add more detailed tasks in their own dedicated sections, along with deadlines and checklists that meant that I could really delve into the practical side of keeping on top of the specifics of the project and making sure that I was able to dedicate the time needed to make the project as good as it could be. ClickUp is an online project management tool that is really flexible and allows users to add tasks and subtasks that all contribute to an end goal (ClickUp, 2021)

At the start of the project, I kept on top of using ClickUp, and it really helped me to evaluate how on-schedule I was with my project and gave me guidance on what needed to be completed. Again, due to issues that meant I was unable to work for a number of days throughout my final project, I fell behind on these deadlines, and as a result lost track of working within ClickUp which led to less organisation and understanding of where I was at in relation to completing the task. If I were to undertake a project of this scale in the future, I would stick far more rigidly to the project management tools and make sure that each section of the project was dedicated the time it needed.

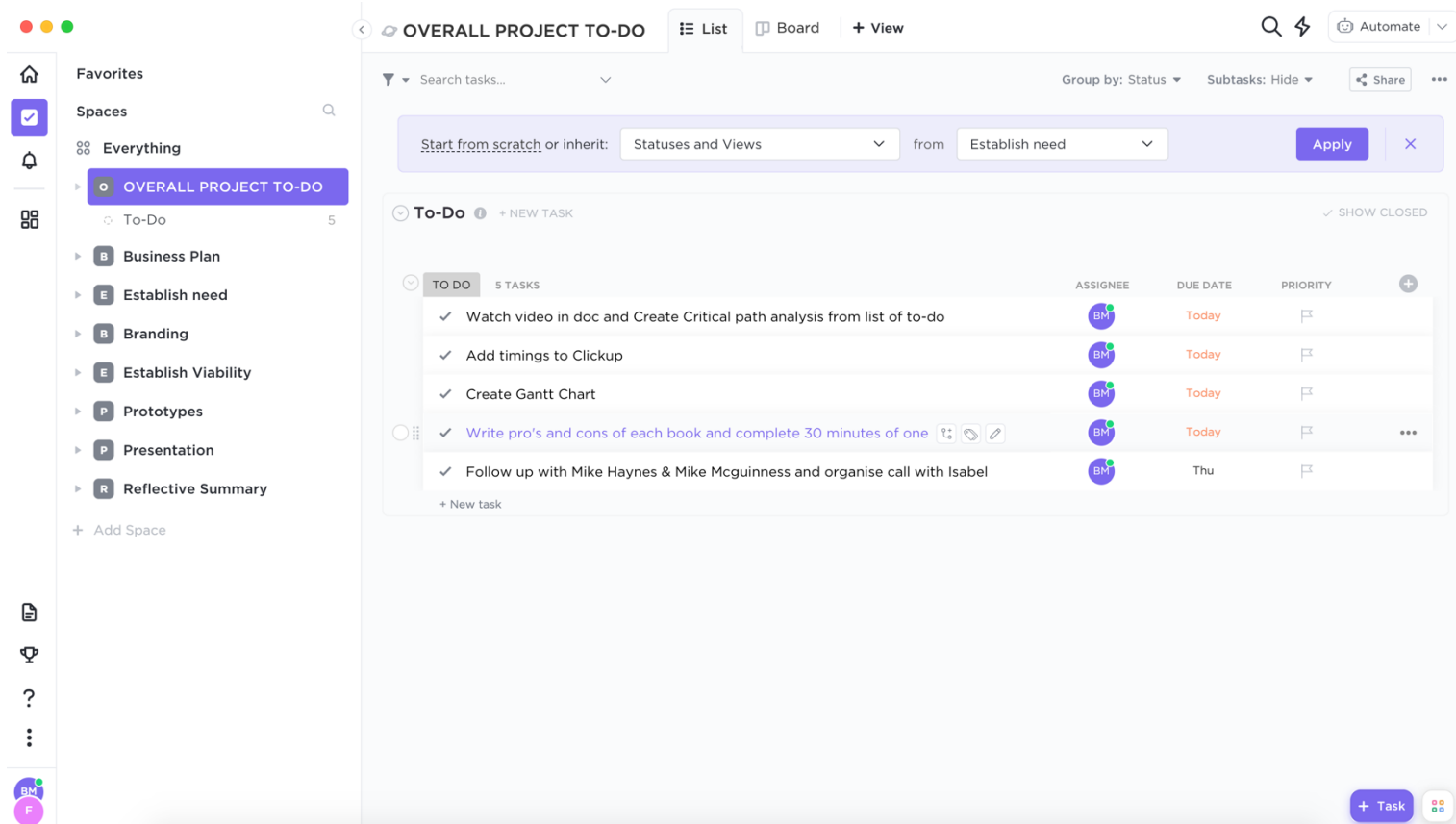


Fig 12. ClickUp

Seven Levels Deep

When researching writing a business plan, I discovered a concept called Seven Levels Deep. Seven Levels Deep requires the person undertaking it to dive deep into the why of their project. By asking what it is you want to do, and then asking why, and then asking why to the answer, 7 times, this process allows you to really drill down into what it is that makes you passionate about the thing you are doing, which in turn helps to drive you to succeed with more motivation. By completing this, I was really able to identify what made me want to do this project and highlighted how strongly I felt about giving artists the opportunity to make more money from their gigs, while also giving true fans more chance of getting tickets to see those shows at a fair price. This was really useful for me to use as a reference when looking for guidance on what was important to me about undertaking this project.

1. What do you want to do?

Start a Blockchain ticketing company that makes ticketing fairer for all

press ENTER

2. Why is that important to you?

I'd like to make a difference to the music industry, and having experienced it from both sides i'd like to provide a solution to the issues

3. Why is that important to you?

Because it is unfair for fans to be outpriced by touts and scalpers profiting off ticket sales, and event organisers should be given the chance to make money on tickets that are resold

4. Why is that important to you?

I've missed out on shows because i've missed the initial ticket release and the resale prices were far too high for me. As person who has ran small-scale events with a small profit margin and small budget, having the option to offer artists/booking agents a % of secondary ticket sales could have been the difference between booking their first choice artist or being able to host the event in the first place

5. Why is that important to you?

Music is important to people, and live music especially. In the current climate after COVID-19, people are excited to get out and enjoy music, and they should be able to do so. Similarly, event promoters struggle to launch or make an event successful due to the small margins and time it takes to build a fanbase and brand

6. Why is that important to you?

Times have been hard, and a lot of people don't have as much disposable income as they used to. I think it's the perfect time and opportunity to make a real difference with this project

7. Why is that important to you?

Because it'll be really satisfying knowing i've given people an equal opportunity to go to events and see their favourite artists (be it headline major acts or small artists) and also stop touts and scalpers profiting from events they have no involvement in. I will also find great satisfaction in knowing i've given small promoters a better chance to be successful.

Fig 13. 7 Levels Deep

Finances

The finance section of my project was the last I began, and arguably one of the most important. If I was to complete the project again I would have made sure I had a far better understanding of the cost, price and possible revenue streams in order to get a better rounded understanding of the product and its viability. As the project developed, that areas was seriously lacking and had I established the likely issues with finance earlier in the project, I would have likely spent a substantial amount of time looking at ways to cut cost, potentially hiring less staff to begin with, assigning less budget on social media marketing and instead focusing attention on securing partnerships with promoters because, as mentioned, that was the most vital part about making Just The Ticket a success as working with the right promoters gave you instant credibility with ticket buyers who frequent those events. With no previous track record with blockchain and requiring huge investment in order to even make this possible, I would predict that I would face serious issues securing such investment, and so would likely have to scale back outgoings and look at accelerating the development and rollout stage.

Social Media

While I was very happy with the branding and social media channels I had created, and the plans to build those channels in order to generate brand awareness for Just The Ticket, I would have liked to have made more use of the channels to gather some real data which could have benefitted the project. If I had more time to work on the social media side of the project, I would have liked to invite relevant people to like the page, started to post some basic video content and ran some test adverts. This would have given me another dimension to my primary research and also valuable potential customer insight.

Summary

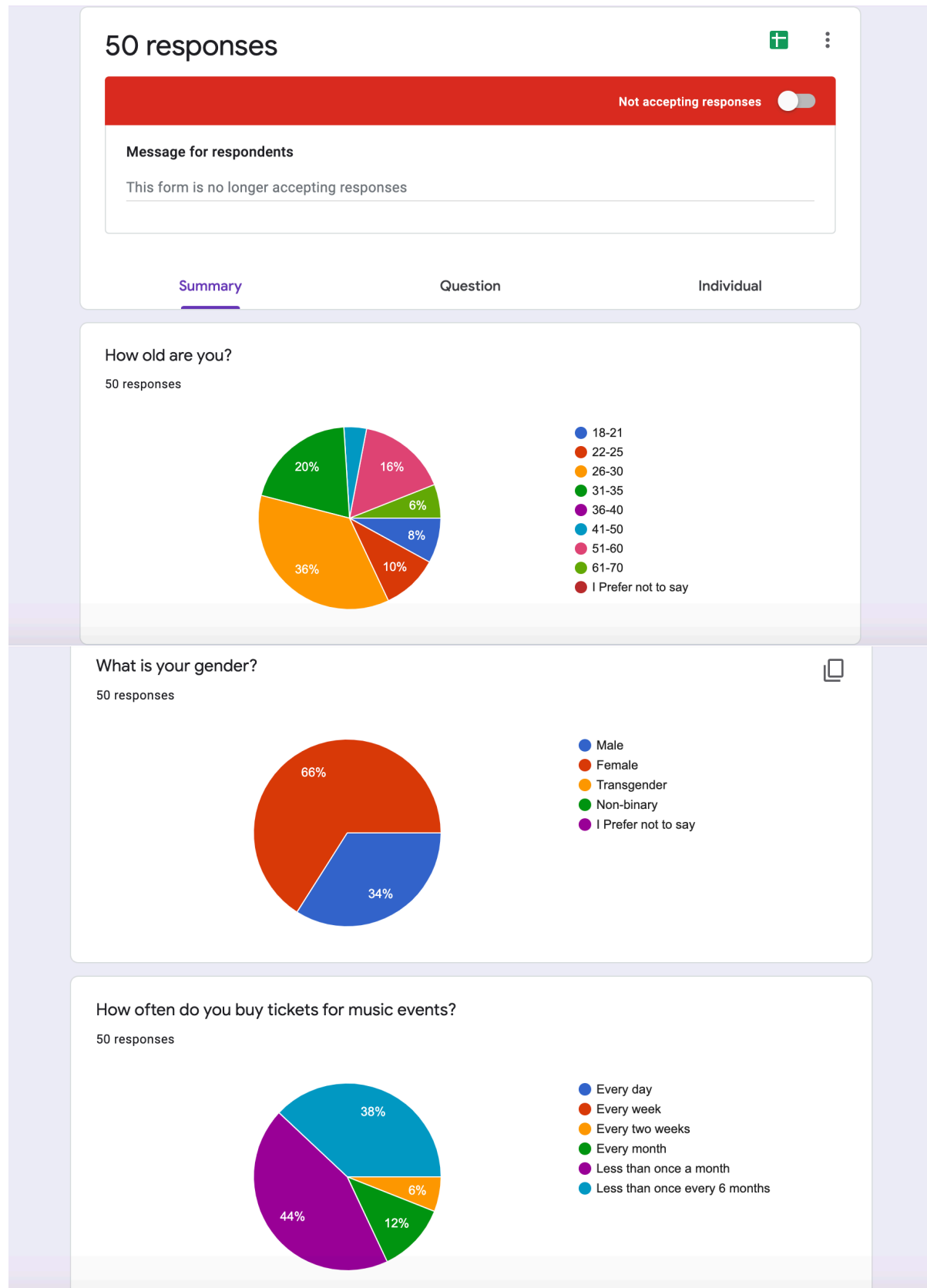
By undertaking this project, I have gained a huge amount of understanding around the music industry, new technology and what is required to launch a business. It has also given me huge insight into my strengths and weaknesses and taught me a number of areas that I can improve on and take into my next projects.

The key area that could be improved is organisation and sticking to deadlines. At the start of the final project, I utilised project management tools such as the Critical Path Analysis and ClickUp reasonably well, and that helped me keep an overview of the overall project, while not getting lost in its enormity. This proves that using these tools helps to break them down into manageable pieces and produce the most effective work as you are able to review constantly whether you are taking the approach. When I lost time due to illness and fell behind on those tools, and consequently abandoned them, the project became a lost more overwhelming and more difficult to keep sight of how each stage of the project was progressing.

I entered my final project hugely motivated to learn more about the actual viability of this product, with a view to pitching to the board of investors at Tileyard in the new year or seeking other funding in order to launch the product after completing the project. I have learnt a great deal about the business, what is needed, and the amount of effort and resources necessary to make it happen. I am not disheartened by the scale of the task at hand should I wish to proceed and pursue this idea, but I am now more prepared and have more insight into what it takes.

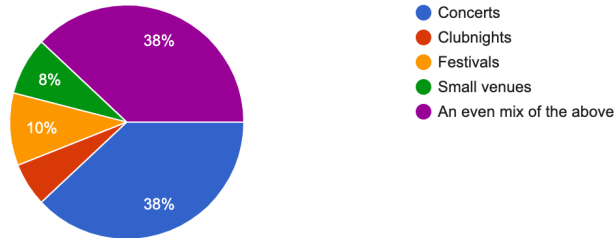
APPENDIX

Appendix A - Questionnaire



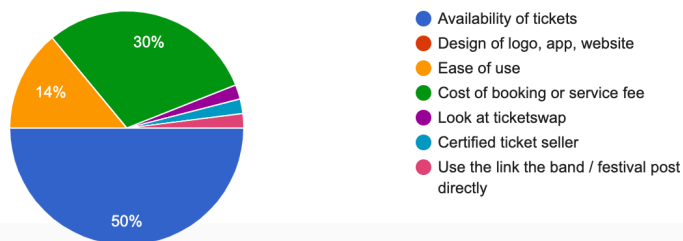
What music events do you tend to buy tickets for?

50 responses



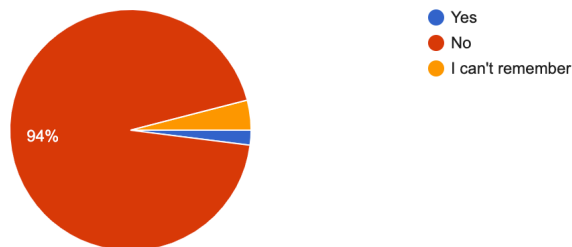
What is most important to you when choosing a ticketing platform to buy from?

50 responses



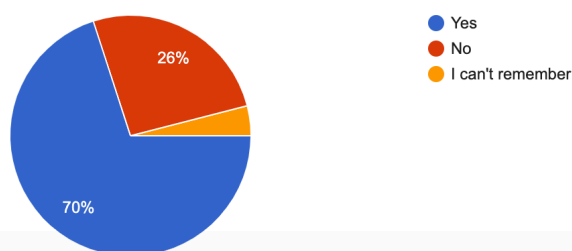
Have you ever been the victim of ticket fraud?

50 responses



Have you ever missed out on an event because resale tickets were too expensive?

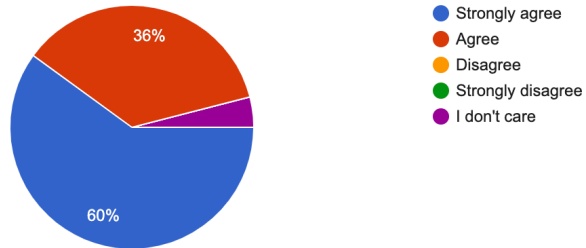
50 responses



For the next questions, please choose how strongly you agree or disagree with the following statements?

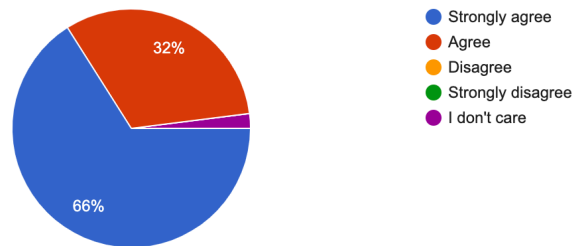
I'd be interested in a new ticketing platform that gave fans a fairer chance of buying tickets -

50 responses



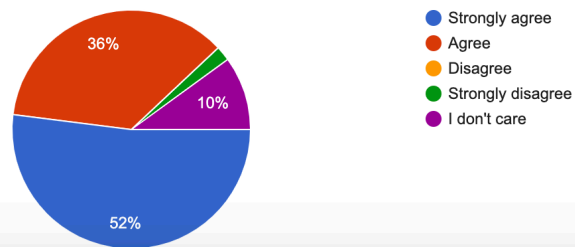
I'd be interested in a new ticketing platform that capped any tickets resales -

50 responses



I'd be interested in a new ticketing platform that allowed artists and promoters the chance to earn a percentage of ticket resale income

50 responses



Appendix B – Interview with Stephen Oates (Software Developer and blockchain expert)

Re: Blockchain ticketing platform viability
📄

SO

Stephen Oates <stephen.kevin.oates@icloud.com>

Wed 22/09/2021 14:14

To: Ben Morling

Hey Ben

👍 ↩ ⏮ → ⋮

So sorry about the late reply. I hoped to reply last week but got caught up in a few things.

I think your idea sounds feasible but you would be entering to a highly competitive upcoming space right now, there are products getting off the ground targeting this concept - Mark Cuban is currently backing one with the intent to use it for baseball games.

The thing I like and would be a USP for you is the resale rebates which would go down well I think. Have a look at the Audius project, they are aiming for a similar model with music streaming via the blockchain with the intent that the artists get a fair share and cut out the middlemen.

Re: Network -- ETH is extremely expensive to mint NFTS and extremely unlikely to change for atleast two years, id look to launch on something else - SOL, FRM, DOT are all candidates with drastic cheaper transaction fees. Right now your looking at around 50 dollars to mint a single NFT, id imagine that costs more than many tickets.

Re: Team -- You are going to need at least one blockchain expert and the skill set depends on which chain you would be looking to launch on. ETH would be a solidity dev (in extremely high demand, so expect to pay major \$\$\$) and Solana would be in RUST. I think for a an engineering team to tackle something like this Id maybe look at a team of 4 senior engineers with as many as possible with blockchain experience

Re: Payment -- Chainlink is an oracle and as such will only ever provide data such as pricing or liquidity metrics.

For your model to work you will need to convert FIAT into your own pegged token which ill give the name as GIG for example. £1 would equal exactly 1GIG, your system would all revolve around the GIG token which would allow you to replicate the payment in currency on the blockchain. GIG would have to essentially be a pound stable coin (look up USDT/USDC for example) currently there is no reputable stable coin for the pound.

An example flow would be - Your user buys 10 GIG tokens using there credit card, you take the FIAT into your company account which simultaneously transferring 10 GIG tokens into their blockchain wallet, when the user decides to buy a ticket they will be priced in GIGS and will be redeemed from the wallets total.

When that same user might want to go back to pounds then a process would do the same thing in reverse. its VERY important that the token is stable and does not generate a profit because that might put the user and you in some tax problems.

Re: MVP -- I think your right, at a minium to launch you would need

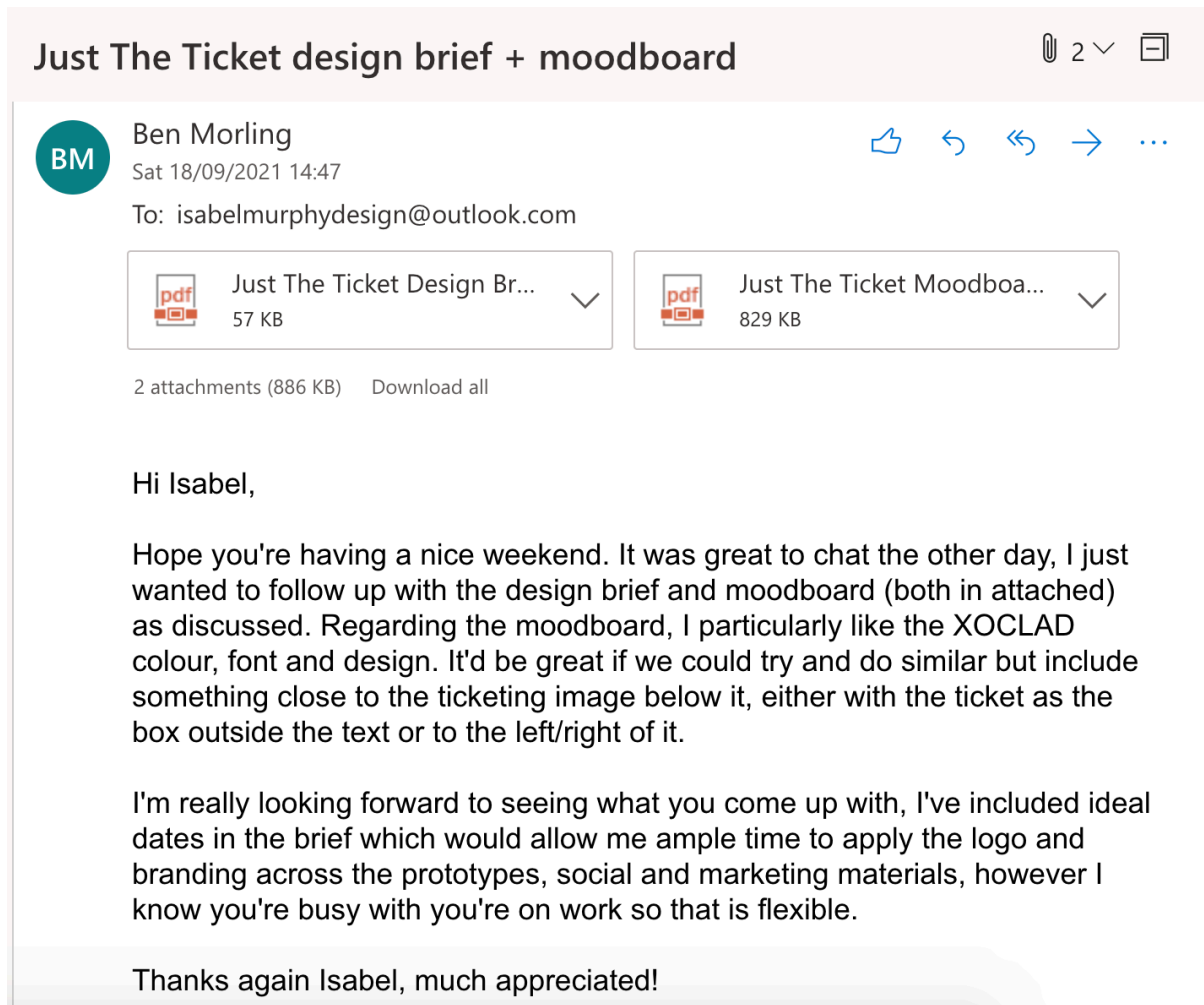
- An app that could produce a scan-able image to verify the ticket holder (user facing app)
- An app to actually check the verified scan against the blockchain (ticket inspector? app)
- Website
- Blockchain infrastructure to mint and distribute NFTS
- Payment gateway (stripe etc)

Appendix C – Just The Ticket branding design brief

PROJECT TITLE	Just The Ticket Logo, Brand Guide and social assets		
CLIENT NAME	Ben Morling		
BRAND	Just The Ticket		
PRODUCT	Ticketing platform		
POINT OF CONTACT NAME	Ben Morling	PHONE	07710 433 080
EMAIL	info@benmorling.co.uk	MAILING ADDRESS	--

PROJECT purpose and opportunity	Just the Ticket is a new ticketing platform that uses Blockchain technology to benefit everyone involved in events. It will give fans the chance to get tickets to see their favourite artists without being priced out and in the process tackle the issue of touts and scalping. It will also benefit artists and event organisers by allowing them to automatically receive a definable percentage of any ticket resold on our dedicated secondary marketplace.
OBJECTIVE what does the project work to achieve?	Our logo and branding will convey a cool, modern message that is both pleasing on the eye and memorable to people seeing the brand for the first time by being different to what is already out there.
TARGET AUDIENCE who are we trying to reach?	While the audience will consist of anyone who is interested in music, the key demographic will be a younger 16-35 audience who are interested in live music and events and who are up to date with current trends.
ATTITUDE style and tone	Warm, welcoming, modern, pastel, crisp
MESSAGE what is the key idea to be remembered?	The logo and branding should be memorable, fresh and in-line with current trends
DELIVERABLES & FORMAT describe key pieces to be produced	Logo Brand guide (font, style, colour palette) Social assets - IG (profile, grid and stories), Facebook (profile, post + cover photo), Twitter (profile, post + cover photo)
SCHEDULE projected timeline, important dates, deadlines, etc.	1 st draft – 24 th September Final draft – 29 th September

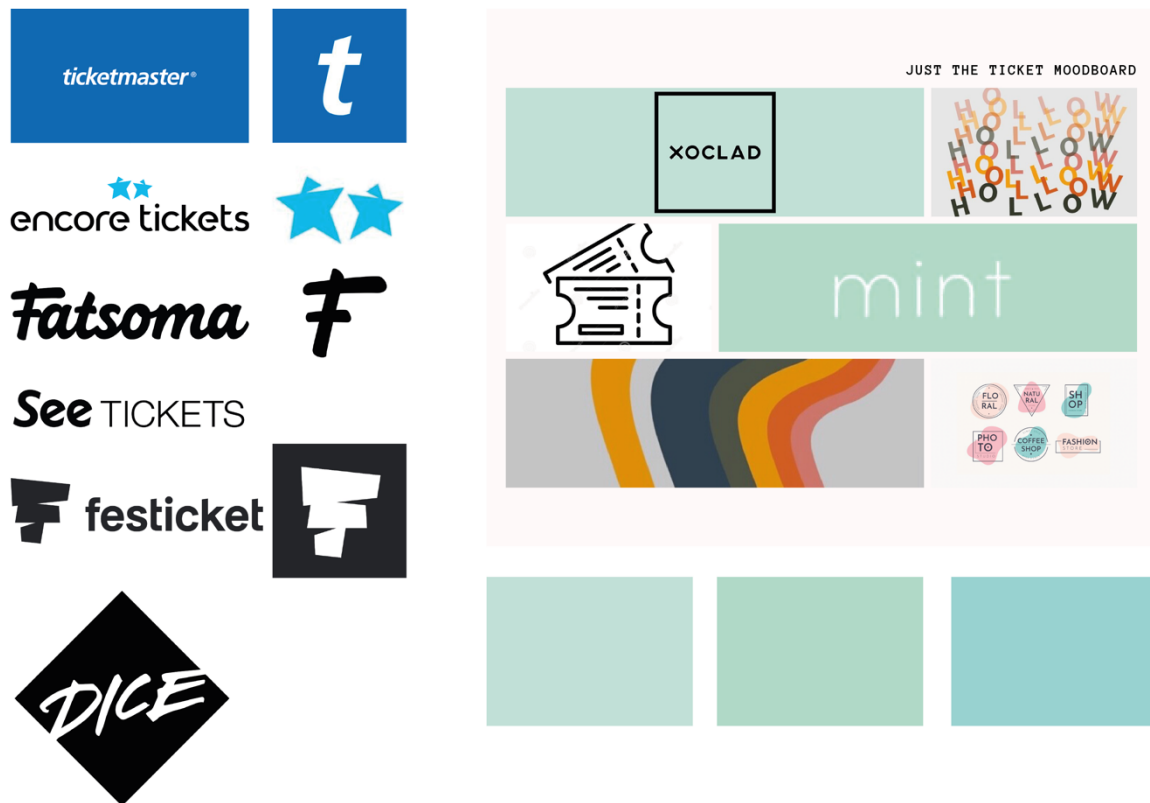
Appendix D – Just The Ticket design brief email



Appendix E – Just The Ticket moodboard



Appendix F – Isabel Murphy design board



Appendix G – Isabel Murphy Branding themes

Ideation: type, shape, colour



JUST THE TICKET
JUST THE TICKET
 JUST THE TICKET
 JUST THE TICKET
 JUST THE TICKET
JUST THE TICKET

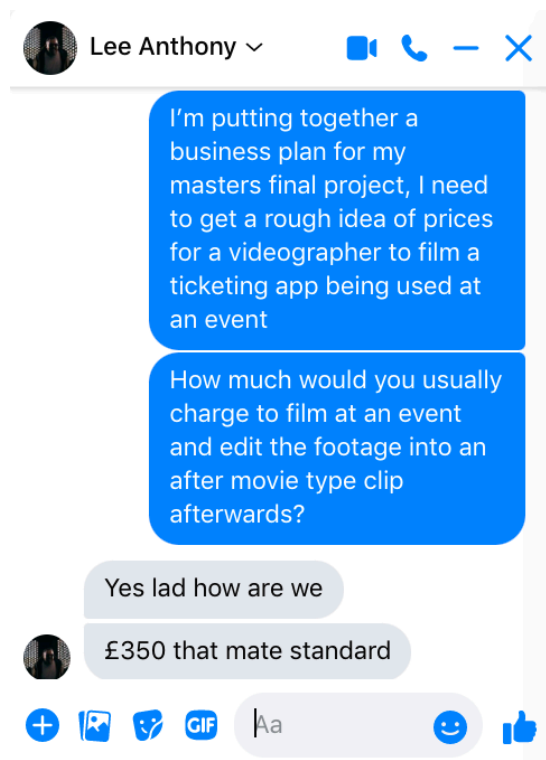


Appendix H – Isabel Murphy design development

Initial Design Development:



Appendix I – Videographer quote



BIBLIOGRAPHY

7levelsdeep.com. 2021. *7 Levels Deep*. [online] Available at: <<http://www.7levelsdeep.com/>> [Accessed 8 October 2021].

Amaresan, S., 2021. *28 Questionnaire Examples, Questions, & Templates to Survey Your Clients*. [online] Blog.hubspot.com. Available at: <<https://blog.hubspot.com/service/questionnaire>> [Accessed 20 October 2021].

Audius. n.d. *Audius - Empowering Creators*. [online] Available at: <<https://audius.co/>> [Accessed 10 October 2021].

Bak, T., n.d. [online] Softkraft.co. Available at: <<https://www.softkraft.co/what-is-the-ideal-tech-startup-team-structure/>> [Accessed 22 November 2021].

Blakkarly, J., 2021. *Fears ticket scalping will surge as laws fail to rein in Viagogo* | CHOICE. [online] CHOICE. Available at: <<https://www.choice.com.au/shopping/everyday-shopping/tickets/articles/fears-ticket-scalping-will-surge-as-laws-fail-to-rein-in-viagogo>> [Accessed 19 November 2021].

Bruner, R., 2021. *The Livestream Show Will Go On. How COVID Has Changed Live Music*. [online] Time. Available at: <<https://time.com/5950135/livestream-music-future/>> [Accessed 12 October 2021].

Canva. 2020. *How to Write a Design Brief That Gets You Results*. [online] Available at: <<https://www.canva.com/learn/effective-design-brief/>> [Accessed 1 October 2021].

Clickup.com. n.d. *ClickUp™ | One app to replace them all*. [online] Available at: <<https://clickup.com/>> [Accessed 21 November 2021].

Connolly, J., 2015. *UK nightclubs closing at 'alarming rate', industry figures suggest*. [online] BBC News. Available at: <<https://www.bbc.co.uk/news/newsbeat-33713015>> [Accessed 6 October 2021].

Connolly, J., 2021. *Nightclubs reopen but fears remain for the industry's future*. [online] BBC News. Available at: <<https://www.bbc.co.uk/news/newsbeat-57867865>> [Accessed 2 October 2021].

Davies, R. and Snapes, L., 2021. *'Parasitic' ticket touts 'undermining music festivals' Covid tracing*. [online] the Guardian. Available at: <<https://www.theguardian.com/music/2021/apr/25/parasitic-ticket-touts-undermining-music-festivals-covid-tracing>> [Accessed 20 November 2021].

Davies, R., 2021. *Nightclubs in England may sue to stop Covid-rule easing delays*. [online] the Guardian. Available at: <<https://www.theguardian.com/business/2021/jun/11/nightclubs-in-england-may-sue-to-stop>>

covid-rule-easing-delays> [Accessed 12 October 2021].

Davies, R., 2021. *Ticket resale sites could face closure threat in crackdown on touts*. [online] the Guardian. Available at: <<https://www.theguardian.com/business/2021/aug/16/ticket-resale-sites-could-face-closure-threat-in-crackdown-on-touts>> [Accessed 19 November 2021].

Davies, R., 2021. *Viagogo's \$4bn takeover of StubHub partially blocked*. [online] the Guardian. Available at: <<https://www.theguardian.com/money/2021/feb/02/viagogo-4bn-takeover-of-stubhub-partially-blocked>> [Accessed 20 November 2021].

Dredge, S., 2021. *UK streaming inquiry report calls for 'complete reset' of market*. [online] Musically.com. Available at: <<https://musically.com/2021/07/15/labels-under-fire-uk-streaming-inquiry-report/>> [Accessed 14 October 2021].

Eede, C., 2021. *UK music industry bodies respond to autumn budget*. [online] DJMag.com. Available at: <<https://djmag.com/news/uk-music-industry-bodies-respond-autumn-budget>> [Accessed 10 October 2021].

England, N., 2021. *Writing An Effective Questionnaire*. [online] England.nhs.uk. Available at: <<https://www.england.nhs.uk/wp-content/uploads/2018/01/bitesize-guide-writing-an-effective-questionnaire.pdf>> [Accessed 13 October 2021].

Eventbrite US Blog. 2021. *Event Budgeting: How To Create an Event Budget | Eventbrite*. [online] Available at: <<https://www.eventbrite.com/blog/event-budget-guide-ds00/>> [Accessed 21 November 2021].

EventMB. 2021. *Blockchain and NFT Ticketing: The 2021 Guide*. [online] Available at: <<https://www.eventmanagerblog.com/blockchain-ticketing>> [Accessed 14 October 2021].

Glassdoor. n.d. [online] Available at: <https://www.glassdoor.co.uk/Salaries/ux-designer-salary-SRCH_KO0,11.htm> [Accessed 10 October 2021].

GOV.UK. 2021. *New hospitality strategy to help pubs, bars and restaurants build back better from the pandemic*. [online] Available at: <<https://www.gov.uk/government/news/new-hospitality-strategy-to-help-pubs-bars-and-restaurants-build-back-better-from-the-pandemic>> [Accessed 14 October 2021].

Hissong, S., 2021. *Katy Perry, Nas, and Jason Derulo Are Investing Big in a Spotify Rival*. [online] Rolling Stone. Available at: <<https://www.rollingstone.com/pro/news/audius-blockchain-nft-crypto-streaming-platform-1226559/>> [Accessed 10 October 2021].

Hissong, S., 2021. *YellowHeart's Founder and CEO Josh Katz -- Future 25*. [online] Rolling Stone. Available at: <<https://www.rollingstone.com/pro/features/yellowheart-josh-katz-future-25-1179428/>>

[Accessed 13 October 2021].

Learn.solent.ac.uk. n.d. *Successful questionnaire design: Write the questions*. [online] Available at: <<https://learn.solent.ac.uk/mod/book/view.php?id=116236&chapterid=15320>> [Accessed 20 October 2021].

Levy, F., Thompson, G. and Wiest, J., 1963. *The ABCs of the Critical Path Method*. [online] Harvard Business Review. Available at: <<https://hbr.org/1963/09/the-abcs-of-the-critical-path-method>> [Accessed 21 November 2021].

Lunny, O., 2021. *Battle For \$15.19 Billion Secondary Ticket Market Heats Up With First Europe-Wide Anti Touting Law*. [online] Forbes. Available at: <<https://www.forbes.com/sites/oisinlunny/2019/06/24/the-battle-for-15-19b-secondary-ticket-market-heats-up-with-first-europe-wide-anti-touting-law/?sh=379559852e02>> [Accessed 22 November 2021].

London School Of Economics. 2021. [online] Available at: <<https://info.lse.ac.uk/staff/divisions/communications-division/digital-communications-team/assets/documents/guides/A-Guide-To-Social-Media-Platforms-and-Demographics.pdf>> [Accessed 19 November 2021].

Masheira, H., 2021. *What Is Solana - One Of Ethereum's Major Rivals*. [online] Yahoo. Available at: <<https://uk.sports.yahoo.com/news/solana-one-ethereum-major-rivals-044511895.html?guccounter=1>> [Accessed 10 October 2021].

Miller, N., 2021. *How Non-Fungible Tokens Will be Present at Events and How to Start Applying Them Now*. [online] Special Events. Available at: <<https://www.specialevents.com/event-tools/how-non-fungible-tokens-will-be-present-events-and-how-start-applying-them-now>> [Accessed 8 October 2021].

Moore, S., 2021. *Live music industry set to return to pre-pandemic revenues by 2025*. [online] NME. Available at: <<https://www.nme.com/news/music/live-music-industry-expected-to-return-to-pre-pandemic-revenues-by-2025-2992462>> [Accessed 17 October 2021].

Myceliaformusic.org. n.d. *Mycelia for music – Connecting dots for music makers*. [online] Available at: <<http://myceliaformusic.org/>> [Accessed 12 October 2021].

n.d. *FanDragon 101*. [online] Available at: <<https://fandragon.com/fandragon-101/>> [Accessed 12 October 2021].

Olafson, K. and Tran, T., 2021. *100+ Social Media Demographics that Matter to Marketers in 2021*. [online] Social Media Marketing & Management Dashboard. Available at: <https://blog.hootsuite.com/social-media-demographics/#Facebook_demographics> [Accessed 18 November 2021].

Orji, C., 2021. *The countries where Bitcoin and crypto are banned or restricted*. [online] euronews. Available at: <<https://www.euronews.com/next/2021/11/20/bitcoin-ban-these-are-the-countries-where-crypto-is-restricted-or-illegal2>> [Accessed 13 October 2021].

Pontem.network. 2021. *How to choose and mint NFTs on Solana: a practical tutorial*. [online] Available at: <<https://pontem.network/posts/how-to-choose-and-mint-nfts-on-solana-a-practical-tutorial>> [Accessed 21 November 2021].

Porter, M., 1979. *How Competitive Forces Shape Strategy*. [online] Harvard Business Review. Available at: <<https://hbr.org/1979/03/how-competitive-forces-shape-strategy>> [Accessed 4 October 2021].

Qryptal.com. n.d. *Why does Secure QR code score over Blockchain ?*. [online] Available at: <<https://www.qryptal.com/blog/why-choose-secure-qr-code-over-blockchain/>> [Accessed 6 October 2021].

Ries, E., 2011. *Lean Startup*. p.78.

Ries, E., 2011. *Lean Startup*. p.113.

Searle, R. and Turpin, G., 2018. *Out the tout: O2 teams up with the Fan Fair Alliance*. [online] O2. Available at: <<https://news.o2.co.uk/press-release/out-the-tout-o2-teams-up-with-fan-fair-alliance-to-clamp-down-on-secondary-ticketing-abuse/>> [Accessed 19 November 2021].

Shapiro, B., 2021. *Rejuvenating the Marketing Mix*. [online] Harvard Business Review. Available at: <<https://hbr.org/1985/09/rejuvenating-the-marketing-mix>> [Accessed 21 November 2021].

SME Loans. n.d. [online] Available at: <<https://www.smeloans.co.uk/business-types/startup-business-loans/>> [Accessed 21 November 2021].

Sprout Social. n.d. *5 Social Takeaways for Tech Companies*. [online] Available at: <<https://sproutsocial.com/insights/guides/social-for-tech-companies/>> [Accessed 17 November 2021].

Statista. 2021. *Event Tickets - Worldwide | Statista Market Forecast*. [online] Available at: <<https://www.statista.com/outlook/dmo/eservices/event-tickets/worldwide>> [Accessed 18 October 2021].

Tanner, B., 2012. *Porter's Five Forces Diagram (Word Doc)*. [online] Anytime. Anyplace. Learning. Available at: <<https://bryantanner.wordpress.com/2012/09/12/porters-five-forces-swot-analysis-value-chain-etc/portersfiveforcesdiagram/>> [Accessed 12 October 2021].

TheTicketingBusiness News. 2021. *Burnley FC trials NFT tickets through YellowHeart partnership - TheTicketingBusiness News*. [online] Available at: <<https://www.theticketingbusiness.com/2021/05/28/burnley-fc-trials-nft-tickets-through-yellowheart->

partnership/> [Accessed 9 October 2021].

Ticketmaster UK. 2021. *Tickets: Bicep Live At the Warehouse Project, Manchester | Sat 4 Dec 21 18:30 | Ticketmaster UK*. [online] Available at: <https://www.ticketmaster.co.uk/event/3500587984B00C25?_ga=2.137830704.1280157336.1637539214-1803672543.1637539212> [Accessed 21 November 2021].

Ticketmaster. n.d. *Order Processing Fee*. [online] Available at: <<https://help.ticketmaster.co.uk/hc/en-us/articles/360008605574-Order-Processing-Fee>> [Accessed 13 October 2021].

Tickets You Can Trust | Ticketmaster. n.d. *Fees Explained | Tickets You Can Trust | Ticketmaster*. [online] Available at: <<https://trust.ticketmaster.co.uk/fees-explained/>> [Accessed 11 October 2021].

Trust, P., 2012. *Business Plan Pack*. [online] Princes-trust.org.uk. Available at: <[https://www.princes-trust.org.uk/Document_Business-Plan_Business-Plan-Template-\(PDF\).pdf](https://www.princes-trust.org.uk/Document_Business-Plan_Business-Plan-Template-(PDF).pdf)> [Accessed 24 September 2021].

Ukmusic.org. 2021. [online] Available at: <<https://www.ukmusic.org/wp-content/uploads/2020/11/Music-by-Numbers-2020.pdf>> [Accessed 12 October 2021].

Weller, J., 2020. *Free Design Brief Templates | Smartsheet*. [online] Smartsheet. Available at: <<https://www.smartsheet.com/content/design-briefs-templates>> [Accessed 8 October 2021].