

**CAN A MUSIC-RELATED ENTERTAINMENT SERVICE BE CREATED TO
CAPITALISE ON FEMALE SEXUAL WELLBEING?**

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Creative Business Project Report

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28th August 2020

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1. Introduction

Many women around the world find it difficult or impossible to achieve maximum pleasure, known as an orgasm, during sexual activity. Substantial research has been performed to find more about female sexology, psychology and the reason for why the problem occurs. This has lead to the development of sex toys and education on female sexual wellness, but there has not been much research into how sound could be used to solve the problem and even more so, how to create a business from it.

Brierley-Jones has previous experience in working with 'neuron-enhancing' music such as binaural beats and isochronic tones in the form of aiding relaxation and concentration in humans. After reading Delvin and Webber's 2017 report 'Orgasms In UK Women' he wondered if these 'music technologies' could be used to treat the problem that so many women were facing and more importantly, how to deliver the music to the marketplace. Research needed to be conducted on this topic because it could potentially help solve the problem for millions of women around the world and create profitable businesses for entrepreneurs.

The first area this project intends to research is the reason why so many women find it difficult to orgasm. If the research findings support psychological factors such as stress or focus for the being the reason, then audio should definitely be able to be used as a remedy. Secondly, out of the women who do suffer from the problem, research is needed to find out how much it affects their everyday life as this will determine how much demand there could be for the product. The research needs to learn the preferred sexual fantasies of women so the fictional content that the company creates can feature scenarios that women are wanting to experience in real life, resulting in a higher enjoyment rate. As the business could choose to market itself as either an entertainment or healthcare/wellbeing product, research is also needed to decide which route would be better to take or if the product can be marketed in both categories.

Finally, as the founder of the company does not have experience of managing the type of team that is needed for a company like this, research is needed with other industry professionals to gain advice on how to manage the team and operate the production process.

The research conducted in this project is valuable because it sheds a new light on the topic instead of researching the scientific aspects or self-help remedies of the problem. It shows how digital entrepreneurs may be able to capitalise and grow businesses from it using audio, not video which is typically known as pornography. This research has the potential to create a brand new industry and revolutionise how music and audio can be used in both wellbeing and entertainment.

The goal of this project is to decide if there would be demand for a product and if so, what is the best way to create an audio product to be used in this way? The product could be in the format of a record label releasing music to digital service providers, hosting a website or to release a mobile app. Secondly, would the product succeed in the market place and is it viable for a prospective investor?

2. Executive Summary

2.1 The Problem

During sexual activities such as intercourse or masturbation, the main goal for most people is to reach the point of orgasm or climax. Sex is supposed to be pleasurable, but many women don't reach the full amount of pleasure their bodies are designed to have. Around 75% of all women never achieve an orgasm from sexual intercourse alone, and a further 10-15% never climax during intercourse or masturbation (Donaldson James, 2009). Brierley-Jones (2020) found that the most common reasons that women face this difficulty is due to stress, not being 'present' mentally, not feeling

aroused or the inaptitude of their partner. Brierley-Jones also found that almost 83% of women say that it is a problem for them in their life, with an unsatisfying sex or masturbation session leaving them feeling frustrated, sad/depressed, angry, tired or bored. Women are trying to increase their chances of reaching orgasm by fantasizing, using sex toys, trying to relax, taking supplements or turning to masturbation after they have had intercourse (Brierley-Jones, 2020).

2.2 The Solution

Femnii is an app that hosts original audio content that is designed to help women achieve an orgasm or to use as entertainment during sex or masturbation. The app works by using neuron enhancing music such as binaural beats and 432 hz ambient tracks that affect the parts of the brain that are responsible for relaxation, focus and sexual pleasure. By listening to these songs during sexual activity, users should be more likely to achieve an orgasm. The app also hosts other audio content such as audio stories, hypnosis, guided practices and sexual-enhancement-designed contemporary music.

The app should not only increase the chances of women achieving an orgasm, but it is also a brand new form of sexual entertainment that most women will never have experienced before. Femnii has the possibility to become the Spotify of female sex.

2.3 Unique Value Proposition

Femnii is not only unique because of the original content that is available on the app, but also because it is one of the few places where this type of content is available. There are only 2 competitors on the app store, who's only content is audio stories and do not have any of the other content that Femnii offers. Some of the other genres of content can be found on YouTube, but they are few and far between and low quality;

the market is massively undiscovered and Femnii has the chance to claim the market early on.

2.4 Objectives

The success definition for Femnii is to become the largest sexual wellbeing and entertainment app for women. Key milestones include partnering with sex toy brands to create content that can be linked with a sex toy, partnering with celebrities or films to create fictional voiceover stories, reaching 50,000 paying subscribers within 3 years and generating \$10 million in revenue per year.

Femnii's exit strategy is to be acquired by a large sex toy company at around years 5-8, who may see value in owning the company in order to incorporate its content with their products and utilising Femnii's customer base, social media channels and data.

3. Operations

3.1. Company History

Femnii will be founded by Oliver Brierley-Jones, the owner of relaxation and meditation music record label, ITSMELODIC. Originally, the plan was to create an app for meditation music after seeing the growth of the marketplace. However, the competition was too high and the price was too expensive to compete but Oliver knew there could be another use for music that affects the mental state of humans besides for meditation and relaxation purposes. As discussed and referenced in section 3.2, Brierley-Jones released 2 test albums for orgasm-enhancing music which proved to have the most successful stream-to-listener ratio out of any album his company had previously released (Appendix B). It made sense to create an app instead of releasing the music via DSPs so that Femnii can have complete ownership over its business. This means

being able to set custom pricing instead of having to rely on royalty payout rates set by the DSPs, the ability to obtain customer data and more in-depth reporting to use for marketing purposes and freedom from terms and conditions set by DSPs (Primepixels, 2019). Another crucial benefit to owning the platform is the added safety net of not having to worry about the hosting platform (DSPs) being terminated; This was learned from a case study on the social media app, Vine, where thousands of social media influencers and brands lost their accounts, and therefore their investment, after the app was terminated by its owner (Duffy, 2016). However, it should be recognised that hosting on a third-party service does still have many advantages such as much lower maintenance costs, easy set up and one-stop-shop international distribution (Primepixels, 2019).

3.2. Company Overview

Femnii will be registered as a limited liability company in the United States Of America in 2020. There are a few reasons why the company was chosen to be registered in the USA; The first reason is because orgasm-enhancing music is more popular amongst Americans than any other nationality; In 2018, Femnii's founder, Oliver Brierley-Jones, released 2 albums of orgasm-enhancing music across DSPs (Digital Service Providers) as a test to see if there was natural demand for the genre of music. The albums generated over 186,271 organic streams without any marketing spend and 54% of streams were generated in the USA (Appendix B). Secondly, studies show that many American women find it difficult to achieve an orgasm, with only 18% saying that penetration is enough and therefore there should be more demand for Femnii's service in the USA (Hendrick et al., 2018). However, the main reason to operate from the USA is to be situated in one of the world's largest hubs for tech startups, Silicon Valley, in order to network and collaborate with other tech companies and entrepreneurs. Indeed (2020) states that networking in business is the best resource for career development and professional success.

However, some of the downsides to Silicon Valley include a huge amount of competition and expensive rent prices (Varshneya, 2017). Other popular (and cheaper) startup locations such as Stockholm and Austin were considered in an attempt to lower costs but the need for native English language meant that Stockholm was incompatible and the main startup industries in Austin are clean energy, oil/gas and engineering, so it didn't make sense for Femnii to be based there from a networking perspective (Saha, 2017).

Femnii will operate from a private office within a coworking building. This is so the company can take advantage of the wide network and community that coworking spaces offer, but still have a quiet environment within the office to avoid distractions and increase productivity, which would be difficult to find in an open plan coworking space due to how busy and loud they are (Barnes, 2018). Another need for a private office is due to the sensitive data and topics that need to be discussed amongst the team and can't risk being overheard by potential competitors. With that said, exposing trade secrets could actually be beneficial to Femnii once the company's initial foundation is solid, as competitors use the information to their advantage which in turn can boost the market as a whole. This is similar to how Elon Musk views Tesla's technology (Musk, cited in Leggett 2014).

3.3. Management Team

Savvy 2019 states the team members that are needed for an app are determined by the skills and expertise of the CEO. The CEO of Femnii has extensive knowledge in audio production, marketing and business strategy but is not from a technical background. For this reason, the majority of the in-house team will consist of marketing, strategy and audio/media professionals so the CEO can work closely with them and give better direction. The technical roles needed to develop and maintain the app will be

outsourced via a professional app-development company. If the tech roles were hired in-house it would be difficult and risky due to the amount of time it takes to refine and hire an extra 5-10 people, the paperwork and expense in doing so and the lack of experience the CEO has in managing large teams. The development company that is hired will need to be registered locally in California, as legal and IP ownership risks are a possibility when hiring foreign companies if the director of the app startup is not experienced in the legal side of the operations (Savvy, 2019).

The initial team members include the following:

1. CEO & Project Manager/Visionary: Oliver Brierley-Jones.

- Control company's vision, direction & culture
- Oversee day-to-day operations
- Product strategy, vision & development
- Work closely with Marketing & Audio/Media team

2. Marketing & Sales Manager

- Plan & run all advertising campaigns
- Manage social media & website
- Brand position & graphic design
- Write copy
- Generate new leads & focus on bringing in revenue

3. Customer Service & Community Manager

- Focus on customers & how they view Femnii
- Manage customer queries/complaints, help desk, customer FAQ
- Manage online community, interact with comment/DM sections, bridge the brand and the customers to create a loyal consumer base

4. Audio/Media Specialist

- Manage all audio & video content/projects
- Produce/engineer all audio tracks
- Discover & manage all external script writers & voiceover artists
- Manage audio database & file storage

The company will aim to hire a specific project manager within 2 years. This is to allow the CEO to be able to work *on* the business rather than *in* the business. This will be beneficial as it should make the CEO change the way he thinks about the project as now he needs to train someone else to run it, which in turn helps the CEO to gain a wider perspective (Repaci, cited in Schooley 2019).

Andrews, cited in Schooley (2019) suggests that during a startup's early stages the Marketing Manager should be a Marketing & Community Manager hybrid. However, due to Femnii being heavily oriented around it's customers, it was decided that a specific customer service role was required to ensure customers are kept happy. Another reason for prioritising customer service is to recoup customer acquisition costs and grow a loyal following that refers customers and gives testimonials/reviews (Amaresan, 2019). Appendix A shows how a good customer service team can increase revenue for businesses.

HR and Financial teams will be outsourced to external companies until Femnii is large enough to be able to employ internal team members.

Lucarelli (cited in Brierley-Jones, 2020) stated that the most important factor when having an in-house media team is to make sure the marketing/sales team are very clear with how much freedom the media team can have with the creative brief. Otherwise, it can lead to a lot of disorganisation and disagreement. Lucarelli advises that the

marketing team should decide on the creative aspects of the content but should let the media team decide the best way of achieving the content from a technical standpoint.

3.4. Advisory Board

As Femnii is a startup and therefore has not existed in the market before, choosing a strong advisory board will be invaluable to the company when looking for funding as it shows to investors that Femnii is backed by renowned industry professionals, resulting in a much higher chance of receiving investment than if the team only consisted of the founder and a few unrenowned employees (Hodel, 2012). Another reason to form a strong advisory board is the extended network that will become available to Femnii; Mimaroglue (2018) stated “Your network really is your net worth”. This is especially important in order to offer support and knowledge, or to make introductions with other high level industry professionals that can help the company grow.

The following advisors will all be acquired for an initial one-year agreement:

1. Sexology Firm or Sexologist

- Help with market research around sex and orgasms.
- Advise Femnii on how to tailor the product to the market.
- Will work closely with Femnii during the pre-launch phase, but will only attend quarterly meetings once the app has launched.

2. Renowned Neuroscientist

- ‘Prove’ the music technology can help increase female orgasms and be used as a reference, their words will be quoted and used as marketing.
- Assist in audio content creation to ensure music is affecting the correct areas of the brain.
- Will work closely with Femnii during the pre-launch phase, but will only attend quarterly meetings once the app has launched.

3. Renowned Sex Toy Company

- Offer creative advice (new updates, content ideas etc..)
- Help introduce Femnii to their network and assist in PR.
- Frequently involved throughout.

4. Chief Marketing Officer

- A high-level marketing officer to advise on marketing campaigns and branding, as Femnii is heavily orientated around social media.
- Frequently involved once the product is ready to launch.

5. Technology Entrepreneur

- A high-level technology entrepreneur with an extensive network to offer allround expertise on how to apps and technology companies.
- Frequently involved throughout.

Another member that was considered was an Ethics & HR Advisor. This was to ensure that Femnii was operating within legal guidelines and conducted morally-correct research, as the sexual and private nature of Femnii's content could be viewed as offensive by some. However, this type of position can easily be contracted on a freelance basis and so a fixed place on the advisory board is not required. All of the advisory board will be successful in their field and will have already achieved the level of success that Femnii aims to reach, as this makes it possible to learn from their successes and their mistakes (Levin, 2018).

3.5 Operations Plan

The operations plan can be found in Appendix C.

4. Market Analysis

4.1 Market Size

Total Addressable Market (TAM), Serviceable Addressable Market (SAM) & Serviceable Obtainable Market (SOM)

There are 3 different methods of conducting the TAM analysis; Top Down, which uses research data from the industry, Bottom Up, which uses data from the company's existing sales, and Value-theory, which uses conjecture about buyer willingness to pay. As Femnii is not active in the marketplace yet, this means that the Bottom Up method is incompatible. Value-theory could have been a good method to use as it would help to calculate how well valued the app would be amongst users and would potentially help to calculate a pricing model. Sleeper (n.d) advises against using Top Down as the information is not precise enough and is reliant on difficult to estimate financial reports of private companies. However, Top Down was chosen as it uses macro data, which is much easier to access and therefore may be better for Femnii to use to begin with. It was too expensive to purchase a market analysis research report to use for this academic paper, therefore the market size analysis results were limited.

Femnii will be a part of the Worldwide Mobile App Market, specifically, the entertainment segment. The total worldwide mobile app market revenues are expected to be 581.9 billion USD in 2020 (Statista, 2020). In June 2020, entertainment apps were the 6th most popular category on the App Store, at 5.84% and 5.73% on the Google Play Store in Q1 2020 (Statista, 2020). It would have been more accurate to take data from the whole of 2020 but as that information was not available, the previous percentages mentioned were used to calculate that entertainment apps make up 5.79% of the total revenue across all app marketplaces, which results in entertainment apps revenue to be around 33.692 billion USD in 2020. To calculate the exact TAM, SAM & SOM would

require further breakdown of the subcategories of entertainment apps to see adult entertainment statistics, however, this data is not available and therefore the exact market size is not possible to calculate without access to one of the private market research reports. As this is such a crucial part of any business plan, the expense of a market research report will need to be factored into the research and development section of the financial budget.

4.2 Market Projections

The market projections research shows that Femnii could have a very large opportunity to succeed, especially if marketed as being more of a sex toy/entertainment app rather than a wellbeing app. The Global Sex Toys Market was valued at 25 billion USD in 2018, with a projected CAGR of 7.81% (Grand View Research, 2019) and due to Covid-19 lockdown conditions, is expected to reach 56.58 billion USD by 2027 showing that the sex toy market is in a growth stage and growing quickly (Absolute Markets Insights, 2020). Further analysis also shows that the female segment of the market is growing the fastest, with 65% being single women (Grand View Research, cited in Markets And Research 2019). The reasons for this growth rate include the adoption of new technology such as immersive entertainment and augmented reality, pop culture and social media showing increasing awareness about sexual wellbeing, social stigmas being broken and open-mindedness about increasing sexual experience (Grand View Research, 2019). On the whole this is great news for Femnii as it shows the demand for sexual enhancing products is on the rise and therefore should suggest that Femnii will be well accepted by the market, the data for immersive entertainment is especially important as this is exactly what Femnii is.

However, it does need to be stated that these projections are for the Sex Toy Market which predominantly consists of physical products and not software or apps. For this reason, it may be beneficial to consider partnering with a company that manufactures physical sex

toys to allow integration with the Femnii app as a way to ensure that Femnii is 100% in-line with the sex toy market. Further analysis needs to be conducted on the adult entertainment app market projections but this data is not accessible for Femnii yet, as previously mentioned. It would have been beneficial to have tried to raise a small amount of funding before writing this report, as this would have enabled the option to pay for a market research report. Nonetheless, it is clear that both the Worldwide App Market and the Global Sex Toy market are projected to grow massively and therefore there combining the two could be highly successful.

4.3 Competitor Analysis

Fortunately for Femnii, the market for sexual immersive entertainment is relatively undersaturated, especially in app format, but even though Femnii is unique there are still a few companies who could be seen as competition and therefore a competitor analysis needs to be conducted.

There are multiple ways to conduct a competitive analysis, Becker (2020) suggests analysing the competitions SEO & content/features strategy. This is the best approach for Femnii as the app is heavily orientated around content and so any insight to how Femnii can add additional content will be very beneficial to attract customers/users. SEO is also very important as this allows Femnii to see how competitors are generating leads online, by using the same (and new) keywords, Femnii can compete for the same customers. Another method of competitor analysis is the 2x2 Competitive Matrix (Figure 1). This method would not work for Femnii as there are not enough competitors in the market for it to be an effective form of analysis. Walk (2020) advises against using it as often the only place to list your startup is in the 'best' (top right) box, which investors will see straight through.

The competitive analysis documents can be found in Appendix D and Appendix E. The results of the Feature Comparison Mix show that Femnii has all of the content that competitors have plus new and unique types of content that competitors don't. This is good because it positions Femnii as a unique product and should hopefully be more appealing to customers as well as potentially stealing customers for the competition. However, the team needs to be aware that once Femnii launches, competition could start to create the new types of content that Femnii has. This could be a problem as Femnii will no longer be as unique and the competition is at an advantage as they already have their larger customer base. For this reason, Femnii will need to be constantly updating the content and adding new, innovative content types as well as making sure the content is of the highest quality. YouTube is not too relevant as the current channels are not very present and their content is of low quality. However, an entity could start a good YouTube channel that responds to the weaknesses of the current ones and so Femnii needs to be aware of how this could be a threat, as YouTube is free (Appendix D).

An SEO analysis test was initiated for Femnii's main competitor, Dipsea, in order to find an overview of the main keywords that are driving the most traffic to Femnii's competitors. Interestingly, the main keywords are associated with audio erotica and not so much for female orgasm/female sexuality. For this reason, Femnii will target these keywords but will also take advantage of the more undiscovered keywords associated with female sexuality (Appendix E).

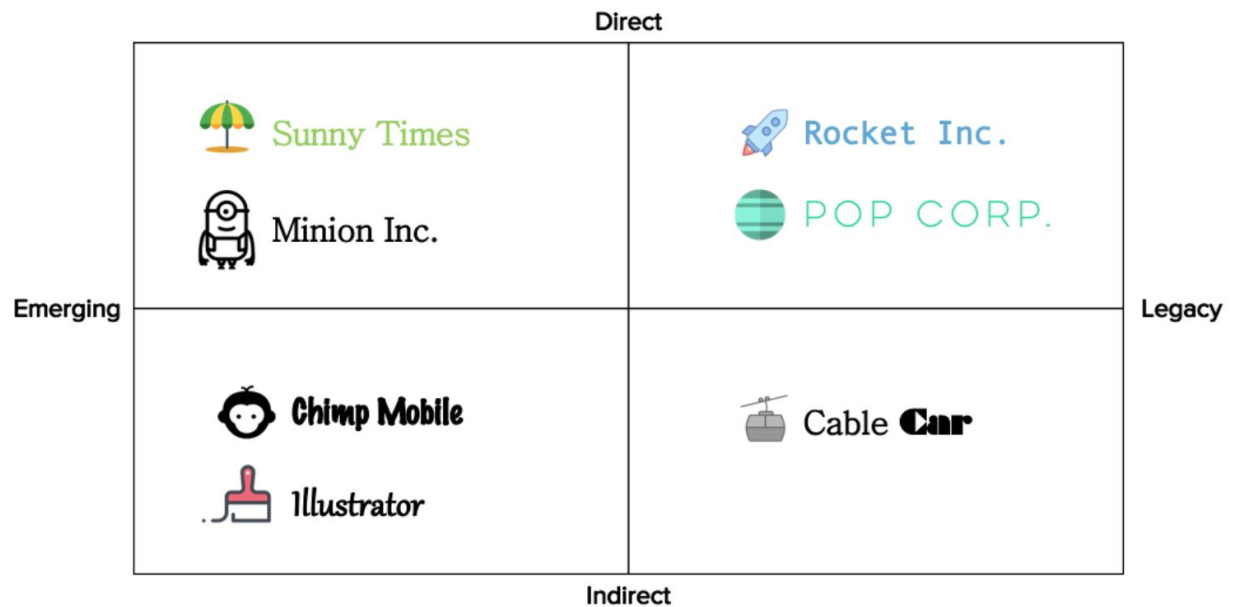


Figure 1: Example 2x2 Competitive Matrix (Crayon, 2018).

4.4 SWOT Analysis

Strengths - New content types - High quality content - Innovative - Hardworking & happy staff - In-depth knowledge of audio/sound	Weaknesses - Small team - Unclear whether 'wellbeing' or 'entertainment' - Limited budget - Competitors better at promoting women empowerment - Network is more music based rather than app or female health
Opportunities - Untapped market - Brand new product - High demand for product - Growing market - Highly interesting product for press/media - Lots of social influencers with correct target market	Threats - May need female CEO / company spokesperson - Advertising restrictions - Competition already has customer base - Competition could start doing same content as Femnii - Product could be perceived as 'tacky'

Figure 2: Femnii SWOT Analysis

5. Development

5.1 User Experience

Having a good user experience is incredibly important for the success of an app. Philips (2018) proves this as 90% of users stop using an app due to bad performance and every \$1 invested in UX sees a return of \$100, ROI 9,900% (Hogan et al., 2016). In order to ensure the UX of Femnii is paid close attention to, Peter Morville's User Experience Honeycomb method will be referenced during the design phase (Figure 3).

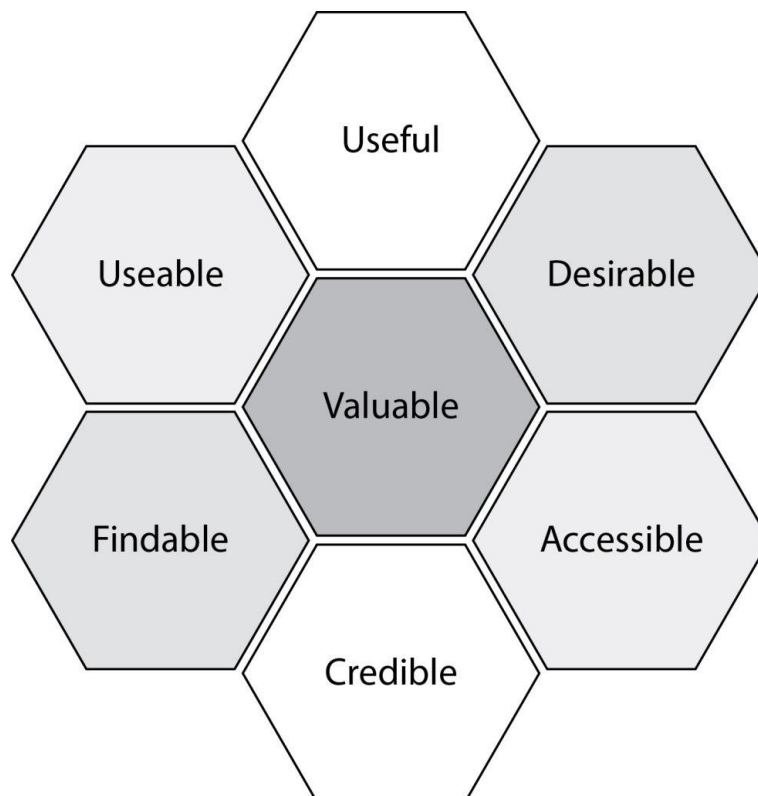


Figure 3: Peter Morville's User Experience Design (Morville, 2004)

- **Useable**
 - Layout & design will be very simple & easy to use/understand
- **Useful**

- There is high demand for the product, so it should definitely be useful to consumers
- **Desirable**
 - Aesthetics will be visually pleasing and modern to compete with current standards
- **Findable**
 - Navigational structure will be simple and represent a similar structure of other popular apps so that users are familiar with the interface
- **Accessible**
 - Ability to increase text size will be available for users with eyesight difficulties.
- **Credible**
 - Product will be genuine and brand & customer service will represent that in the form of women empowerment and wellbeing

App Design & Wireframe

As described above, the app layout needs to be Useable, Desirable and Findable. One app that has seen considerable growth in recent years is the meditation and sleep app, Calm (Calm, 2020). One reason that has likely contributed to Calm's success is its great user interface and experience, McGowan (n.d.) describes it as "Well organised", "Well produced" and "Easy to traverse". Whilst Femnii's content is sexually themed, the overall content concept and format is very similar to Calm's, for this reason it makes sense to take inspiration from Calm when designing the layout. The Calm app automatically plays in full screen, not even the phone's battery percentage or clock can be seen in the top toolbar, unlike with most other apps. As well as creating a smoother look, it is likely this has been designed intentionally to increase KPIs, specifically the session length as typically the longer a user spends on an app, the better (Kurzweg, 2020). By removing the clock from the page, this means the user may lose track of time and therefore spend longer on the app as they forget what they should really be doing,

similar to how casinos do not have clocks or windows to get customers to keep gambling (Kroegeer, 2019). As Femnii's content is quite lengthy, users need to listen to the audio for some time to feel the full effect and for this reason Femnii's layout will be full screen so that users are only paying attention to the audio content and forget about the time. Examples of Calm's user interface can be found in Appendix F.

However, it is important that the design is still unique and does not feel generic in any way as being unique in as many areas as possible is one of the most important competitive advantages a business can have (Sutevski, n.d.). As seen in Appendix H, the original wireframes were hand drawn in an effort to save time as Allabarton (2019) suggests that hand drawn wireframes are still acceptable in today's industry. However, the quality of the hand drawn versions was subpar and so computer designed versions were created (Appendix G).

5.2 Content Strategy

Femnii's entire business model is centered around the unique content it offers compared to other competitors. The goal is not only to offer unique and exclusive content that is unavailable elsewhere, but to also be a one-stop-shop for all things erotic audio. As the content is such an important aspect, a breakdown of each content type is required (Appendix I).

There will be 5 main categories of content (Audio Stories, Hypnosis, Guided Practice, Music and ASMR) and each will have their own respective subcategories and genres. Femnii's content can essentially be seen as it's product portfolio and as one can see, there will be many different types of products available on the app. The reason for having so many types of products (audio content) is for the following benefits; Doing so should result in greater brand awareness, easier to launch new products due to

increased brand awareness, meet the needs of different market segments and increase profits as it offers more than one form of entertainment (BBC, 2020).

However, Femnii needs to be aware of the risks involved with focussing on multiple types of products such as increased marketing and research/development costs and spreading resources too thinly resulting in low quality products (BBC, 2020).

In order to help tailor Femnii's content to its users, respondents of the market research survey were asked what their "perfect sexual fantasy" was. The results showed that many women wanted to experience the following sexual scenarios: Outdoors on a secluded mountain, beach or forest, risky public places, with a celebrity, romantic candle lit bedroom, rough sex with their partner, a threesome or sex with a stranger (Brierley-Jones, 2020). This information is incredibly useful as it will help the script writing team to create audio stories that incorporate scenarios that users find the most arousing, resulting in increasing Femnii's chance of success as users are getting exactly what they want. However, the celebrity content would be very difficult to make due to the nature of the content as it is unlikely any celebrity would want to partner with Femnii incase it damaged their own brand. Although, certain partnerships may be able to happen if Femnii became a large enough and well respected brand, in exchange for a very large fee.

Almost all of the musical content will be written and produced in-house by a Femnii employee. This is advantageous for the company because having an employee make the music means that automatically all the copyrights belong to Femnii, resulting in the company having full control of the use of the music and all revenue generated from it. Alternative options include paying a contractor to work on a work-for-hire agreement where a copyright transfer contract would be required, as without this the contractor would legally be entitled to the ownership of the copyright. However, a problem with hiring a contractor is that it is likely to be more expensive in the long run as they can

essentially charge their own prices per piece of content, whereas an employee can be expected to create as much content as possible in return for their monthly salary, which is a price that Femnii can control. It is also worth mentioning that Femnii can control the schedules and deadlines of employees, whereas contractors can work their own hours which may cause organisational issues as both entities are not working at the same time or at the same location. Initially it was hoped that some of the music could have been licensed from stock audio websites as an effort to save time, however, this could potentially lower Femnii's value to users as not all of the content would be unique to it.

It is incredibly important that the content on Femnii is updated regularly and new features are added periodically to adapt to changing market trends to prevent users from getting bored and cancelling their subscription. As learned from the fall of video loop app, Vine, which failed to adapt and add new features which resulted in its plateauing and its competition overtaking it (Duffy, 2016). If Femnii grows to become large enough, the aim is to be able to have new and exclusive 'sex' remixes of popular recording artist's songs available on the platform. This could be especially appealing to new target audiences as they could listen to some of their favourite artists' songs in a mix that is designed to increase their orgasm. However, it is likely to be extremely expensive to license new masters exclusively from record labels and publishers, not to mention the potential moral rights issues that might be faced due to the context of how the songs will be used.

Lucarelli (cited in Brierley-Jones, 2020) suggested that Femnii should consider having interactive content where users could customise their experience. This could be in the form of audio stories where users can control what happens in the story, or it could be something much more simple such as being able to customise the levels of instrumentation in the music. Either way, it is clear that there is a growing market for interactive virtual experiences as the Adult VR Industry is supposedly set to be worth 1

billion USD by 2050, and therefore Femnii should look into finding ways to make the content interactive (Liberatore, 2016).

5.3 Branding

Logo Design and Colours

There were many factors to be considered when drafting concepts for the logo design as the logo is what people see first and therefore needs to set the right tone for the brand, Peate (2018) states that 93% of our communication is non-verbal. Close attention was paid to typography psychology, a review of the different font families that were considered can be found below.

Serif:

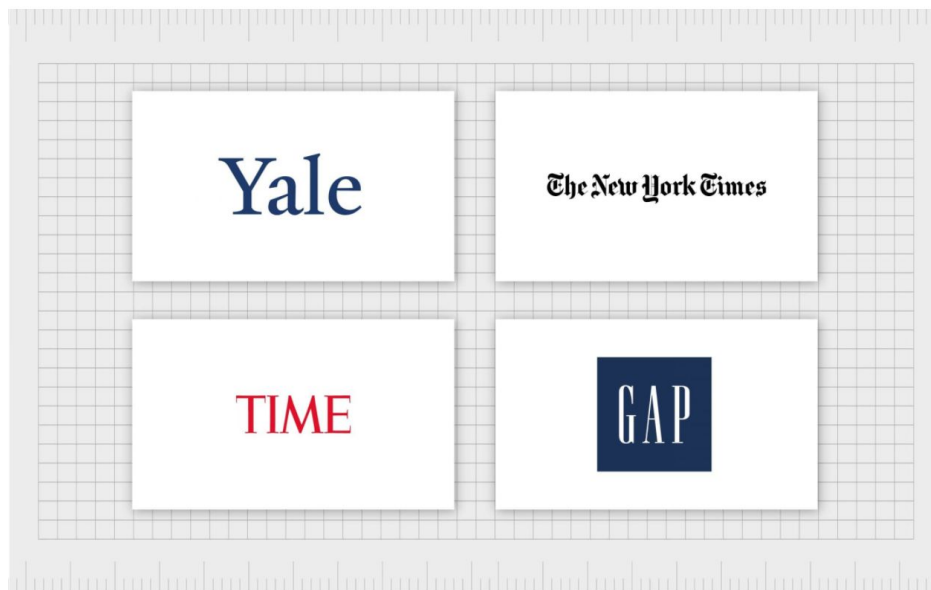


Figure 4: Example Serif logos of Yale, The New York Times, Time and Gap (Peate, 2028)

Serif font styles are typically associated with class and traditionalism (Peate, 2018). Certain Serif fonts could have been a good option for Femnii as the brand definitely wants to be portrayed as something that is respected, but ultimately this style of font looks too traditional and may risk not appealing to the younger demographic.

Display & Decorative:

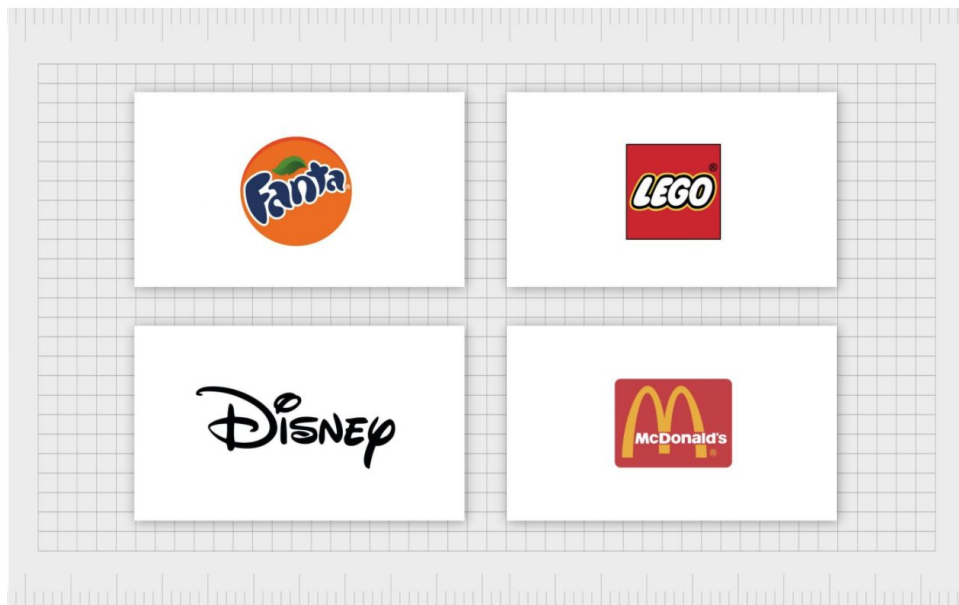


Figure 5: Example Display & Decorative logos of Fanta, Lego, Disney and McDonald's (Peate, 2018)

Peate (2018) states that Display & Decorative fonts are used to portray creativity and uniqueness. This option was demoed for Femnii as the brand is definitely creative and unique, however, the risk is that these fonts can begin to look very 'young/fun' which does not fit Femnii as the brand still wants to have a somewhat classy look.

Script:

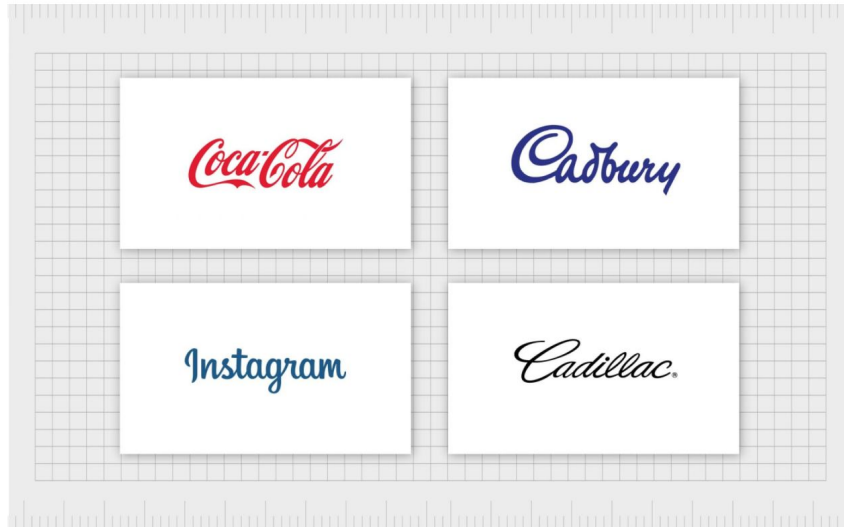


Figure 6: Example Script logos of Coca-Cola, Cadbury, Instagram and Cadillac (Peate, 2018)

In the end, a Script font was chosen to represent Femnii as this font family is typically associated with femininity, elegance and creativity. Peate also suggests that this font family has a 'personal' feeling, which is exactly what Femnii is looking for as it is important that users of the app feel a personal connection as most will be using the app to replace a lack of intimacy in their life. The final logo design can be found at Appendix J.

Brand Colours

When choosing the colours that should represent Femnii, extensive research was conducted on colour psychology. The 5 key elements that Femnii is trying to portray are confidence, femininity, class and fun/sexy. According to Rothfeld (2014), the compatible colours are red, black, orange and pink. The final colourised logo design was made

using pink and black as this seemed to have a good mix of classy and fun without being too much of one or the other. Inspiration also came from the logo of female magazine, Glamour, as this magazine has a similar demographic to Femnii (Glamour UK, 2020). The coloured logo can be found at Appendix K.

Web Based Assets

In today's world it is important that businesses' online presence is well branded. For this reason, all of the Femnii social media channels will have the same layout in terms of profile photos and banners. The banners will all be designed specifically for each social platform, using the correct dimensions to ensure that all sizings are in proportion and the App Store and Google Play logos will be included as a clear call to action for users to download the app (Appendix L).

6. Marketing Strategy

Throughout writing this business plan an unexpected question has arisen regarding how the app should be marketed. Should it be marketed as being a healthcare/wellbeing product, targeting women who struggle to achieve orgasms? Or should the marketing strategy take the approach of being solely entertainment based?

Marketing the app from a wellbeing perspective seemed like the obvious thing to do at first as there is a clear problem in the world that so many women are facing regarding achieving orgasm, so marketing a product that claims it can solve the problem seems like a great idea. However, "claims it can solve the problem" is the exact issue with that strategy because even if the app does work for most, it is still unlikely that it will be a solution for every woman on the planet. Furthermore, having a robust marketing strategy would require extensive testing, focus groups and a clinically proven statement from a neuroscientist or doctor to be able to claim that the app does indeed solve the

problem. Now, if the test subjects did report a large increase in their ability to achieve orgasms whilst using the app then this may well be a valid option, but, it is entirely possible that the app is a placebo and does nothing more than trick the user into thinking they are able to have an orgasm, resulting in them actually achieving one. If the app did act as a placebo, it wouldn't actually matter as long as users are still achieving an orgasm from using it, the only downside is that it would not be possible to make any solid claims stating that it is proven to give women an orgasm from a neuroscience perspective which in turn could make for a flimsy marketing campaign without much substance.

On the other hand the app could be marketed as immersive entertainment for adventurous singles and couples who are looking for new ways to add fun to their sex life. This would open up endless possibilities for marketing as it is so open ended when compared to marketing as wellbeing, which could close the app into a box. Gotter (2020) states that when marketing entertainment, it is important to market the product as an experience as users are wanting an immersive experience that sucks them in. The marketing efforts should try to make the app seem like an event which users can partake in, which should increase views/downloads. From here, the advertisements could be worded in a way that invites users to 'experience a new type of orgasm'. Gotter also says that you should aim to involve the audience as much as possible, this could be done by offering discounts or free subscription periodically, in-exchange for them reposting a piece of content on their social media page.

However, the entertainment market is very competitive and so it may be much harder to stand out from the crowd. Another downside is that the brand may lose respect amongst its audience as it could be compared to a pornography company rather than a classy, wellbeing organisation. There are pros and cons to each angle, but the great news is that the two don't have to be mutually exclusive. Combining the two could create a very

unique marketing strategy which combines the best of both worlds, it is likely the marketing efforts will be made up of $\frac{2}{3}$ entertainment and $\frac{1}{3}$ wellbeing/educational.

6.1 Customer Acquisition Strategy

There are a lot of channels available for marketers to advertise their product in today's world which can quite often be a problem. Many startups feel pressure to use every marketing channel which may seem like a good idea but will divide a company's resources and dilute their focus, resulting in ineffective marketing. It is better to do one channel exceptionally than to multiple channels poorly (Patel, n.d.). However, Walker (n.d.) advises that companies should use multiple channels as a safety net in case their main channel is damaged. For this reason Femnii will have 3 main marketing channels that are all in different areas, as this should be spread out enough to offer a safety net whilst still being able to keep resources and focus intact.

SEO (Search Engine Optimisation) and search advertisement are a crucial part of any marketing campaign today as 27% of people discover or download apps from internet search results (Think With Google, 2015). A few things will need to be implemented to improve Femnii's search ranking, the first is keywords need to be added to the app's title and description in the app store. From the SEO analysis, it is likely that the title will be "Femnii: Sexy Audio for Women" (Appendix E). Many ratings and reviews will need to be added for Femnii on the App Store and Google Play, hopefully positive ones and not complaints, as this does not only help improve ASO (App Store Optimisation) but also Google search rankings, too. Finally, backlinks need to be added to the Femnii website that direct traffic to the app store download page. Any third-party press websites should also link to the download page or Femnii website as google's ranking system likes domains that are being shared a lot, especially if the link traffic is coming from large and reputable websites such as the Huffington Post. However, it is important

that the majority of traffic is not coming from random or fake sources as this could damage the ranking (Glauninger, 2020).

Speaking of PR and Press Coverage, this will be Femnii's second user acquisition channel. The reason to choose this channel is because Femnii is highly likely to very appealing to online magazines and blogs due to being such an 'outside of the box' app, not to mention it being centred around sex and womens health. PR campaigns could be highly beneficial as they typically generate high-quality leads, this could be especially true for Femnii as there are plenty of blogs with large female demographics who may be interested in featuring Femnii. However, one downside to PR campaigns is that they are time consuming, but should definitely be worth it in the end (Bonnie, 2020).

Social Media Ads & Content Marketing will be Femnii's third user acquisition channel and will likely be the company's largest one. The scope for social advertising is almost limitless as it is possible to place Femnii in front of large audiences as well as encouraging interaction via comments and shares, usually the only limit is budget. Brierley-Jones (2020) found that Femnii's main target audience is women aged 25-44 but the app will still appeal to ages either side of that bracket and therefore different personalised advertisements will be run on different social platforms to target each age group specifically. This will include but not limited to Facebook for 30-55 year olds, Instagram for 23-29 year olds and TikTok for 18-22 year olds. This is based on the user demographic percentage for each platform found in Khoros (2020). However, there may be issues with advertising on social media due to the sexual nature of Femnii. The CEO of Dipsea, one of Femnii's competitors, states she has difficulties with advertisements being rejected on Facebook (Gutierrez cited in Griffith, 2019). The marketing team will have to bear this in mind and use trial and error to find out which types of content work the best for social media.

A 2019 report states that many women discuss their sex lives with each other and so as the company grows, affiliate and email marketing should be considered as users could share the app around their social circle (Huynh, 2019). For this reason, it is entirely possible that word of mouth may result in being Femnii's leading user acquisition channel.

Customer Acquisition Cost

It is crucial that the marketing budget is spent wisely to avoid running into cash flow problems, as advertising is paid for immediately but the returning revenue takes longer to arrive. Femnii should spend exactly what is budgeted as spending too little would result in slow growth due to not operating at full potential, and spending over budget would result in losing money for every customer that it acquires.

Ideally it would be better to calculate the customer acquisition cost for each channel as this would give a more precise breakdown, however, it is nearly impossible to do without actual data to use. As the actual sales data is not available yet, figures have been estimated using average digital product references.

The customer lifetime value is estimated to be \$107.88. This figure is based on the average customer renewing a monthly subscription of \$8.99 for 12 months. The reason for an arguably high average retention rate of 12 months is because the Femnii team believe that if women are finally able to achieve an orgasm because of using Femnii, they will want to keep renewing their subscription. Unfortunately there is not any secondary data available for retention rates of similar apps, so the exact number will not be known until Femnii is released.

Pittman (2018) suggests digital companies remove 10% for refunds/cancellations, 10% for the cost of goods sold and 30% for overhead costs if the actual data is not available, leaving a customer acquisition cost of \$53.96.

However, the profit margin needs to be considered otherwise Femnii would only be breaking even if it spent \$53.96 for each customer. Femnii aims for a 20% profit margin, ideally this would be higher but due to the constant need to create a large amount of new content for the app, and therefore paying contractors such as voiceover artists to assist in creating the content, may make it difficult to achieve a higher profit margin until it is possible to grow its customer base substantially. This is unlike apps such as Spotify or Instagram, who do not need to worry about a content budget as their business model is based on hosting other people's content, rather than owning their own. A 20% profit margin means only \$21.57 profit is made per customer, but would leave \$32.39 to be reinvested on acquiring new customers and as the company is focussed on growth and not profit during its early stage, \$32.29 is a good number to work with.

6.2 Key Metrics

It is difficult to predict an app's key performance indicators (KPIs) before even a beta test has been launched as there is not any data available. However, it is possible to discuss the KPIs from a qualitative perspective and to give rough estimates on what Femnii may hope to achieve based on KPI research of other apps.

There are many KPIs that mobile app marketers need to analyse, however, Femnii is orientated around its content and therefore needs to prioritise measuring its engagement analytics to see what is working and what is not. Kearl (2016) suggests the following KPIs are the essentials for measuring engagement.

The retention rate is arguably one of the more important KPIs as it will determine how long users are keeping their subscriptions and therefore driving revenue for Femnii. This is much more important than tracking downloads as it doesn't matter how many downloads the app has if users are not keeping their subscriptions. However, app downloads are still important as it can give great insight into how marketing campaigns are performing as one can see where the download traffic is originating from. Media and Entertainment apps have a high average retention rate of 43% at 30 days and 24% at 90 days, but it is likely that Femnii's could be far higher if women are finding it as a successful solution and as long as it is priced properly (Geckoboard, n.d.).

The churn rate will be used to detect the amount of users leaving the app. It is possible to track different cohorts and so it will be very useful to understand which cohorts are responding well to the content and why, supposedly resulting in more refined marketing campaigns. The average churn rate for apps is around 80% within 90 days, this should definitely be much lower providing that women enjoy the app, especially as competition is extremely low.

Miller (2019) advises that companies should focus more on how the monthly active users and daily active users ratio trends over time rather than the actual number, a 20% and above ratio is considered to be good. Whilst there is reason to believe that Femnii's MAU should be higher, the amount of sessions each user has is likely to be far lower than many apps. Monthly Sessions Per Active User: The rate at which women open the Femnii app is likely to be directly correlated with how often they have sex or masturbate, as that is when the app is intended to be used. On average, women masturbate around twice per week and so it could be estimated that users will open the app a maximum of twice per week, for this reason it is much more important that Femnii focuses on MAU rather than DAU (Tenga, 2016). However, it is unclear of whether women will want to use the app every time they masturbate or just periodically. On the flip side, if women

enjoy the app then they may even choose to masturbate more frequently and use the app at the same time, which could see much higher monthly sessions per active user.

Kearl also advises apps should track Return On Investment, Average Revenue Per User, Lifetime Value and Cost Per Acquisition. Some of those KPIs have already been calculated in the Customer Acquisition Strategy and others can be calculated in the financial plan. The most important factor is that Femnii pays close attention to these and other KPIs once it has launched, as it is the KPIs that keep the company's objectives at the forefront of all decision making (Kearl, 2016).

7. Financial Plan

7.1 Monetisation Strategy

Femnii will be available to download for free, where users will be offered a free 7 day trial before a paid monthly subscription of \$8.99 is required. In return for their subscription, users will be given full access to all content and every feature on the app on an ongoing basis. The decision to have a subscription based monetisation strategy is due to a variety of factors. Firstly, subscription based apps tend to generate more revenue than others at 2-3 times more per user than other models and 50% more than apps that rely on in-app purchases (VisionMobile cited in Marrs, n.d.). This revenue is also more reliable as Femnii will be able to assume that revenue will grow with each new user that is acquired, which should allow for more faith when it comes to spending money on marketing etc. On top of this, it also allows the company to offer discounts to users who sign up for longer subscriptions, 6-12 months, which is great for users as people tend to enjoy paying less for things and it's great for the company as they receive a large sum of cash upfront which can be reinvested straight away.

However, a downside to running a subscription based service is the constant need to add new content and features to the app to keep users happy. This not only requires more money to pay content creators, but is also a large tax on the company in terms of operations, such as organising the different projects. Complications can also arise with the free trial period as some users require longer to be convinced they want to spend money on a subscription (Marrs, n.d.). As it stands, Femnii will be unable to be used without a subscription after the 7 day free trial period ends. It may be better to offer a freemium plan which offers limited content/features or runs advertisements, as a way to keep people using the app if they are not interested in a subscription at first, with the goal of converting them as time goes on. Spotify has adopted the freemium and premium model very well, 40% of freemium users end up converting to premium. It is entirely likely that many of those converted users would have abandoned Spotify at first if the initial freemium plan had not been available and therefore never becoming paying customers (Yakubenko, 2020).

As the app grows, a separate revenue stream may open up in the form of brand partnerships with companies who have a similar audience. This is likely to be in the form of content such as sex toy integration or female wellbeing brands.

7.2 Startup Costs

The cost of developing an app can vary massively, a simple app may only cost a few thousand dollars and more complicated apps costing hundreds of thousands. Other variables to consider include which operating systems the app is needed for and whether to build the app in-house or to outsource to a development company.

As mentioned previously, the product development will be handled initially by an external development company on a contractual basis because the founder of Femnii does not have expertise in hiring or running a technical team. This is likely to change as

the company grows, but in the early stages it makes sense for the app to be built and maintained externally. As the app will look and operate very similar to Calm, research was conducted to find out what a similar app to calm would cost to develop. Lets Nurture (n.d.) suggests that an app similar to Calm would cost between \$28,000 to \$33,000 to develop for both IOS, Android and website admin. Martin (2020) suggests an app would cost around \$35,000 and as Femnii has a few more features than calm, a budget of \$40,000 will be set for the initial app development.

The main marketing channel will be paid advertising, mainly social media adverts and so a budget of \$250,000 is required. This is on par with how most mobile apps spend their budget, with 35% of apps spending between 31% and 50% on marketing (The Manifest cited in Kuryliak, 2018). Spending \$250,000 on marketing over 18 months could theoretically mean the company breaks even within the time period. Dividing this figure by the customer acquisition cost of \$32.39 would leave 7718 paying customers by the end of the period, resulting in customer income of \$69,834 per month (\$1.25m over 18 months if users keep their subscriptions) but it would supposedly take 18 months to reach this amount. In Femnii's favour, it is highly likely that the app will market itself amongst friend groups and so the figures mentioned above are technically uncapped. However, the company cannot rely on this figure as it has been estimated without actual data. A more accurate calculation will be possible once the app has launched and there is real data to be used.

Femnii's legal costs may be slightly higher than the average mobile startup due to the sexual nature of the app as more money may need to be spent on privacy rules and regulations. Using the advice of Rose (2015), Femnii's legal costs for the first 18 months will come to roughly \$38,000. This consists of formation costs of \$2500, pre-seed consulting \$5000, seed convertible note \$2500, series seed preferred round \$5000, investors series seed council \$5000 and post-seed advice of \$18,000 (\$1000 per month for 18 months). A cheaper option would be to use a self-guided legal service, however,

this does not offer the same amount of support and the advice of a good lawyer should not be substituted, especially as Femnii's founder does not have legal experience.

Domain and hosting costs will be relatively insignificant but still need to be accounted for. Femnii does need to store large amounts of audio and video files and so will need to spend around \$100 per month (Riani, 2019).

Other expenses which cannot be forgotten include office space, hiring and contractors. A private office space for a 4-5 person team in San Francisco will cost \$5000 per month, a total of \$90,000 for the 18 months (WeWork, 2020). It also needs to be considered that the team may grow and therefore will need larger office space. Another large expense will be staff salaries, the total for 18 months will be \$195,000. This consists of a marketing specialist's salary of \$50,000, audio media specialist \$45,000 and a customer service representative \$35,000, resulting in a monthly spend of \$10,833. The original budget for voice over contractors in the operations plan was massively underestimated, since then the decision has been made to release longer audio recordings. The new budget of \$500 per 5 minutes of audio, with an average recording length of 15 minutes for 78 recordings takes the new budget to \$117,000 (Grattan, n.d.). Riani (2019) also states that startups should budget for changes to be made to the product, as the version 1 may not be perfect and so a further \$15,000 will need to be budgeted for.

In hindsight, it would have been much better to create the operations plan after the financial plan was finished. Doing so would have meant for a far more accurate plan as all of the fixed and variable costs would have been completely finalised. The operations plan is still functional but the majority of the proposal costs will need to be amended to reflect that of the financial plan. However, this is a small mistake and can be easily amended.

7.3 Required Funding

The initial amount of seed funding required to build the product, hire the team and market the app is \$750,000. This figure is based on Jason Calacanis' advice who suggests startups should raise a first round amount around \$750,000 for the initial 18 months (Calacanis cited in Yarmosh, 2020). However, Femnii struggles to raise this amount of finance then the figure could be reduced if the voiceover contractor and marketing budgets are lowered. It may be necessary to hire internal positions to create the voiceovers as that way the company can avoid paying agency fees. The marketing budget could also be lowered by focusing more on press releases and growing the social media channels organically by posting interesting content. Unfortunately for Femnii, this may be necessary as the company has not officially launched and is still in the ideas phase. Apps have a much higher chance of being funded by investors once the company has achieved some small success on their own (Lee, 2018).

In return for \$750,000, Femnii is prepared to offer investors 30% equity in the company in preferred stock. This could be considered to be a large amount of equity to give away at a very early stage as Perticarari (2018) advised that startups give away no more than 10-20%. However, one needs to remember that Femnii is still in the idea stage and even more importantly, Femnii's founder has never managed an app before and so does not have the required experience that many investors would look for to give them confidence in their investment. Perticarari also suggests that a better method for raising funds is to raise small amounts of money every few months in return for 2-6%.

However, this strategy has its flaws as it can be very difficult to gain momentum this way and has the added pressure of constantly having to work out where the next round of funding is going to come from. Femnii will aim to gain a large amount of capital upfront but needs to be aware that the second method mentioned may be the only option. However, Femnii's competitor, Dipsea, was able to raise \$5.5m in seed funding after their initial product was developed, which is great news for Femnii as it shows that

investors are willing to pay far more than \$750,000 for this type of app (Crunchbase, 2020). It is crucial that Femnii plans its cash flow for investment, making sure to begin pitching for new money at the 12 month mark to allow for 6 months of runway to avoid running out of cash.

The figures mentioned above show that the founder has valued Femnii at almost \$2.5m. This is potentially an issue as it is unlikely that an app can be worth this amount of money when it is only an idea with a management team. McClure (2020) states that apps at this stage can typically be valued at \$500k-\$1m, which leaves Femnii being overvalued by \$1.5m which may look very unprofessional to an investor and as a result may cause them not to invest in the company. As the founder is asking for \$750,000 and is unwilling to offer a higher equity percentage, it may be advantageous to fund the product development using personal savings and present the app to investors as a finished product. McClure states that doing so would potentially increase the value of the company by a further \$1m. In theory, Femnii would now be worth \$2m, which could be increased to the desired \$2.5m by offering the product to early adopters for free in order to prove to investors that there is a growing customer base for the app. To Femnii's advantage, the above workings are all based on theory and it should not be forgotten that something is worth whatever someone is willing to pay for it. If an investor sees huge potential in Femnii, even at this early stage, it is entirely possible they would be willing to invest the \$750,000 for even less than 30% equity, especially if it came down to a bidding war between different investors.

7.4 Sales Forecast

The sales forecast shows the predicted sales from subscriptions which is based on a retention rate of 24% of all app downloads. It is predicted that sales will fluctuate over the year based on how the different seasons affect human behaviour. Femnii will have more users in the winter time due to people choosing to spend more time at home

during their evenings and may use the app as a form of depression relief as depression levels tend to be higher in the winter as people suffer from Seasonal Affective Disorder (Robinson, Shubin and Segal, n.d.). There will supposedly be a decline in sales throughout the summer when people spend more time away from home during the evening. January may see a drop in sales due to people overspending during the Christmas period, however, this is likely to be counteracted by a large spike in sales over February due to Valentines Day, which will serve as a major marketing point for the company. The total sales forecast is \$1,514,815 (Appendix M).

It was difficult to create the financial plan as so much of it is dependent on estimates of data that do not exist and therefore it is not entirely accurate. As a result of this, a new financial plan will need to be created once the app is released, using actual data. It was also difficult to find secondary data for this category of app as there is such a small number of these apps available, all of which are private companies.

8. Conclusion

Overall, the research shows support for a potentially very lucrative business model for a mobile app. Unsatisfying sex and masturbation sessions are leaving women with poor self-image and negative emotions which is affecting their every day lives. Femnii would be able to improve this and therefore many women would be willing to pay for the product. Many women stated they are open to trying new things during sexual play and so Femnii should still have a very definite appeal to women who don't even find it difficult to orgasm, as the concept is such a unique and fun form of sexual entertainment even without the wellness benefits. As a result, the app can take advantage of opportunities in both markets.

It makes sense that the app should be marketed as an entertainment app with an underlying theme of health/wellness. This is because there such a large and growing market for sex toys and entertainment apps that it would be foolish not to combine the

two. Operating in this market also increases the chances for sex toy companies wanting to partner with Femnii which will be a large revenue stream and sets company up well to be acquired when the time comes.

As a result of the above, Femnii's concept should definitely be appealing to investors, not only because of the sheer market size but because of the lack of competition in the market which projects Femnii to become the first of its kind. However, the finances do need to be revisited as more accurate figures need to be generated. Regardless of how the app is marketed, all adverts need to have a clear message telling potential users how good Femnii can make them feel about themselves. This will be especially important as it will resonate more with women who are feeling upset with their current sex life and should help to connect with them on a more personal level, leading to Femnii being perceived as higher value to them. Finally, before launching the app, interviews should be held with CEOs of companies that work within the wellbeing and sex toy markets to gain first hand knoweldge that is unable to be found elsewhere.

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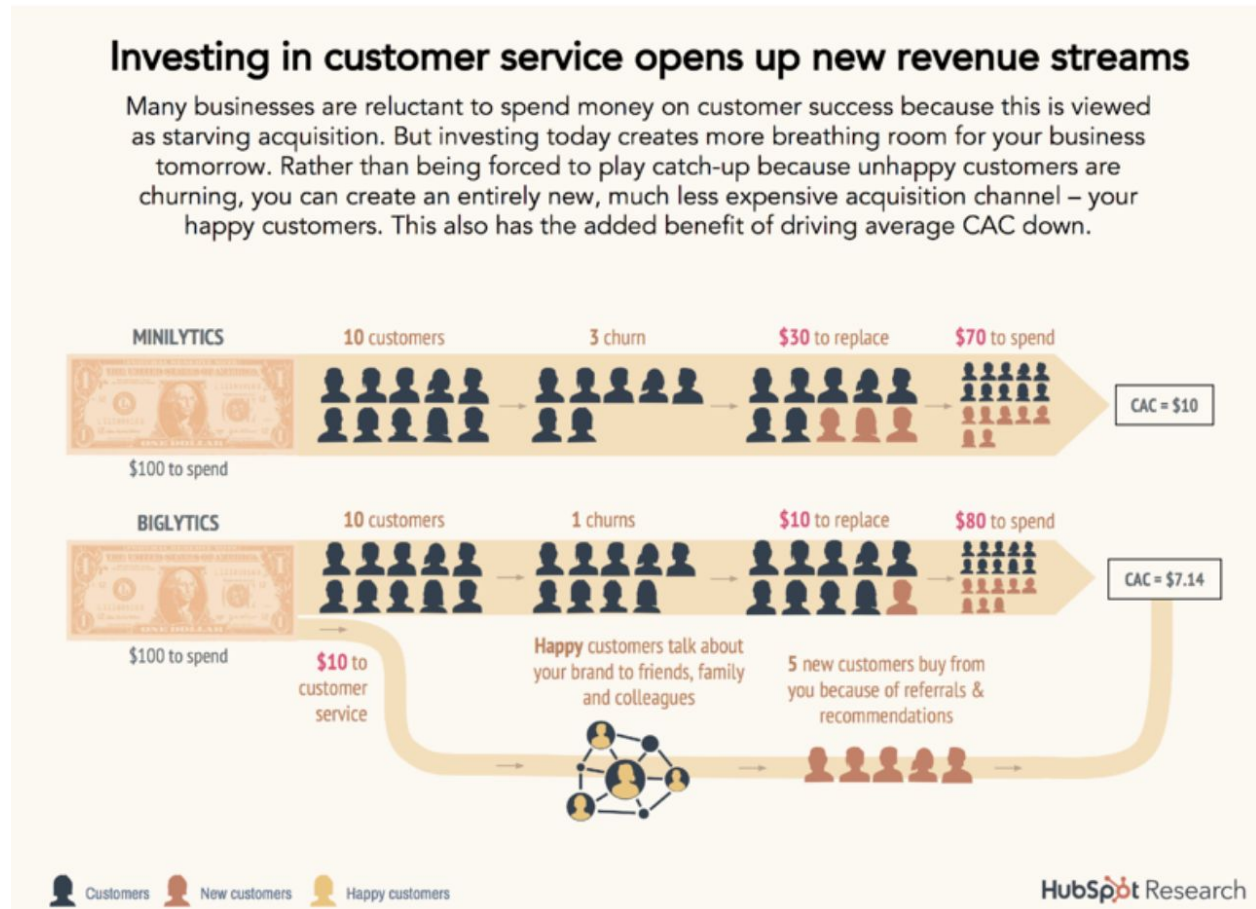
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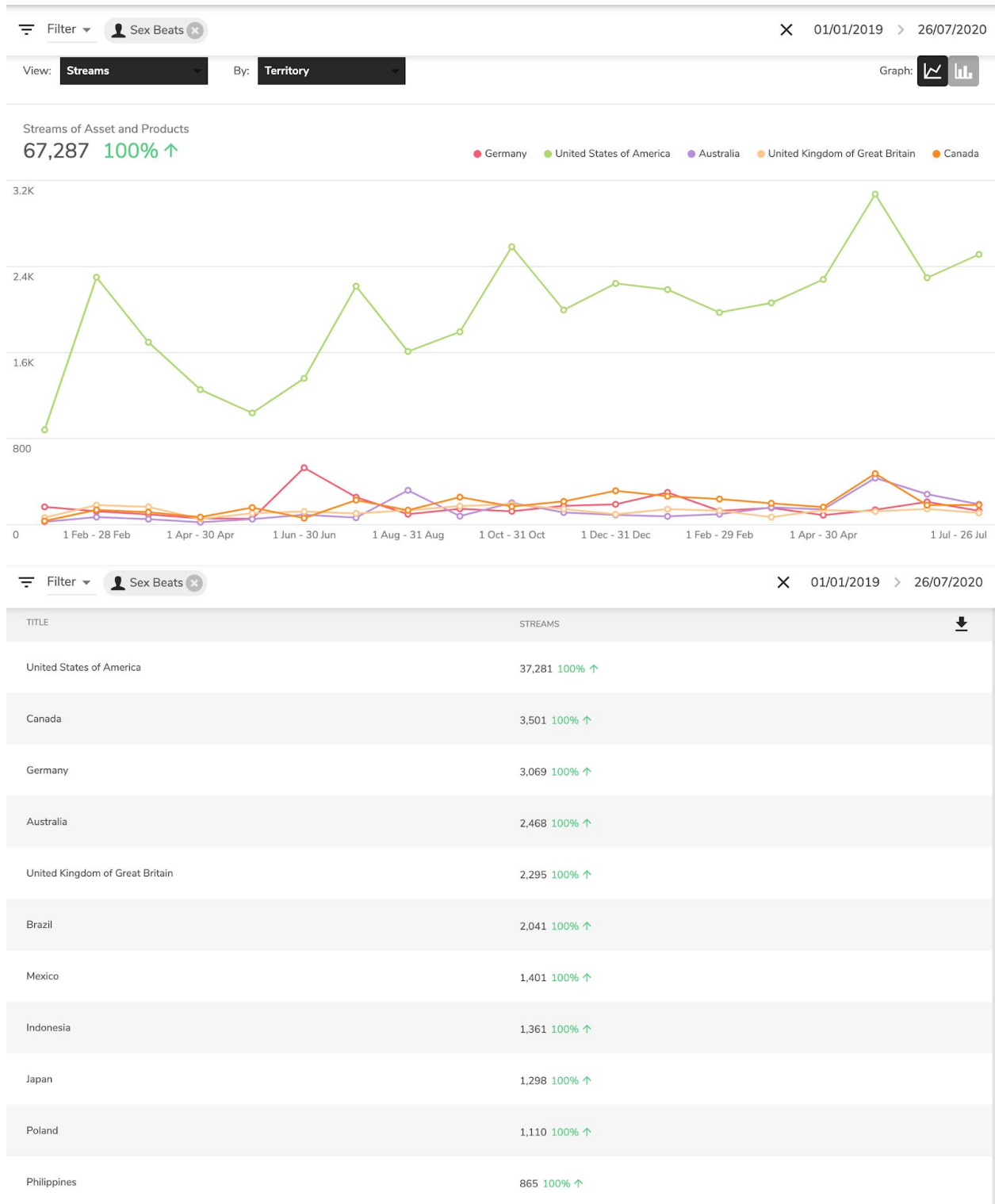
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10. Appendices

Appendix A: How good customer service opens new revenue streams (HubSpot, 2019)



Appendix B: Analytics for two albums of orgasm-enhancing music (Brierley-Jones, 2020)



Report Period

Jan 2013 to Mar 2020 ▼

Music

Artist: Sex Beats ▼

Stores &

All stores

Monthly reports

Quarterly reports

Stores & Services

Co

Country ^	Song downloads ◆	Release downloads ◆	Streams ◆
Uganda	0	0	3
Ukraine	0	0	125
United Arab Emirates	0	0	155
United Kingdom	12	0	7496
United States	128	12	63360
Uruguay	0	0	26
Venezuela	0	0	1
Viet Nam	0	0	24

Appendix C: Operations Plan (0-1 Year)

Femnii - Operations Plan (0-1 Year)

Goals & Objectives

Strategic Objective: To launch the app on both platforms and develop a strong customer base.

Marketing & Sales Department Operational Objective: To increase app downloads to 5,000 per month and retain a total of 15,000 monthly subscribers by July 2021 using social media ads, influencer placements and press releases.

Customer Service & Community Management Department Operational Objective: To keep a 95% customer service satisfaction rate from customers each month by responding to customer queries and complaints in a timely, helpful and polite manner. To grow a loyal and strong community on social media.

Audio & Media Department Operational Objective: To create all 'phase 1' audio tracks & voiceovers by December 2020 and continue to create 1 new content project each month continuously.

Technological Suppliers (External) Operational Objective: To create a mobile app for IOS by December 2020 and for Android by July 2021.

Production Process

Marketing & Sales Department

Project	Date Due	Equipment Needed
Social Media Advertising	Ongoing (1st Nov 2020 - 1st July 2021)	• Software licenses for analytical tools • Adobe Creative Cloud software to create social media posts
Set up costs		• Computer

Costs

Project Phase	Item Description	# Of Items	Cost Per Item (\$)	Proposal Cost (\$)
Social Media Advertising	Marketing software license subscriptions	8	800	6400

Social Media Advertising	Monthly advertising spend	7	5000	35,000
Social Media Advertising	Creative Cloud software subscriptions	8	80	640
Influencer Marketing	Monthly cost of paying influencers to market the app	7	1500	10,500
Set up costs	Cost of buying initial set up equipment	1	2400	2400
Total:				54,940

Operating Process

Location	Additional Facilities?	Work Hours	Personnel
WeWork, Silicon Valley, CA	N/A	Mon-Fri: 9am - 6pm	Marketing & Sales Manager

Customer Service & Community Management Department

Project	Date Due	Equipment Needed
Customer Service	Ongoing (Dec 1st 2020 - July 1st 2021)	• Computer • Help desk software

Costs

Project Phase/Equipment	Item Description	# Of Items	Cost Per Item (\$)	Proposal Cost (\$)
Computer	Cost of computer for customer service manager	1	2400	2400

Help Desk Software	Cost of help desk software	7	19	133
Total:				2533

Operating Process

Location	Additional Facilities?	Work Hours	Personnel
WeWork, Silicon Valley, CA	N/A	Mon-Fri: 9am - 6pm	Customer Service & Community Manager

Audio & Media Department

Project	Date Due	Equipment Needed	Suppliers
Audio Content (pre-launch)	1st Nov 2020	• Computer • Recording software & hardware	External voice over & script writers
Audio Content (post-launch)	Ongoing (1st Jan 2021 - 1st July 2021)		External voice over & script writers

Costs

Project Phase/Equipment	Item Description	# Of Items	Cost Per Item (\$)	Proposal Cost (\$)
Pre-launch	Equipment	1	6500	6500
Pre-launch	Additional cost of paying supplier to make voice overs	30	200	6000
Post-launch	Additional cost of paying supplier to make voice overs	48	200	9600
Total:				22,100

Operating Process

Location	Additional Facilities?	Work Hours	Personnel
WeWork, Silicon Valley, CA	N/A	Mon-Fri: 9am - 6pm	Audio/Media Manager

Technological Suppliers (External)

Project	Date Due	Equipment Needed
IOS App Build	20th November 2020	Provided by supplier
Android App Build	20th June 2021	Provided by supplier

Costs

Project Phase	Item Description	# Of Items	Cost Per Item (\$)	Proposal Cost (\$)
IOS	Developing IOS app	1	25,000	25,000
Android	Developing Android app	1	25,000	25,000
Total:				50,000

Operating Process

Location	Additional Facilities?	Work Hours	Personnel
San Francisco, CA	N/A	N/A	External team: • 1 UX Designer • 1 Android App Developers • 1 iOS App Developers • 1 Backend developer • 1 Quality Analyst

			• 1 Business Analyst • 1 Project Manager
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Timeline

2020

July

Hiring

- App development company
- Audio/Media Specialist

Production

- App Identification/Clarification (Target users, devices/platforms, revenue model)
- App Design
- App Identify Approach (Native, web or hybrid?)
- App Prototype
- Audio Content Plan V1.0

Marketing

- Run competitive analysis

Financial

- Seed round funding completed

August

Production

- App Analytics Integration
- App Alpha Testing
- Audio Content Creation V1.0 (Instrumental tracks & write scripts)

September

Production

- App Beta Testing (Define target customer, eliminate bugs, Identify goals)
- Audio Content Creation V1.0 (Voice over artists record)

October

Hiring

- Marketing & Sales Manager

Production

- App Beta Testing

Marketing

- Run competitive analysis

November

Hiring

- Customer Service & Community Manager

Production

- Audio Content 2nd Wave New Tracks For V1.0 (Plan)

Marketing

- Create marketing assets
- Prepare December marketing campaign for app release day

December

Production

- App Release/Deployment V1.0
- App Capture Metrics (Funnel analysis, social sharing, correlate demographic data with user behaviour, track time & location, emergent behaviour)
- Audio Content 2nd Wave New Tracks For V1.0 (Write, record & create)

Marketing

- Christmas campaign release
- Temporary Christmas discount/price change
- Target 5,000 downloads in first month

2021

January

Marketing

- Utilise metrics from December to use for more precise advertising
- Temporary January sale targeted at 'blue Monday'
- Run competitive analysis

February

Hiring

- Customer Service Assistant

Production

- App Plan & Create V1.1
- Audio Content 2nd Wave V1.0 (Release)
- Audio Content V1.1 (Plan)

Marketing

- Valentines Day Advertisements
- Valentines Day Temporary price change/discount/offer
- Target 20,000 downloads for Valentines Day spike

March

Production

- App Create V1.1
- Audio Content V1.1 (Write, record, create)

April

Production

- App Release V1.1
- Audio Content V1.2 (Plan)

Marketing

- Run competitive analysis

May

Hiring

- Day-to-day Project Manager (If net-profit has reached \$40,000+ per month)

Production

- App Plan & Create V1.2
- Audio Content V1.2 (Write, record, create)

Marketing

- Target 10,000 active paying subscribers per month

June

Production

- App Create V1.2

- Marketing
 - Perform price change evaluation
- Financial
 - Series A Funding Completed

July

- Production
 - App Release V1.2
 - Audio Content V1.3 (Plan)
- Marketing
 - Begin to sign partnership with sex toy company
 - Run competitive analysis

Appendix D: Competitive Analysis, feature Comparison Matrix

1	Competitive Analysis: Feature Comparison Matrix					
2						
3	Key	Yes	No	Depends		
4						
5	Features	Femnii	Dipsea	Quinn	Ferly	YouTube Channels
6	Format:					
7	IOS					
8	Android					
9	Web					
10	YouTube/DSPs					
11	Content					
12	Stories (Audio)					
13	Stories (Written)					
14	Different Narrator Personalities					
15	1st & 3rd Person					
16	Number/Type of People in Stories					
17	Different 'Hotness' Levels					
18	Guided Practices					
19	Binaural Beats					
20	Hypnosis					
21	ASMR					
22	Scene Options					
23	Music Technology					
24	Music					
25	Informative/Tutorials/Wellness					
26	External Creator Uploads					
27						
28	Other					
29	Community					
30	Comments					
31	Polls					
32	Detailed Search Engine					
33	Personal Favourites					
34	Personal Playlists					
35	Notifications					
36	Offline Listening					
37	Personal Journal/Reporting					

Appendix E: SEO Competitive Analysis Results



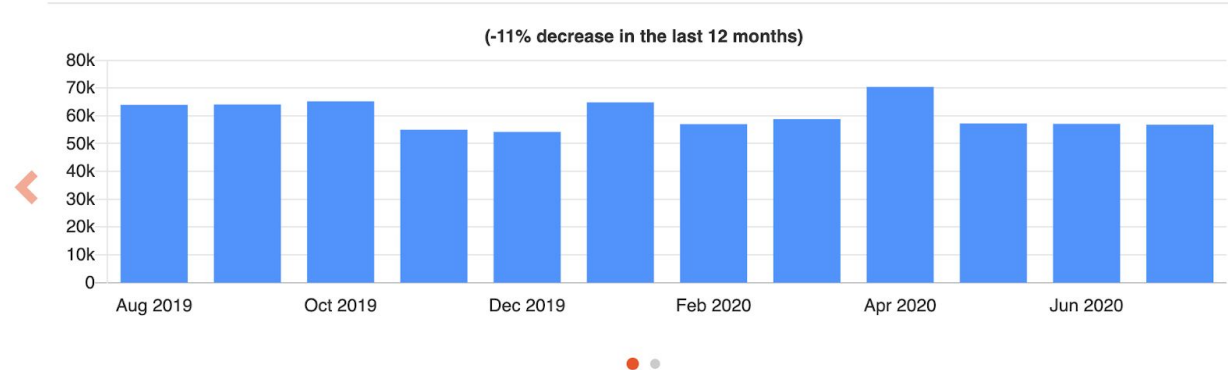
Search for "female orgasm" found 11 unique keywords

Total Search Volume ?

55,580

Average Trend ?

-11%



☐ Keywords ?	▲ Search Volume ?	Trend ?
☐ female orgasm	49,500	-18%
☐ female orgasmic disorder	2,900	0%
☐ female orgasm facts	1,600	+488%
☐ female orgasm benefits	590	+171%

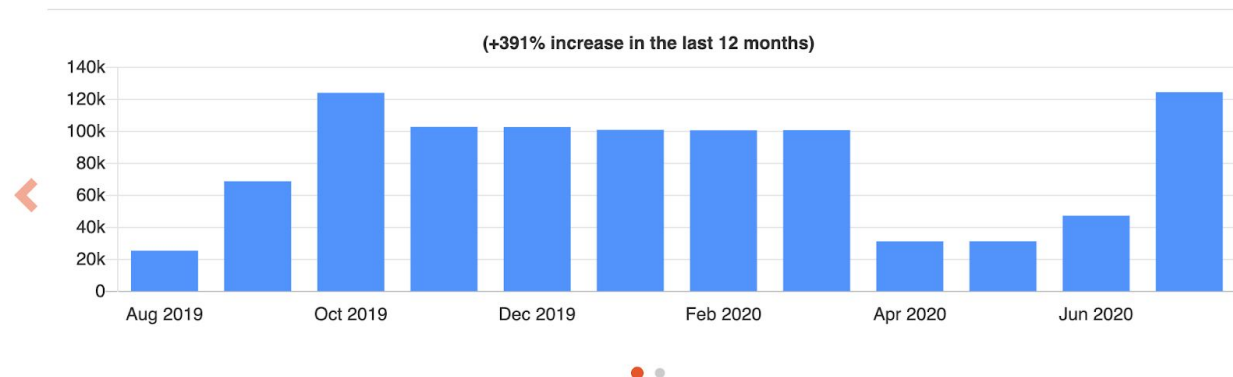
Search for "music for sex" found 104 unique keywords

Total Search Volume ?

83,430

Average Trend ?

+391%

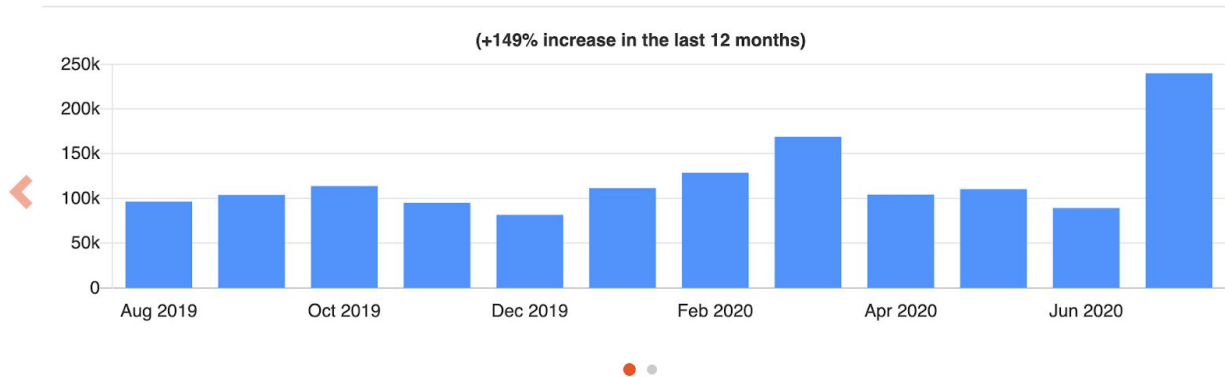


☐ Keywords ?	▲ Search Volume ?	Trend ?
☐ music for sex	40,500	+400%
☐ music for sexuality	40,500	+400%
☐ music for sex playlist	1,300	+650%
☐ music for sex songs	210	-90%

Search for "women empowerment" found **128** unique keywords

Total Search Volume ?
120,870

Average Trend ?
+149%

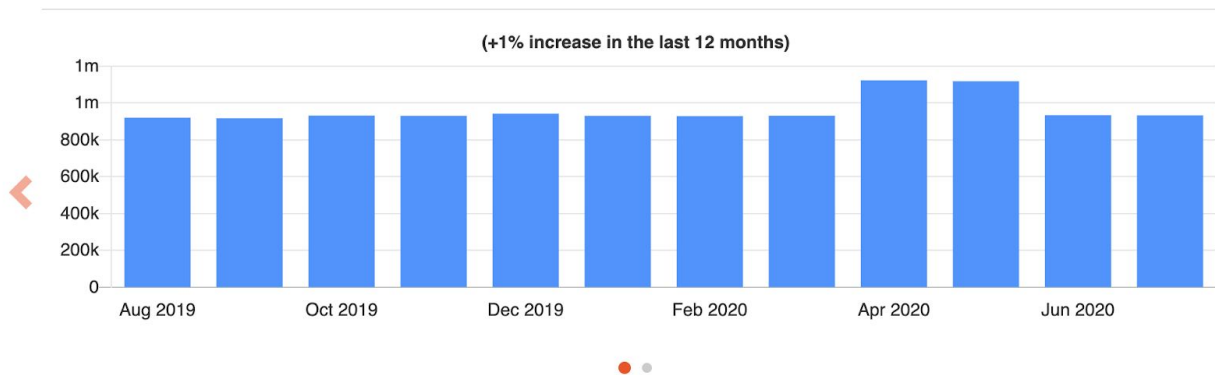


☐ Keywords ?	▲ Search Volume ?	Trend ?
☐ women empowerment	33,100	+173%
☐ ▼ Keywords ?	Search Volume ?	Trend ?
☐ porn for her	60,500	+49%

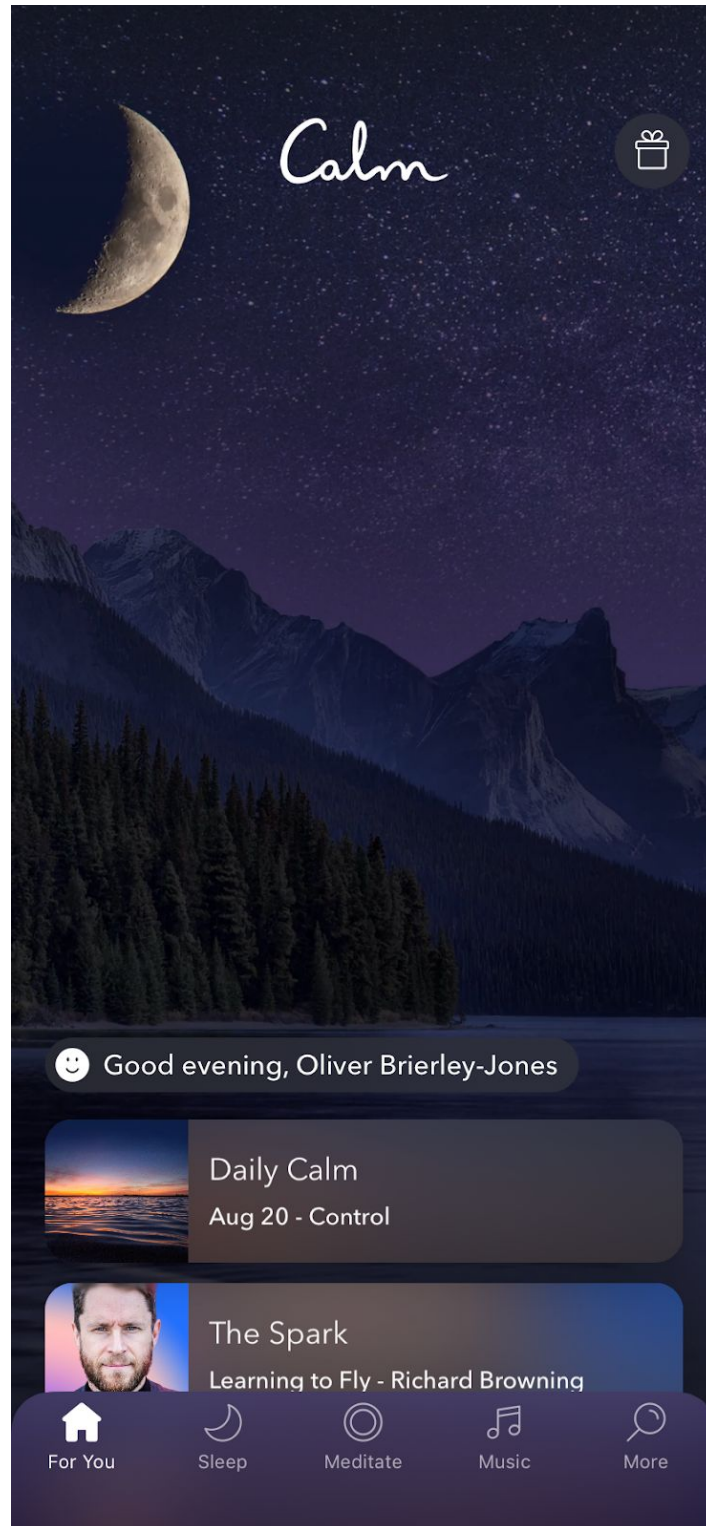
Search for "sex toys for women" found **65** related keywords

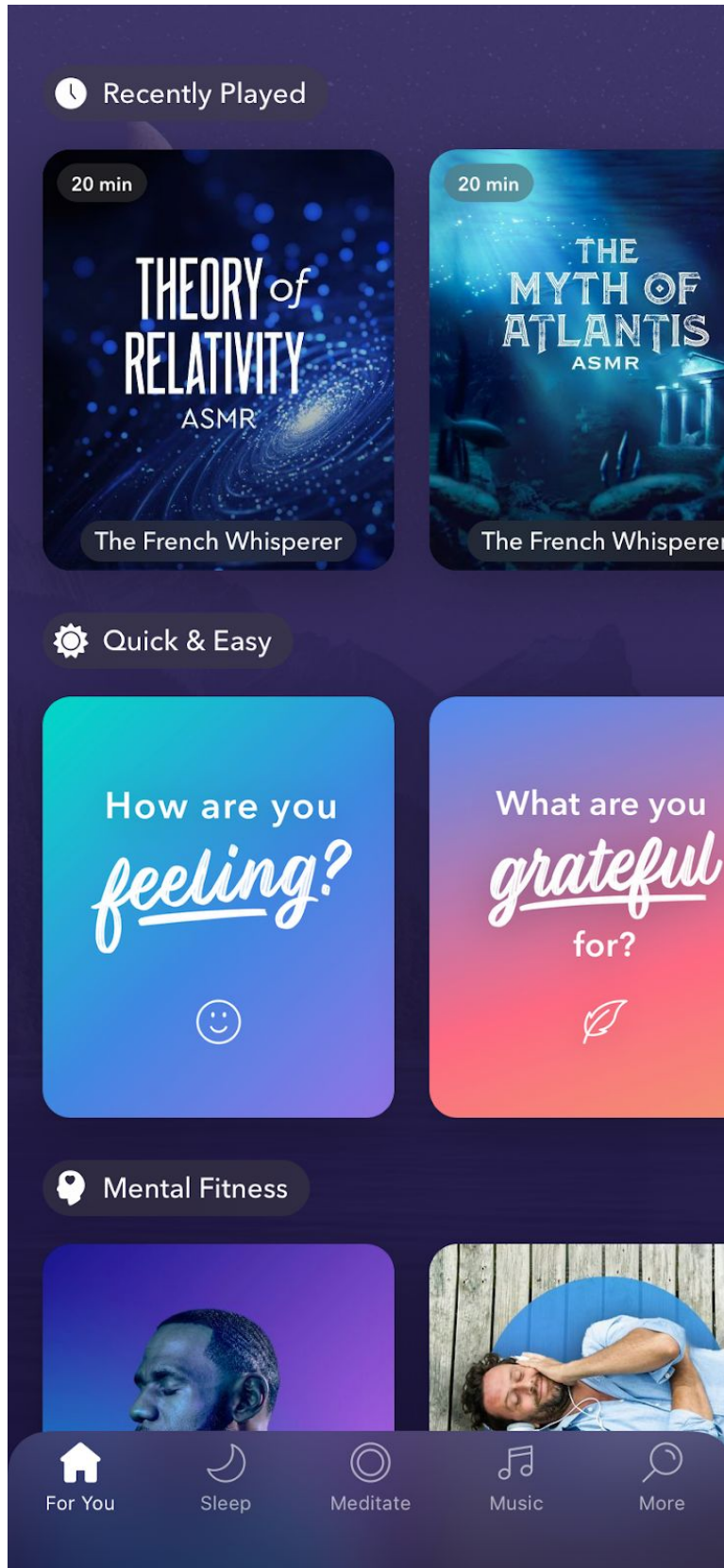
Total Search Volume ?
930,540

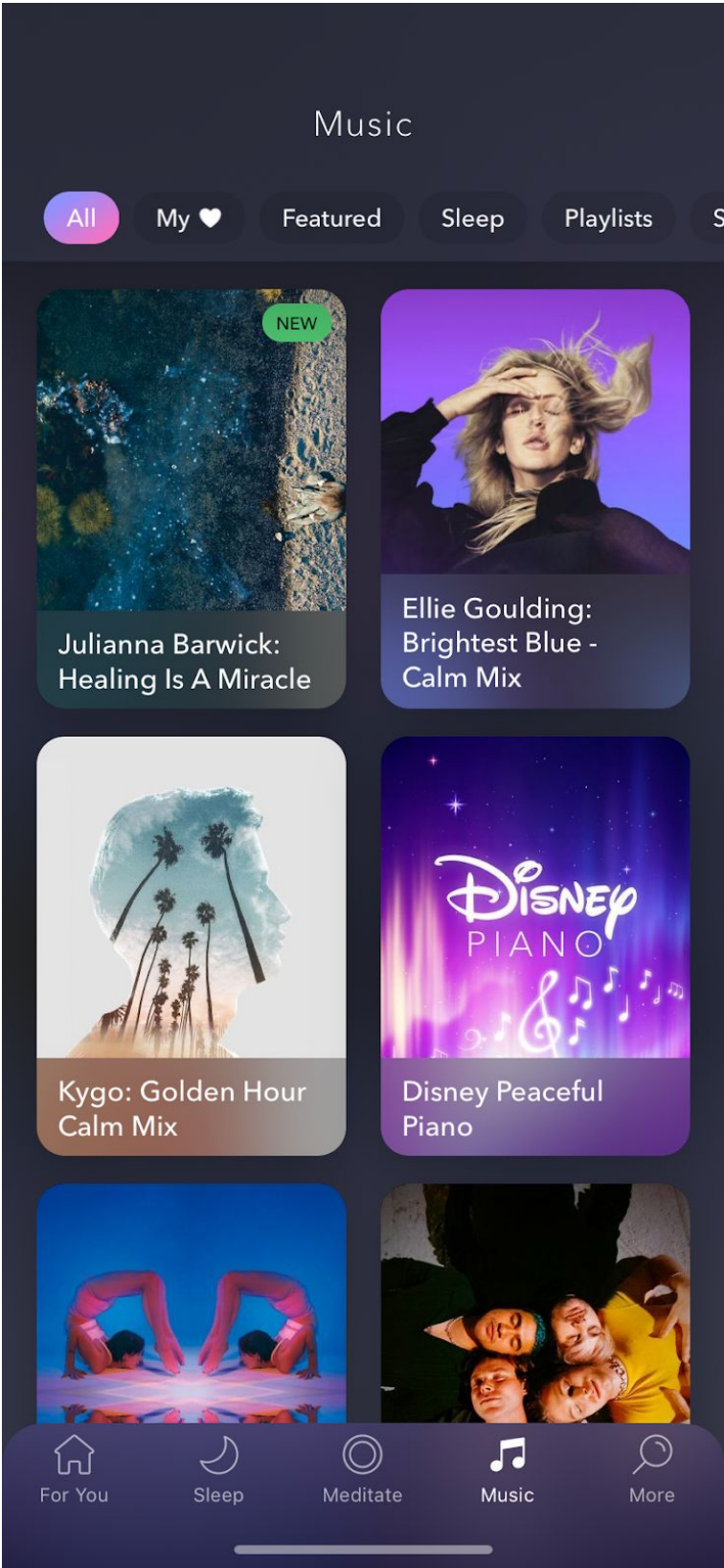
Average Trend ?
+1%

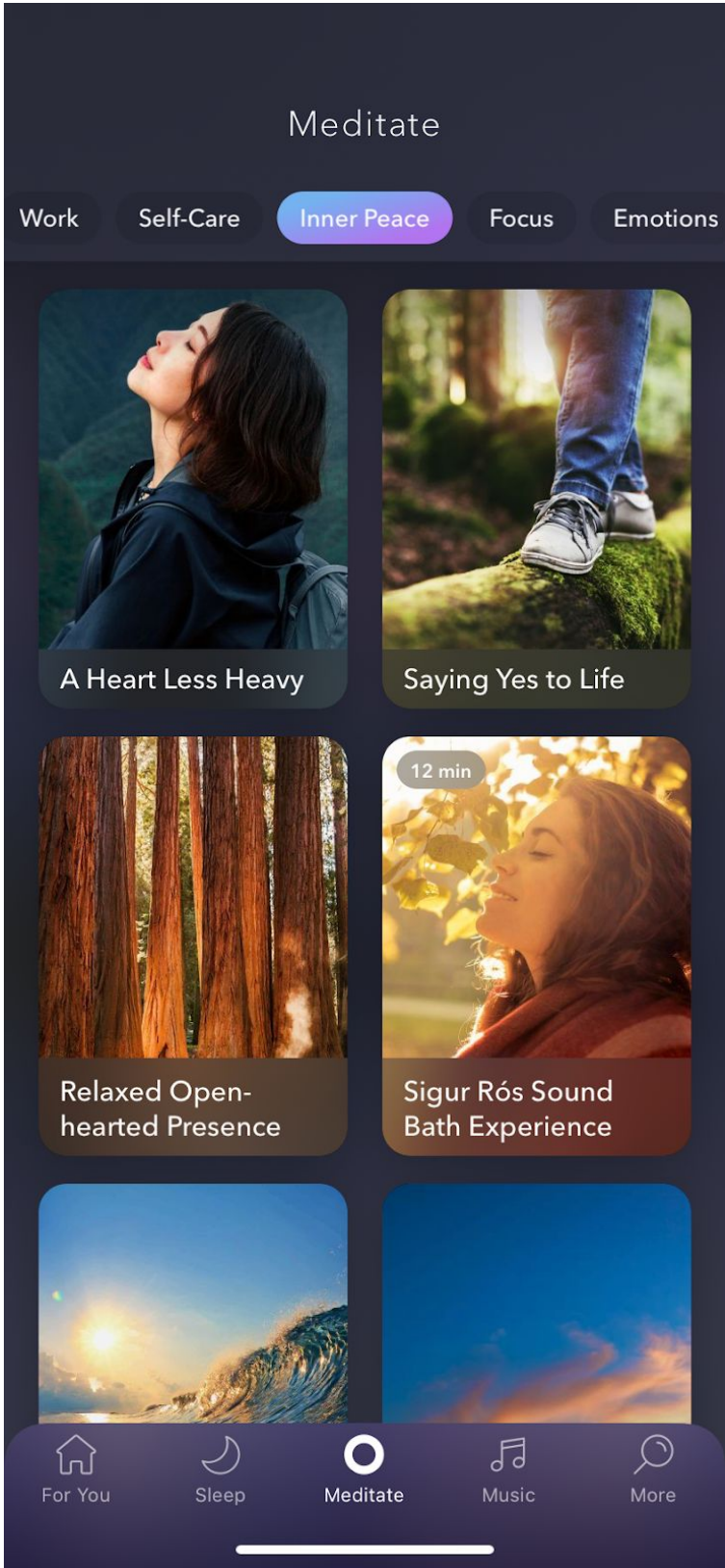


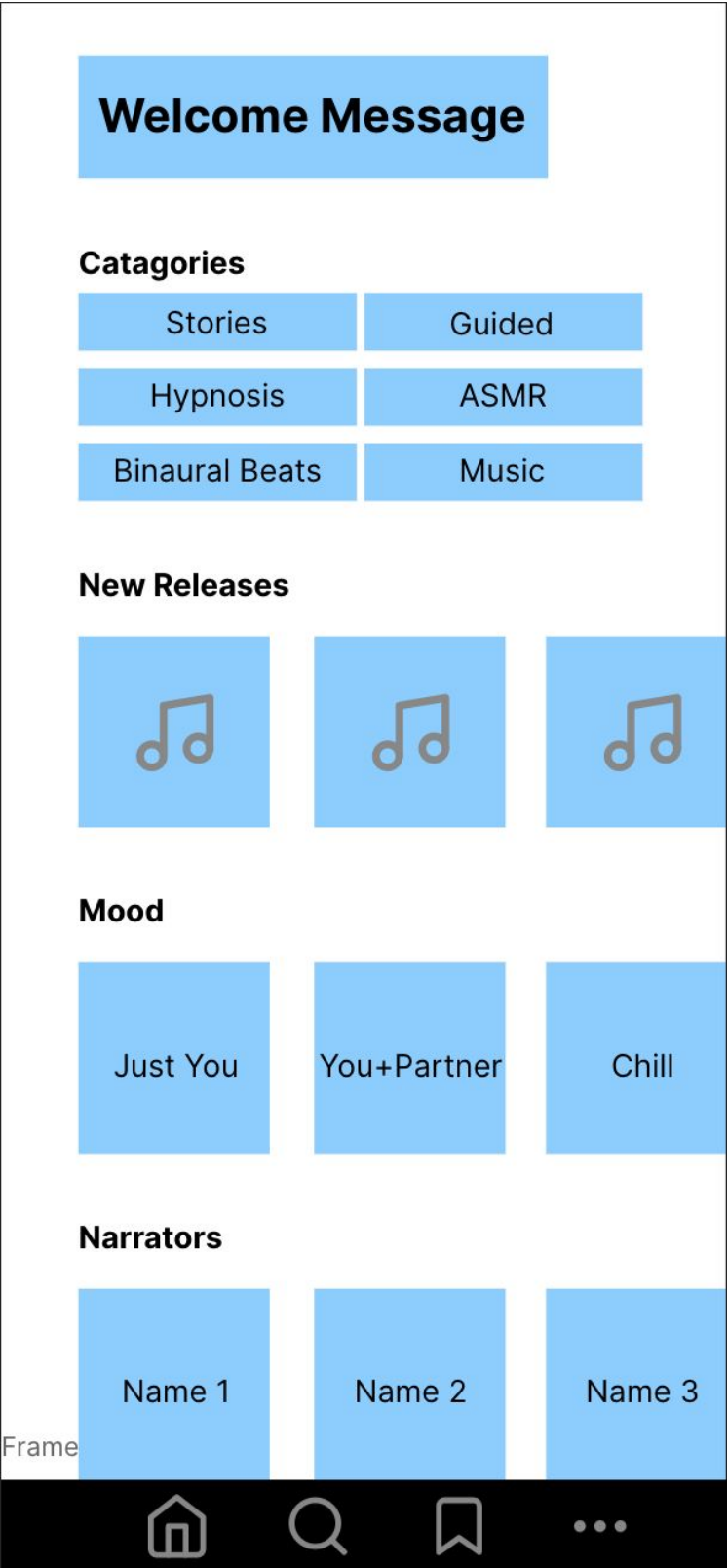
Appendix F: Calm app user interface examples (Calm, 2020)



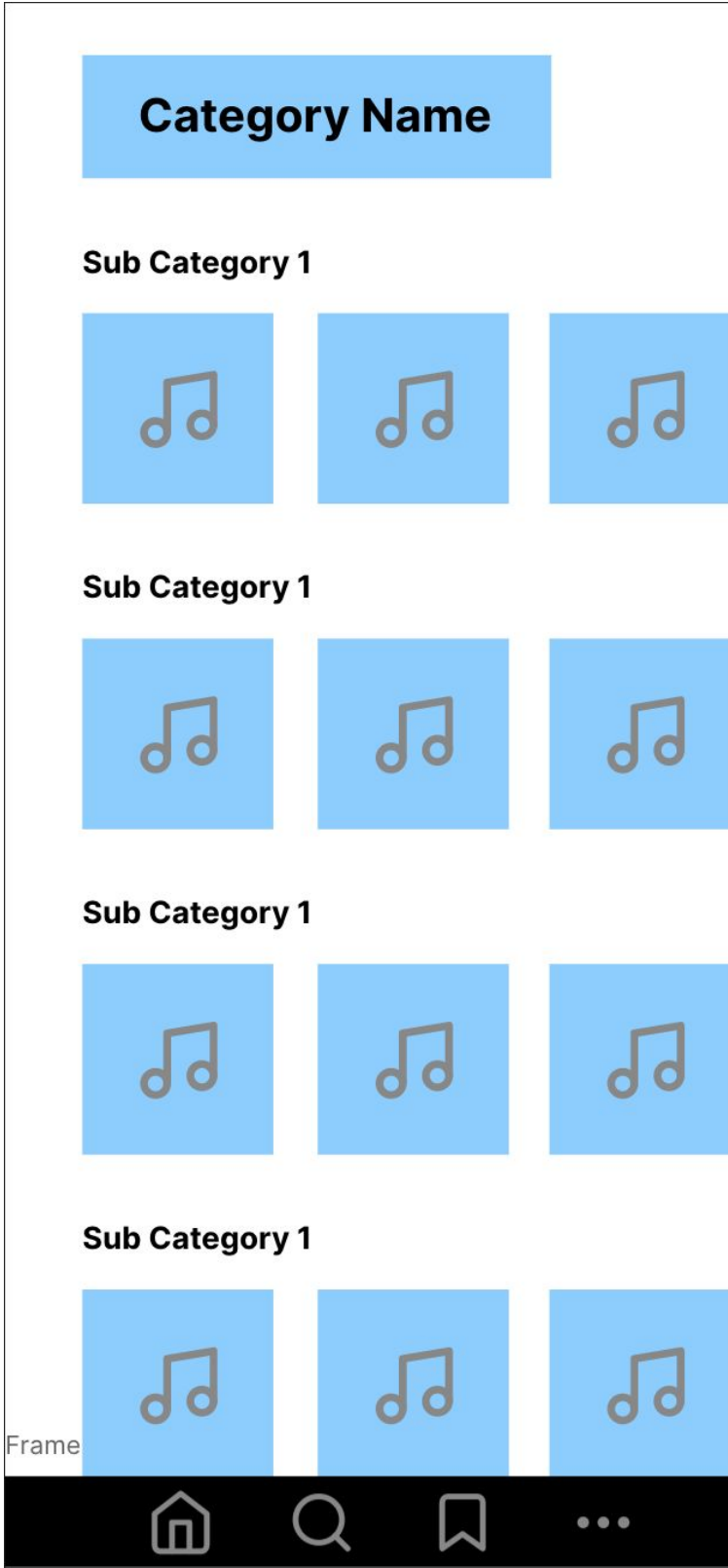






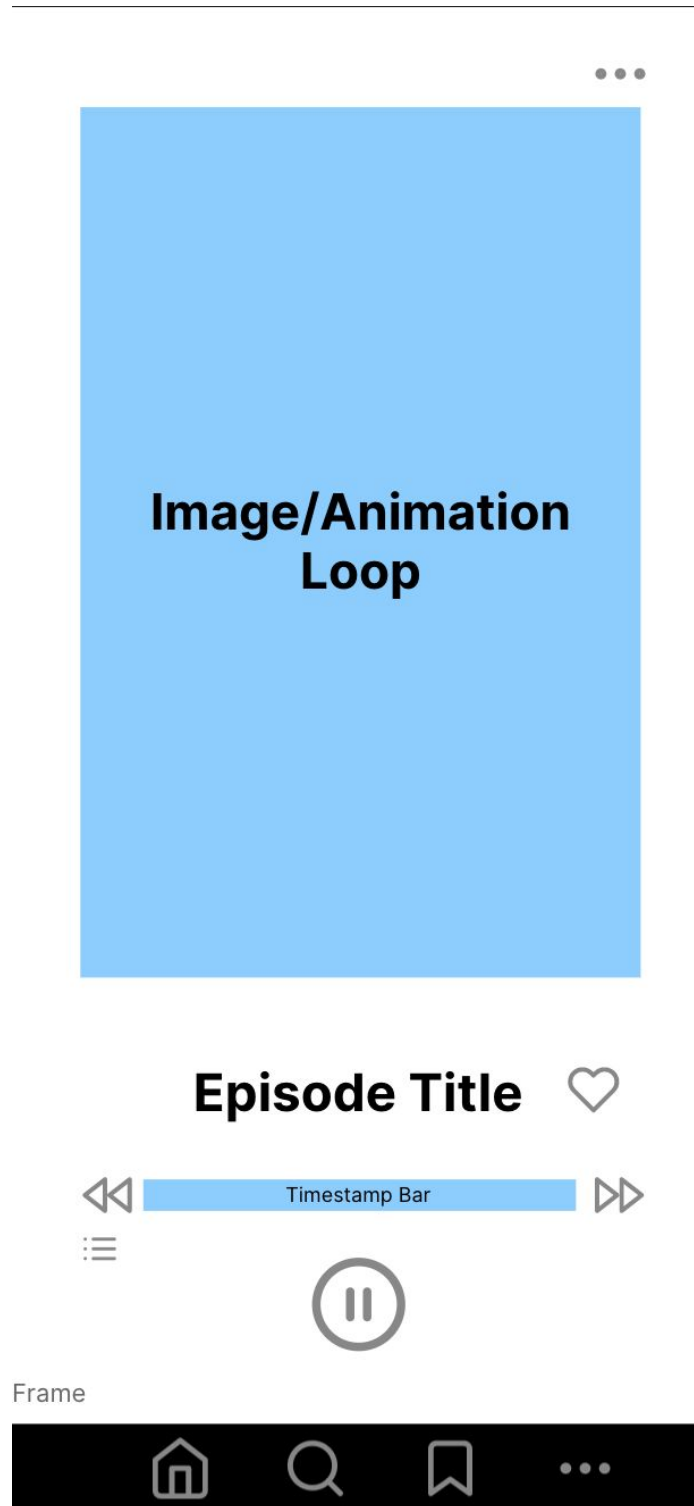


Home Page



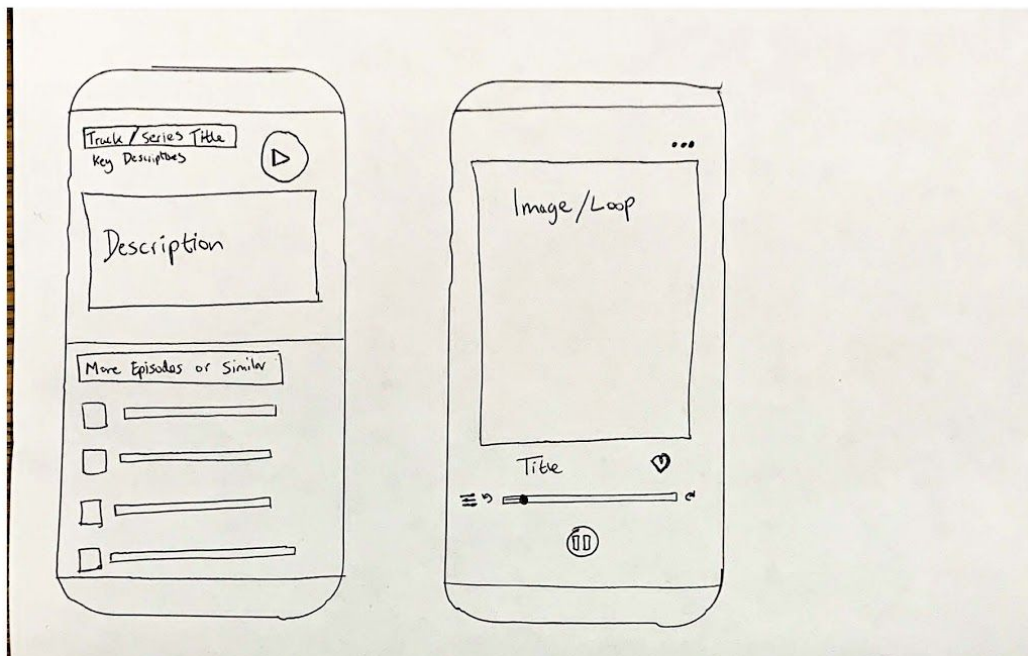
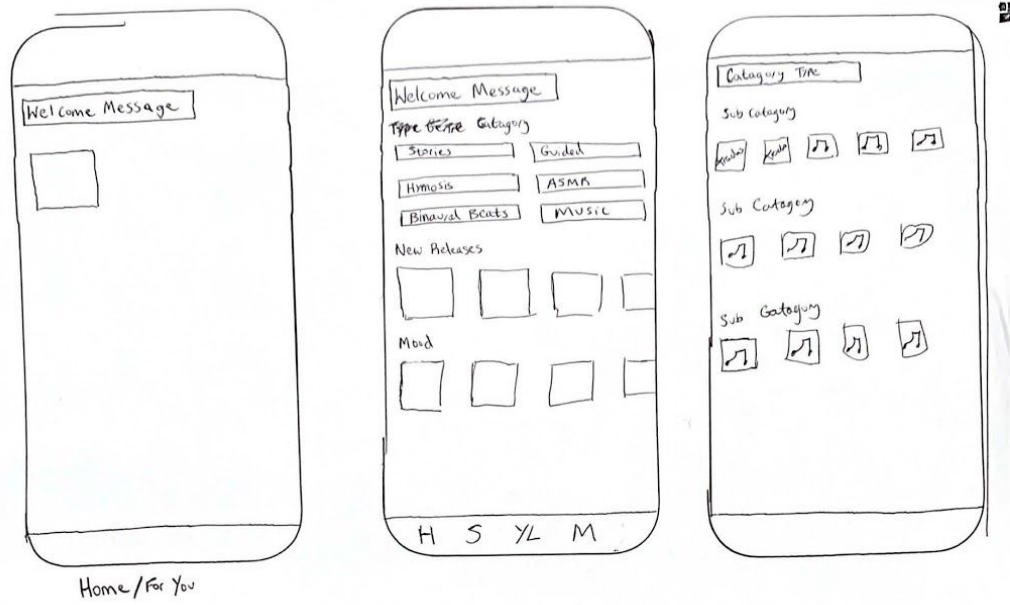
Category Format Page





Audio Player Page

Appendix H: Hand-drawn Wireframes



Appendix I: Types of content featured on Femnii

Info	Content Type				
	Stories	Hypnosis	Guided	Music	ASMR
Description	1st & 3rd person fictional erotic stories	Out of body experience, 1st person virtual sex via subliminal messages	Instructional real-time guided sessions	Different genres of background music designed to enhance the sexual experience	Intimate, whispered 1st person virtual conversation/roleplay
Feature 1	Different narrator personalities	Different narrator personalities	Solo or couple versions	Binaural Beats	Roleplay
Feature 2	One-off episodes & continuous series'	Different scenarios/instructions	Meditation incorporated (designed to relieve stress, sleep etc...)	432 Hz	Users can place orders for custom & personal tracks
Feature 3	Different levels of 'arousal' categories	Hands-free orgasm	Different narrator personalities	Contemporary music designed for intimacy	Different narrator personalities
Feature 4	Scene options (ability to choose background music & adjust levels)	Tantra	Scene options (ability to choose background music & adjust levels)	Exclusive recording artist content	Scene options (ability to choose background music & adjust levels)
Feature 5	Different perspectives, designed for couple or solo use		Different body parts targeted		
Feature 6	Users can vote/suggest for new story themes		Wellness/Educational		
Feature 7	Celebrity features				

Appendix J: Femnii logotype

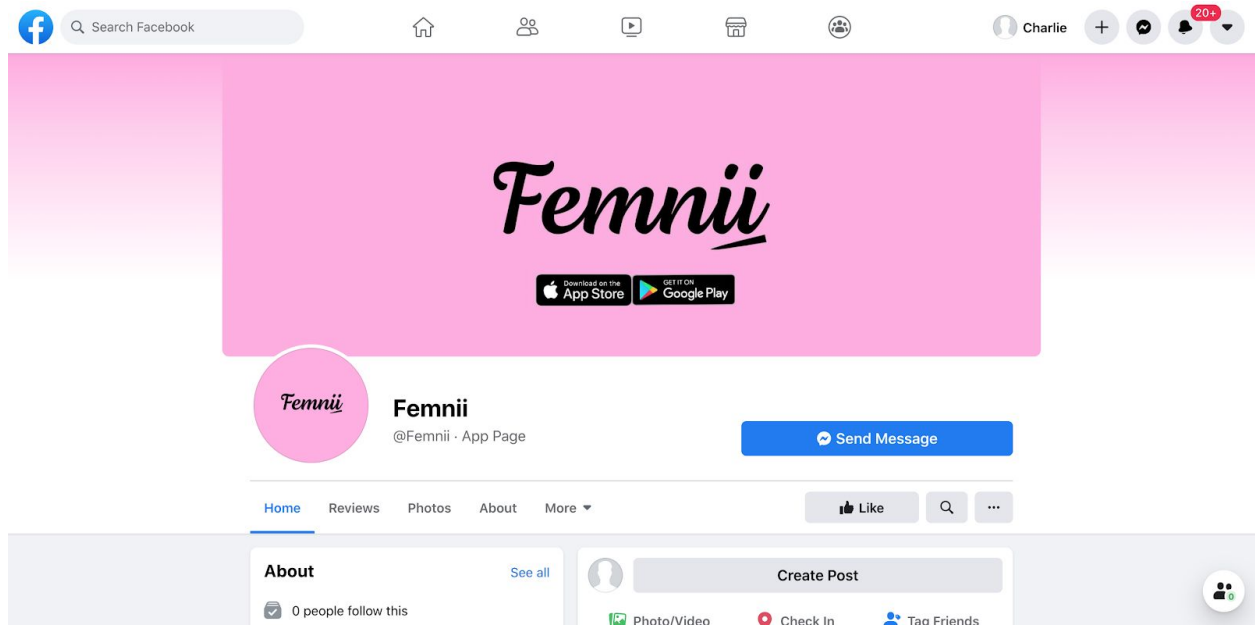
Femnii

Appendix K: Femnii logotype, stylised



Femnii

Appendix L: Femnii social media assets template



Appendix M: 18 month sales forecast: \$1,514,815

SALES FORECAST

PRODUCT												
Femnil												
START DATE												
1/12/20												
UNIT TYPE												
Subscriptions												
	December	January	February	March	April	May	June	July	August	September	October	November
NUMBER OF UNITS SOLD	1,000	1,500	5,000	7,500	8,500	8,000	7,000	5,000	4,500	5,000	6,500	8,000
PRICE PER UNIT	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99
TOTAL SALES	US\$8,990.00	US\$13,485.00	US\$44,950.00	US\$67,425.00	US\$76,415.00	US\$71,920.00	US\$62,930.00	US\$44,950.00	US\$40,455.00	US\$44,950.00	US\$58,435.00	US\$71,920.00
PERCENT OF TOTAL	1%	2%	7%	11%	13%	12%	10%	7%	7%	7%	10%	12%
PERCENT CHANGE	—	50%	235%	50%	13%	-6%	-13%	-29%	-10%	11%	30%	23%

SALES FORECAST

PRODUCT												
Femnil												
START DATE												
01/12/2021												
UNIT TYPE												
Subscriptions												
	December	January	February	March	April	May						
NUMBER OF UNITS SOLD	12,000	9,000	18,000	21,000	23,000	18,000						
PRICE PER UNIT	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99	US\$8.99						
TOTAL SALES	US\$107,880.00	US\$80,910.00	US\$161,820.00	US\$188,790.00	US\$206,770.00	US\$161,820.00						
PERCENT OF TOTAL	12%	9%	18%	21%	23%	18%						
PERCENT CHANGE	—	-25%	100%	17%	10%	-22%						