

WHO'S GOT NEXT?

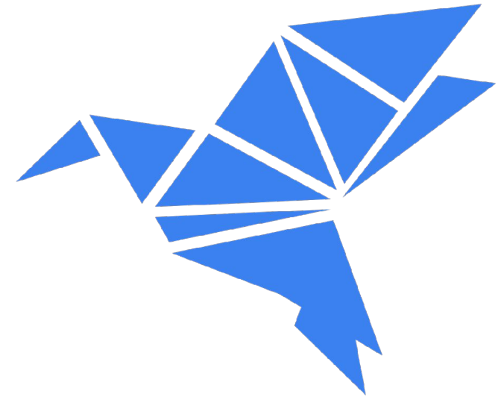
Business Model Scenarios

September 9, 2022



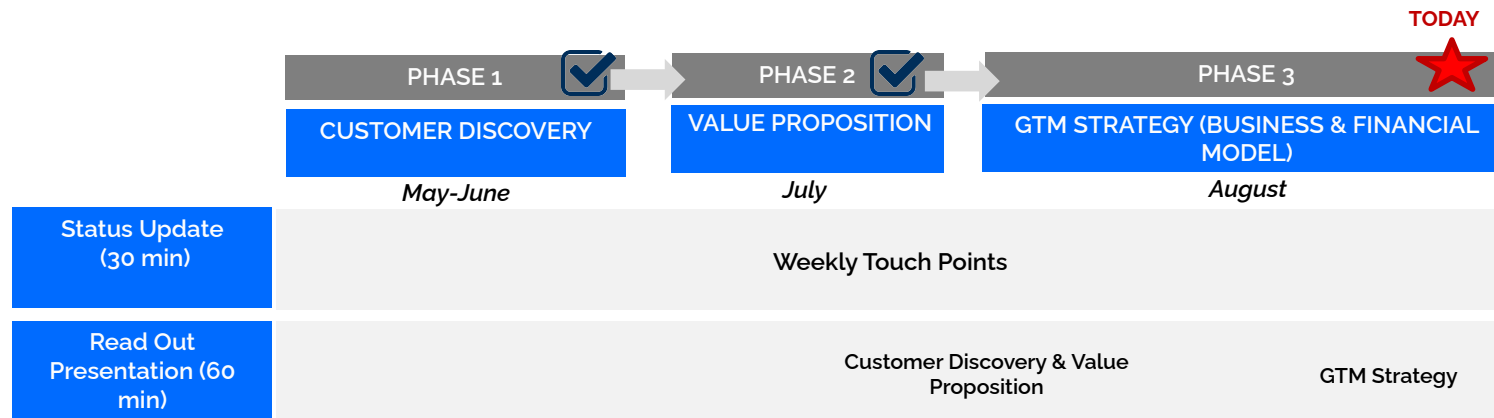
GROWTH FOUNDER

I. PROJECT UPDATE

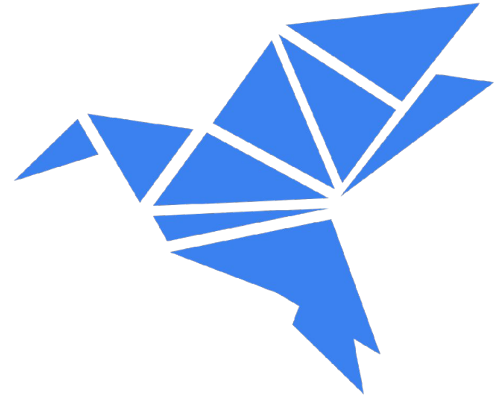


Project TIMELINE

Today we will begin discovery for the GTM Strategy Creation phase of work.

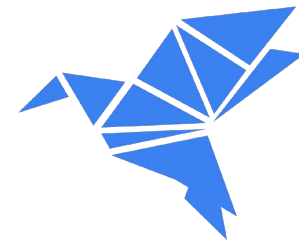


II. Business Model Review



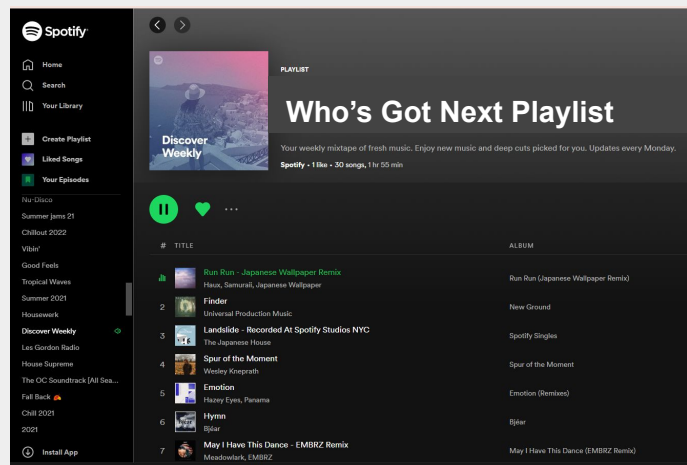
Business Model Option 1

A discovery focused business that doesn't require custom technical build but still drives impact and value for artists.

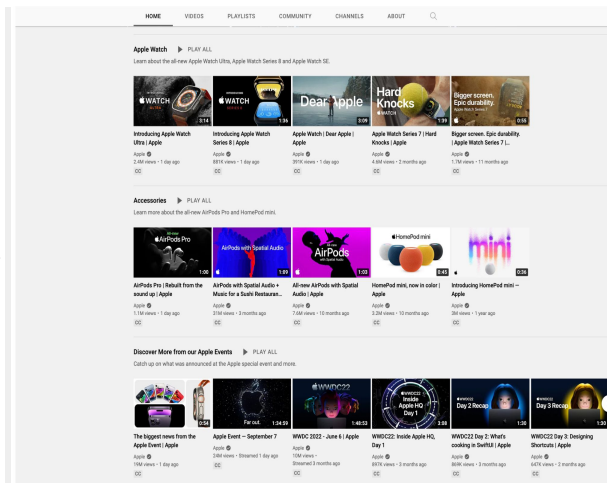


Business model option 1 includes a partnership-driven model, with no proprietary technology development.

STREAMING PLATFORM



VIDEO HOSTING PLATFORM



KEY HIGHLIGHTS

Pros:

- Costs reduced due to no tech development or purchase of beats necessary.
- More distribution for the artists.
- Focus is on become a discovery business.

Considerations:

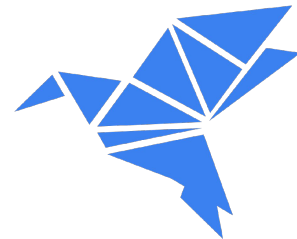
- Need to work out the contest mechanics and how many artists to showcase.

Revenue Opportunities:

- Streaming Revenue
- Impression Revenue

Business Model Option 2

The financial modeling was based off of a business model for a mobile-first music competition, with a video hosting partner.



The business model constructed includes a mobile-application competition with a subscription for musical artists to sign-up to compete in multiple competitions. Revenue is driven by the number of artists entering competitions and purchasing subscriptions.

ASSUMPTIONS

1. Number of competitions grows from 0 to 4 annually across 5 genres
2. Fan acquisition based off of musical artist acquisition

KEY REVENUE DRIVERS

1. Number of competitions
2. Number of artists
3. Number of fans
4. Number of content segments (impressions)

BUSINESS MODEL

KEY ACTIVITIES

- Music listening platform hosting
- Music competition platform hosting

REVENUE STREAMS

- Impressions
- Subscriptions

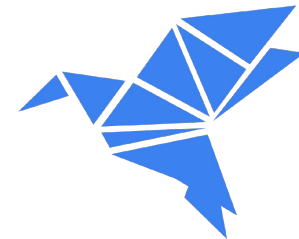
COSTS

- Content production
- Marketing
- Music licensing (beats)
- HR (Tech, Sales, Exec)
- Prize

Business Model

Market Assumptions

To get to the population of musical artists and fans that are driving the model, we made the following assumptions, as outlined below.



Market Sizing

Artists

Total Addressable Market: **29M**

Approach to establishing WGN Market share:

- Assumed 3,000 artists per competition
- Assumed gradual growth to five genres each with a monthly competition
- We assume no more than 10% of TAM penetration to equal the total number of musical artists

For subscriptions we assumed:

- A conversion rate of artists who entered competition converting into subscribers at 1% growing at a 10% rate

Fans

Total Addressable Market: **79-80M**

Approach to establishing WGN Market share:

- Assumed 30 fans/artist
- We assume no more than 10% of TAM penetration to equal to the total number of fans

REFERENCES

Artist and fan acquisition is modeled in the tab 'Artist/Fan Acquisition'

These population sizes influence revenue generation via:

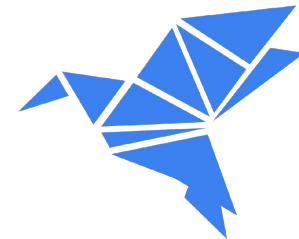
- Participation fees
- Subscription fees
- Advertising impressions

Subscription conversion is modeled in the tab 'Revenue & Costs'

Business Model

Revenue Overview

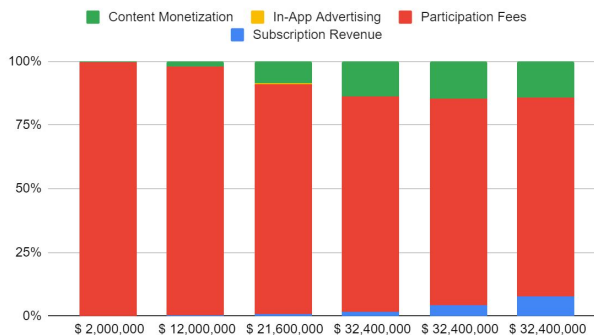
Revenue generation is based on the number of competitions that the business hosts.



Total Gross Revenue



Revenue by Source



HIGHLIGHTS

Annual Revenue at Year 5:
\$35.6M

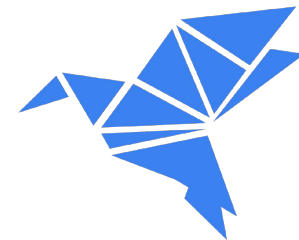
Revenues are based on:

- **Total Number of competitions**
- **Total # of Artists**
- **Total # of Fans**

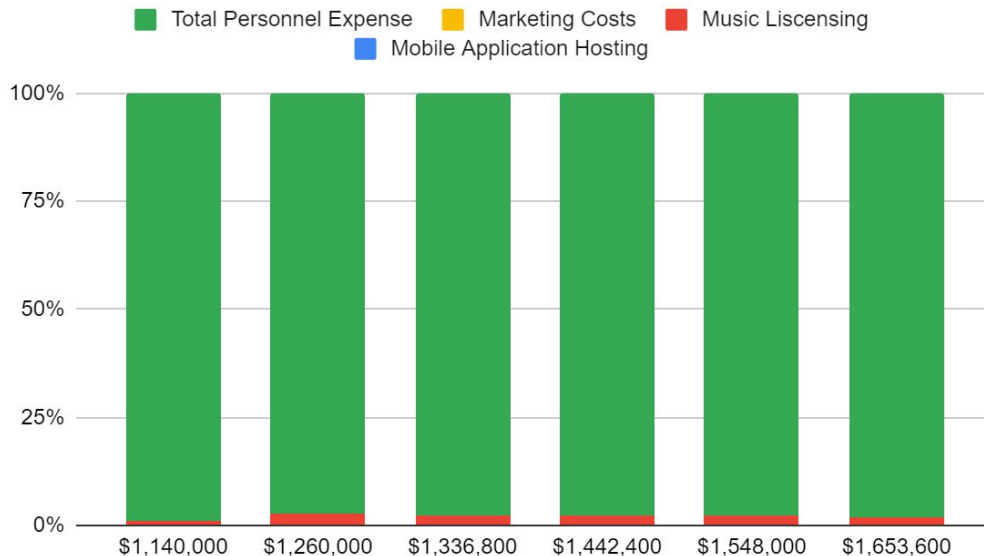
Business Model

OPEX Assumptions

Operating costs will be impacted by structure put in place for mobile application hosting and acquisition of beats. Today, employees make up most of the expense.



Operating Costs by Source



HIGHLIGHTS

Primary OPEX levers:

- Personnel
- Mobile Application Hosting
- Music Licensing

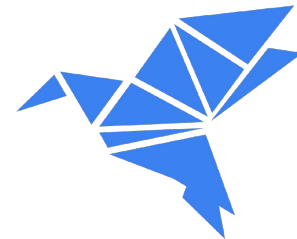
Assumptions:

- No marketing spend
- Costs/Beat: \$80
- Beats Purchased: 100 quarter once competitions begin

Business Model

Funding Considerations

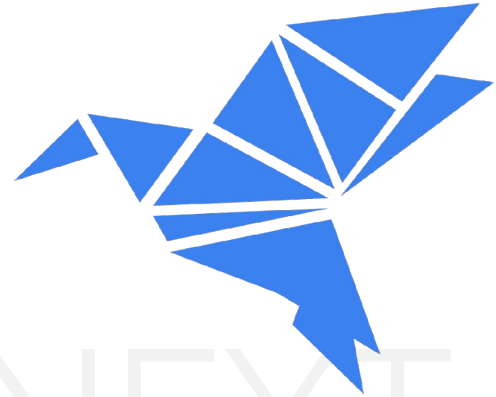
We outlined available funding opportunities, each one has benefits and limitations.



With initial costs from the first years of operations, there are several options to receive additional funding outside of cash flow, until the business is in a stable position.

FUNDING SOURCE	DESCRIPTION	BENEFITS	LIMITATIONS
Venture Capital	Raise equity or debt funding from a venture capital fund	Access to VC's network, resources, and industry knowledge	Industry driven on relationships Dilute ownership
Business Loan	Take a business loan from a financial institution	Maintain ownership	Stringent process to get accepted for a loan
Revenue Based Financing	Investors who will take a portion of profit annually	Maintain ownership. Less Investors	Cuts into revenue earned. Investors are heavily involved and take larger amounts of equity but don't require an exit.
Crowdfunding	Raise money on a crowd-based platform such as Gofundme or Kickstarter	Maintain ownership Access to a wide network of supporters and less barriers to entry as VC	Stringent process for getting onto the platform, take a cut of the money raised

V. NEXT STEPS & CLOSE



NEXT



Appendix

WHO'S GOT NEXT?

*Customer Discovery and
Value Proposition Read Out*

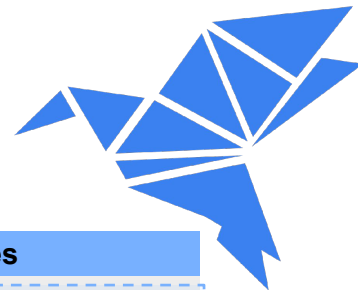
August 5, 2022



GROWTH FOUNDER

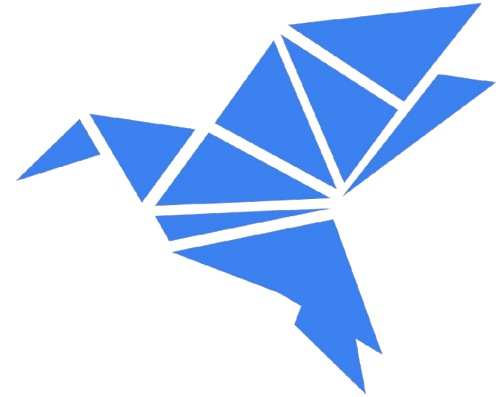
Executive SUMMARY

Today, we will review the user personas created and value propositions by persona and for the business overall.



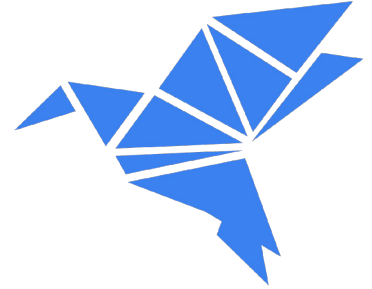
	GOALS	Activities	Outcomes
This Phase	<p><i>What business model and platform design elements have been decided?</i></p> <p><i>Are there any limitations?</i></p>	<ul style="list-style-type: none"> Interview business stakeholders 	<ul style="list-style-type: none"> Platform design and business model design considerations
	<p><i>Who should we target?</i></p> <p><i>How do we acquire and engage this audience?</i></p>	<ul style="list-style-type: none"> Conduct 21 customer interviews across persona segments Perform secondary research on target market populations 	<ul style="list-style-type: none"> User personas across three target markets Business value propositions
Next Phase	<p><i>What is the best-fit business model and platform design?</i></p>	<ul style="list-style-type: none"> Secondary research on target market segments and the industry Business modeling and analysis 	<ul style="list-style-type: none"> GTM Strategy (Business and Financial Model)

II. Persona Review



Persona Overview

User personas were created for the three key target markets, based on primary and secondary research, to inform business model and platform design.



We created 4 personas based on your 3 target market segments.

Fans

The Super Fan

Artists

The Rising Rapper

Producers

The Influencer

The Mix Master

Methodology

The Super Fan Persona



Joseph Brown

"I listen to music when I am doing something and need some background noise - when I am working, walking, working out - if I can be listening to it - I am always listening to it!"

- Age: 28
- Location: New York City
- Occupation: Software Engineer
- Income: 150K-200K annually

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The 'Super Fan' will be early to discover the competition. He will be an active community participant and early promoter of the competition to other fans, motivating further participation.

DESCRIPTION

Joseph is a busy professional. In his spare time, he frequents live music shows and even puts together his own music when he cannot find exactly what he is looking for. He loves the music community in New York and considers himself an active participant.

VALUE PROPOSITIONS

- 1 Engage with peers and family in an entertainment experience
- 2 Contribute to a community of music lovers
- 3 Find new up-and-coming artists

GOALS

- Listen to music throughout day, while multitasking
- Share music and learn about new music from fans and artists that I follow
- Find high-quality up-and-coming artists

PAIN POINTS

- Low quality music
- Having to listen across different platforms to meet all music needs
- Paying for platform access and over-expensive concerts

NEEDS

- To find new music
- To share music with friends and be known as the "go-to" for music recommendations
- To connect with a community of music lovers
- An easy and convenient listening experience

SOURCES FOR MUSIC

- Spotify
- Apple Music
- Sound Cloud
- YouTube

Personas are used to understand your target market, so that you can structure your business and design your platform to best meet their needs.

Tag Line: the strategic role of the persona in the competition

Description: key persona traits to inform GTM

Value Propositions: the core value that the competition will provide to the persona to inform business model and competition design

Goals, Pain Points, Needs, and Sources For Music: used to gain an understanding of the key behaviors of the persona, implicative of how they will engage with the competition to inform business model, competition and platform design

The Super Fan Persona



Joseph Brown

"I listen to music when I am doing something and need some background noise - when I am working, walking, working out - if I can be listening to it - I am always listening to it!"

- **Age:** 20
- **Location:** New York City
- **Occupation:** Student
- **Income:** N/A

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The 'Super Fan' will be early to discover the competition. He will be an active community participant and early promoter of the competition to other fans, motivating further participation.



DESCRIPTION

Joseph is a college student at NYU. In his spare time, he frequents live music shows and even puts together his own music when he cannot find exactly what he is looking for. He loves the music community in New York and considers himself an active participant.

VALUE PROPOSITIONS

- 1 Build social influence via identification of new artists and sharing them with peers and family
- 2 Find new up-and-coming artists
- 3 Contribute to a community of music lovers

GOALS

- Listen to music throughout day, while multitasking
- Share music and learn about new music from fans and artists that I follow
- Find high-quality up-and-coming artists

PAIN POINTS

- Low quality music
- Having to listen across different platforms to meet all music needs
- Paying for platform access and over-expensive concerts

NEEDS

- To find new music
- To share music with friends and be known as the "go-to" for music recommendations
- To connect with a community of music lovers
- An easy and convenient listening experience

SOURCES FOR MUSIC

- Spotify
- Apple Music
- Sound Cloud
- YouTube

The Rising Rapper Persona



Tony Woodard

"xxx!"

- **Age:** 28
- **Location:** Detroit, MI
- **Occupation:** Musical Artist
- **Income:** 50-90K annually

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The 'Rising Rapper' is serious about his craft and dreams of pursuing his musical career full-time. He will leverage the competition as a platform to realize his musical ambitions.

DESCRIPTION

Inspired by the Midwestern rap scene and his love for music – Tony is pursuing an aspiring rapper. He is dedicated to making and promoting his music and doing everything he can to meet people in, and learn about, the music industry.

VALUE PROPOSITIONS

- 1 Exposure to a "mass" audience
- 2 Access to resources and capital to make music
- 3 Introductions to big names and labels

GOALS

- Create high quality music that is well-received
- Create a brand for myself, beyond my music
- Understand how to promote myself effectively and navigate a career in music

PAIN POINTS

- The opaqueness of the music industry and navigating a career in it
- Creating high-quality music with limited financial means
- Bogus resources and claims made to aspiring artists

NEEDS

- Grow fan base
- Standout from all the music that is being created today by relative amateurs
- Access to the appropriate resources (professionals, marketing tools, etc.)

SOURCES FOR MUSIC

- Spotify
- TikTok
- Instagram



The Influencer Persona



Kevin Seymour

"I am passionate about music and would pursue it full-time if it was a financial reality."

- **Age:** 24
- **Location:** Los Angeles, CA
- **Occupation:** Actor / Music Producer
- **Income:** 50-80K annually

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The 'Influencer' pursues music production as a side hustle and is very active on social media for self-promotion. The competition would be a platform for him to generate new beats, meet new artists, and take his hustle to the next level.



DESCRIPTION

Kevin is a creative living in LA, where he moved after college in order to pursue music professionally. He thrives on the community in his hometown and believes that social media can be used as an effective tool to grow his career.

VALUE PROPOSITIONS

- 1 Gain exposure to "mass" audience
- 2 Network with music industry professionals
- 3 Create more beats and gain more music industry experience

GOALS

- Effectively monetize my beats and brand to a point where I could pursue music full-time
- Gain a large-scale fan-base

PAIN POINTS

- Finding opportunities in the music industry
- Understanding the publishing industry

NEEDS

- Connect with artists and fans
- Understand how to best promote myself
- Connect with music industry professionals (DJs, Producers, Musical Artists)

SOURCES FOR MUSIC

- TikTok
- Instagram
- YouTube
- Beatstars
- Spotify

The Mix Master Persona



Sasha Smith

"I would be excited to participate in a competition for the business and exposure. I generally license my beats by tiers based on skill of the musical artist – but right now I am just looking for sales."

- **Age:** 40
- **Location:** Los Angeles, CA
- **Occupation:** Music Producer / DJ / Teacher
- **Income:** 50-80K annually

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The 'Mix Master' has been mixing music professionally for years and has a large library she licenses to musical artists. Participating in the competition will give her another client and further publicize her beats.

DESCRIPTION

Sasha is a music industry professional living in Los Angeles. She has been at it for a long time and thinks of it as her business. She creates her own beats and teaches music mixing to others. She enjoys outdoor activities in her spare time.

VALUE PROPOSITIONS

- 1 Monetize my beats library
- 2 Grow my client base



GOALS

- To grow her music business via creating more music and securing more clients
- To get more deals with recording and production studios

PAIN POINTS

- Not having complete control over her music and where it is placed or who it is used by
- Unsubstantiated claims from people in the industry
- Low-quality beats

NEEDS

- License her library to more prominent artists and production studios

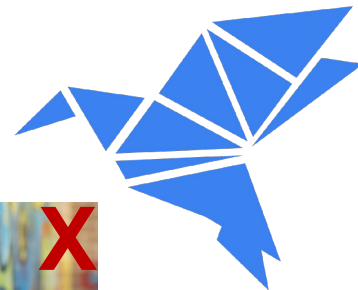
SOURCES FOR MUSIC

- Apple Music
- Beatstars
- LinkedIn
- Twitter
- Industry publications

Business & Platform Insights

Personas

Personas can be used to generate useful insights into platform and business model design considerations.



Joseph Brown



Tony Woodard



Kevin Seymour



Sasha Smith

Persona	The Super Fan	The Rising Rapper	The Influencer	The Mix Master
Value Propositions	<ol style="list-style-type: none"> 1. Build social influence via identification of new artists and sharing them with peers and family 2. Contribute to a community of music lovers 3. Find new up-and-coming artists 	<ol style="list-style-type: none"> 1. Exposure to a "mass" audience 2. Access to resources and capital to make music 3. Introductions to big names and labels 	<ol style="list-style-type: none"> 1. Gain exposure to "mass" audience 2. Network with music industry professionals 3. Create more beats and gain more music industry experience 	<ol style="list-style-type: none"> 1. Monetize my beats library 2. Grow my client base
Business Model Considerations	<ul style="list-style-type: none"> • Reduced barriers to entry to participate (e.g., costs) • Consider hosting live events or live streaming events to promote engagement 	<ul style="list-style-type: none"> • Incentivize through monetary rewards and connections industry professionals • Ensure a certain level of quality among competitors 	<ul style="list-style-type: none"> • Promotion of name and brand 	<ul style="list-style-type: none"> • Industry-standard payment for beats
Platform Design	<ul style="list-style-type: none"> • Ease of listening, continuous streaming 	<ul style="list-style-type: none"> • Ability to connect with fans and monitor 	<ul style="list-style-type: none"> • Ability to connect with fans and monitor 	<ul style="list-style-type: none"> • Understand which beats are used and for what

Target Market Personas

We conducted additional analysis on the size of the target markets underlying each persona, to consider for how many fans, artists, and producers could be targeted for the competition.



Joseph Brown



Tony Woodard



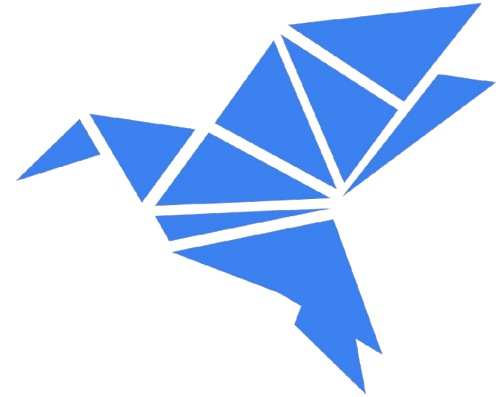
Kevin Seymour



Sasha Smith

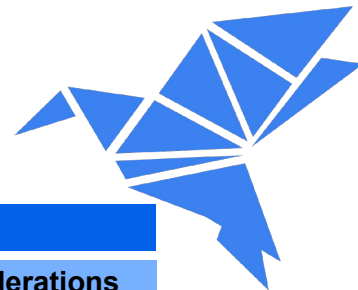
Persona	The Super Fan	The Rising Rapper	The Influencer	The Mix Master
Target Market Description	Digital-savvy interested in Hip/Hop and rap music	Generation Alpha – Gen-Z Black Professional musical artist	Gen-Z, pursues DJing and mixing beats as a side hustle	Generation Y Professional Music Producer
Target Market Sizing	<p>44M</p> <p>Calculation:</p> $\begin{aligned} &\text{US Population} \\ &\times \\ &\% \text{ Listening to Hip-Hop/Rap} \\ &\times \\ &\% \text{ Streaming Music} \end{aligned}$	<p>4,326</p> <p>Calculation:</p> $\begin{aligned} &\text{Musicians/Singers in the US} \\ &\times \\ &\% \text{ Black of Total US Population} \times \\ &\% \text{ Musicians Ages 20-30} \end{aligned}$	<p>2M</p> <p>Calculation:</p> $\begin{aligned} &\text{Total DJ/Producers on Top Mixing Sites} \\ &\times \\ &\% \text{ Market Share Top Sites} \times \\ &\% \text{ Casual Users} \end{aligned}$	<p>978K</p> <p>Calculation:</p> $\begin{aligned} &\text{Total DJ/Producers on Top Mixing Sites} \\ &\times \\ &\% \text{ Market Share Top Sites} \times \\ &\% \text{ Professional Users} \end{aligned}$

III. BUSINESS VALUE PROPOSITIONS



Value Proposition BUSINESS

From identification of the best-fit target customer segments and better understanding the business considerations and limitations you currently face, we believe the business has 3 key value drivers.



Business Model Insights Overview

Business Value Drivers

Value Driver 1

Exposure

The platform would provide aspiring artists and producers with exposure to fans and industry professionals

Value Driver 2

*Social/
Engagement*

The platform would serve as entertainment, as well as a social experience for fans to connect with one another, as well as follow artists that they are fans of

Value Driver 3

*Career
Development*

The platform would provide increased transparency into a relatively opaque industry for aspiring musical artists and producers who have struggled with this, as well as additional resources to create and promote themselves.

Business Model Design Considerations

- Ensure that artists and producers' names and brands are promoted as part of the competition
- Ensure some level of music quality for participants of the competition

- Social engagement should be available on the platform
- Social capital – or providing some value to fans based on their level of engagement – could encourage deeper participation
- Opportunity for live (either in-person or streaming) engagement with fans

- The reward for participation should balance the effort taken to participate
- Ensure access to stated industry professionals and resources to encourage participation
- Provide transparency into the resources provided, to best market to the intended target audience

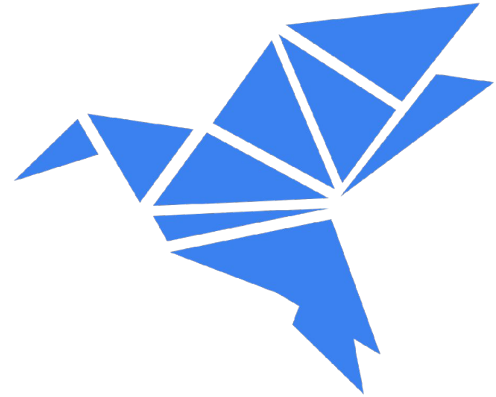
WHO'S GOT NEXT?

Business Model Discovery

August 16, 2022

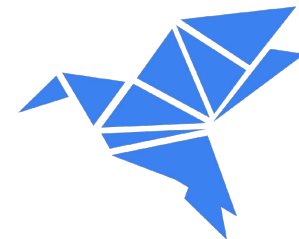


I. Competitive Landscape



Business Model Structures

Music competition business models implemented include a range of structures from mobile-only to live performance driven. The structure of the competition determined **the infrastructure** and **financial structure** needed.



Mobile-Only



- Businesses have failed here, likely due to inability to generate a captive audience

Mobile & Live Streaming



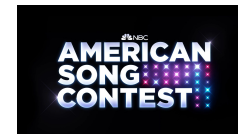
- 2 types of businesses dominate this space: (1) consumer brand-produced on social platforms (e.g. Tiktok) and (2) self-contained competitions and streaming on proprietary platform

Streaming & Broadcast



- Business model must include content creation and distribution
- Overhead costs increase substantially

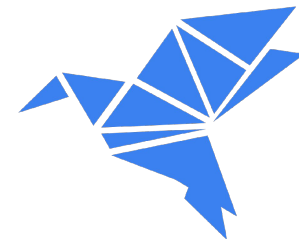
Live Performances



- Mobile-platform becomes less relevant for live series
- High costs to participate and put on production

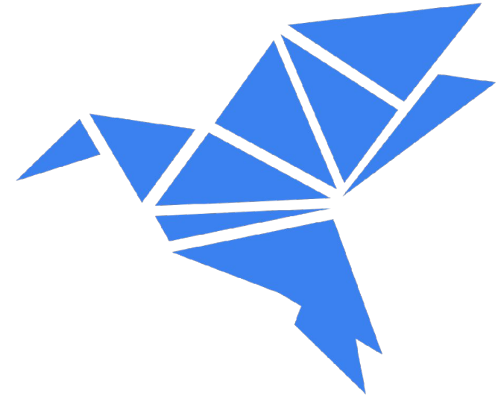
Business Model Considerations

Music competition business models implemented include a range of structures from mobile-only to live performance driven. The structure of the competition determined **the infrastructure** and **financial structure** needed.



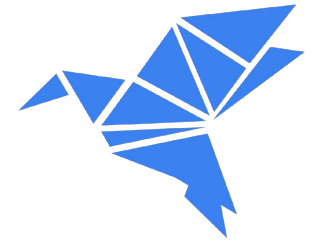
	Mobile-Only	Mobile & Live Streaming	Streaming/ Broadcast	Live Performance
Pros	<ul style="list-style-type: none">• Lowest cost solution	<ul style="list-style-type: none">• Lower-costs for production of content (versus streaming or broadcast platforms)• Can leverage social media network audience (if working with outside provider)	<ul style="list-style-type: none">• High-potential revenue stream from selling distribution rights• Can leverage network/streaming platforms captive audience	<ul style="list-style-type: none">• High potential revenue stream from events tickets and merchandise sales
Cons	<ul style="list-style-type: none">• Less engagement from fans• Less personal in terms of getting to know artists• Limited revenue streams	<ul style="list-style-type: none">• Greater need to design the platform and structure the competition to maintain fan engagement• May need to implement mechanism to control for quality of music	<ul style="list-style-type: none">• Must sell distribution rights to distribution platform - adds another activity to the business model• Higher overhead costs for content production	<ul style="list-style-type: none">• High costs for live productions• Must have a decent sized following in order to realize revenue opportunities

II. Who's Got Next Business Model



Business Model Overview

A business model is composed of several key components. For 'Who's Got Next' we have defined the *customers* component of the business model and now need to define the infrastructure and financing structure.



Infrastructure

KEY PARTNERS

Buyer-supplier relationships that reduce risk or help to carry out key activities; could be a partnership, alliance, or JV

KEY ACTIVITIES

Activities to execute a businesses' value proposition

KEY RESOURCES

Resources necessary to create value for customer; can be financial, human, physical or intellectual

Customers

VALUE PROPOSITIONS

How the business provides value to the customer, and what value that is (e.g. low costs); can be qualitative or quantitative

CUSTOMER RELATIONSHIPS

Type of relationship with customer to enable acquisition and retention (e.g. personal assistance or automated servicing)

CUSTOMER SEGMENTS

Core target market

CHANNELS

Where value proposition will be delivered

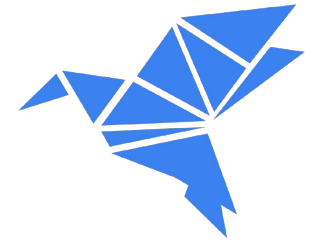
Finances

COSTS

REVENUE STREAMS

Business Model Overview

We have already defined the core value propositions, the targeted customer segments, and that mobile will be one channel for the Who's Got Next business model. The infrastructure and finance structure has yet to be defined.



Infrastructure

KEY PARTNERS

KEY ACTIVITIES

KEY RESOURCES

Finances

COSTS

REVENUE STREAMS

Customers

VALUE PROPOSITIONS

Enabling increase in social capital & artist promotion

CUSTOMER RELATIONSHIPS

CUSTOMER SEGMENTS

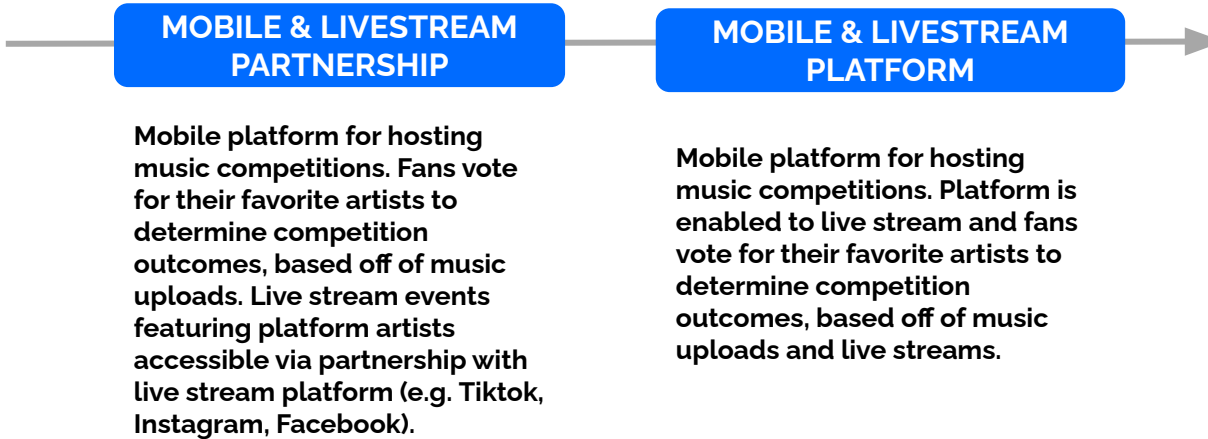
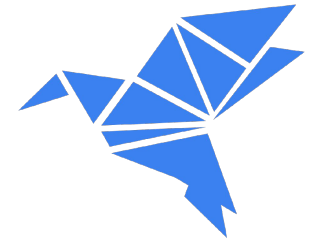
Digitally-native Gen Z

CHANNELS

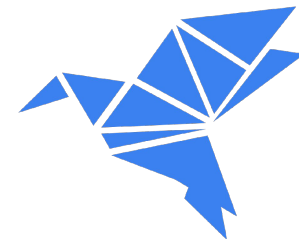
Mobile (one part)

Business Model Overview

We believe there are 2 primary business models that Who's Got Next should pursue, given the mobile-platform focus.



Business Model Options



Business model option 1:

Mobile and live streaming partnership

- Are there any **limitations** on the **key activities** that would prevent you from implementing this business model (e.g. can you create content? Can you leverage relationships to license content for distribution)?
- Are there any **limitation** on the **costs** associated with the business model or **platform design and capabilities**?
- What are your thoughts on the **feasibility** for achieving the outlined **revenue streams**?

KEY PARTNERS

- *Brand Sponsors*
- *Platform Sponsors (for live streaming)*
- *Platform Partners (for connected social media and music platforms)*

KEY ACTIVITIES

- *Music/artist discovery*
- *Music uploads*
- *Music competitions (voting)*
- *Develop sponsor relationships*
- *Content creation and licensing*

KEY RESOURCES

- *Platform (IT)*
- *Business Resources*
- *Licensed Music (beats)*
- *Content*

COSTS

- *Platform development*
- *Music licensing (beats)*
- *Human Resources*
- *Content production*

REVENUE STREAMS

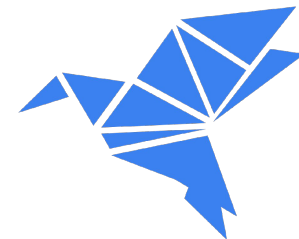
- *Music licensing*
- *Sponsorships*
- *Advertising*
- *In-app purchases*
- *Participation Fees (Artist and/*
- *Content Licensing*

CUSTOMER RELATIONSHIPS

- *Self-service*
- *Artist promotion*
- *Competition instructions and results*
- **Song recommendations and automated playlists*

Business Model Options

Business model option 2:
Mobile and live streaming platform



- Are there any **limitations** on the **key activities** that would prevent you from implementing this business model (e.g. can you create content? Can you leverage relationships to license content for distribution)?
- Are there any **limitation** on the **costs** associated with the business model or **platform design and capabilities**?
- What are your thoughts on the **feasibility** for achieving the outlined **revenue streams**?

KEY PARTNERS

- *Brand Sponsors*
- *Platform Partners (for connection points to other music or social platforms)*

KEY ACTIVITIES

- *Music/artist discovery*
- *Music uploads*
- *Music competitions (voting)*
- *Develop sponsor relationships*
- *Content creation*

KEY RESOURCES

- *Platform (IT) Business Resources*
- *Licensed Music (beats)*
- *Content*

COSTS

- *Platform development*
- *Music licensing (beats)*
- *Human Resources*
- *Content production*

REVENUE STREAMS

- *Music licensing*
- *Sponsorships*
- *Advertising*
- *In-app purchases*
- *Participation Fees (Artist and/or fan)*

CUSTOMER RELATIONSHIPS

- *Self-service*
- *Artist promotion*
- *Competition instructions and results*
- **Song recommendations and automated playlists*

WHO'S GOT NEXT?

Business Model Scenarios

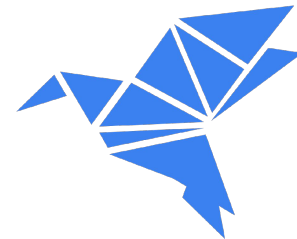
August 31, 2022



GROWTH FOUNDER

Business Model Overview

The financial modeling was based off of a business model for a mobile-first music competition, in partnership with a video-hosting platform.



The business model constructed includes a mobile-application competition with streamed content on a video platform (Youtube was used as the example platform to drive assumptions). Revenue is driven by the number of fans and the number of artists purchasing subscriptions.

ASSUMPTIONS

1. Each competition will include 6 episodes each and 4 days of listening
2. Fan acquisition driven by social media ads
3. Purchase premium non-exclusive lease for beats

KEY REVENUE DRIVERS

1. Number of mobile application users
2. Number of content viewers
3. Number of artist subscribers

BUSINESS MODEL

KEY ACTIVITIES

- Content production
- Music listening and competition platform hosting
- Ad sales
- Music licensing

REVENUE STREAMS

- Sponsorships
- Advertising (in-app and content)
- Music licensing
- Participation Fees
- Subscriptions

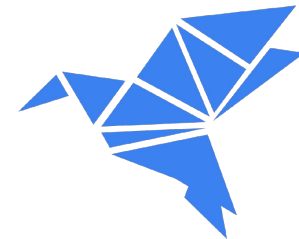
COSTS

- Content production
- Marketing
- Music licensing (beats)
- HR (Tech, Sales, Exec)
- Prize

Business Model

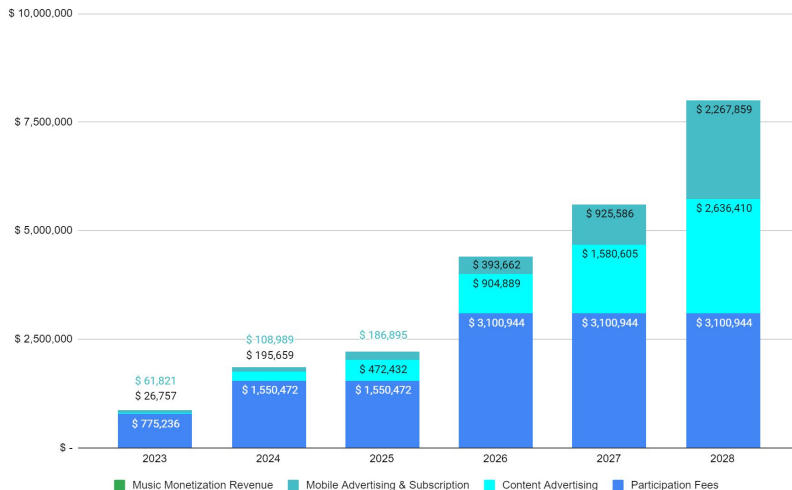
Revenue Breakdown

Revenue is driven by the number of fans and musical artist subscribers.

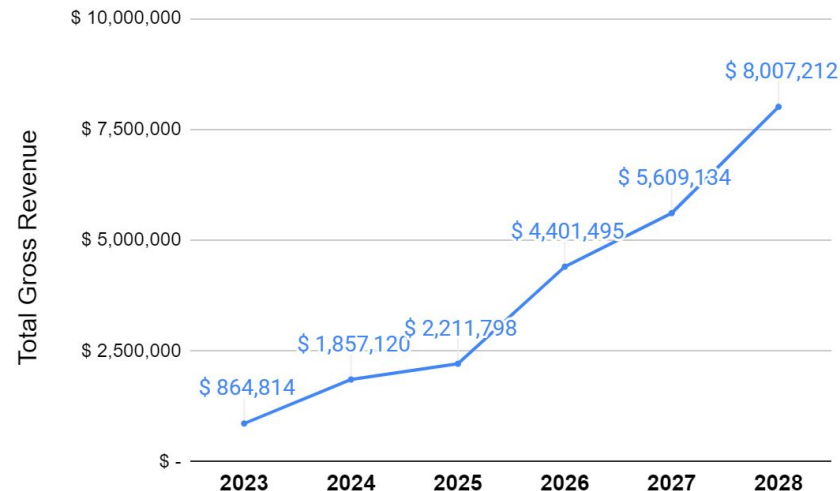


REVENUE BY SOURCE - BASE CASE

Revenue by Source



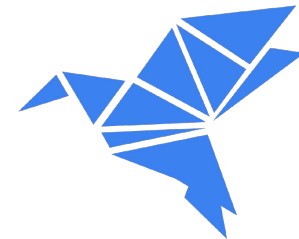
REVENUE BASE CASE



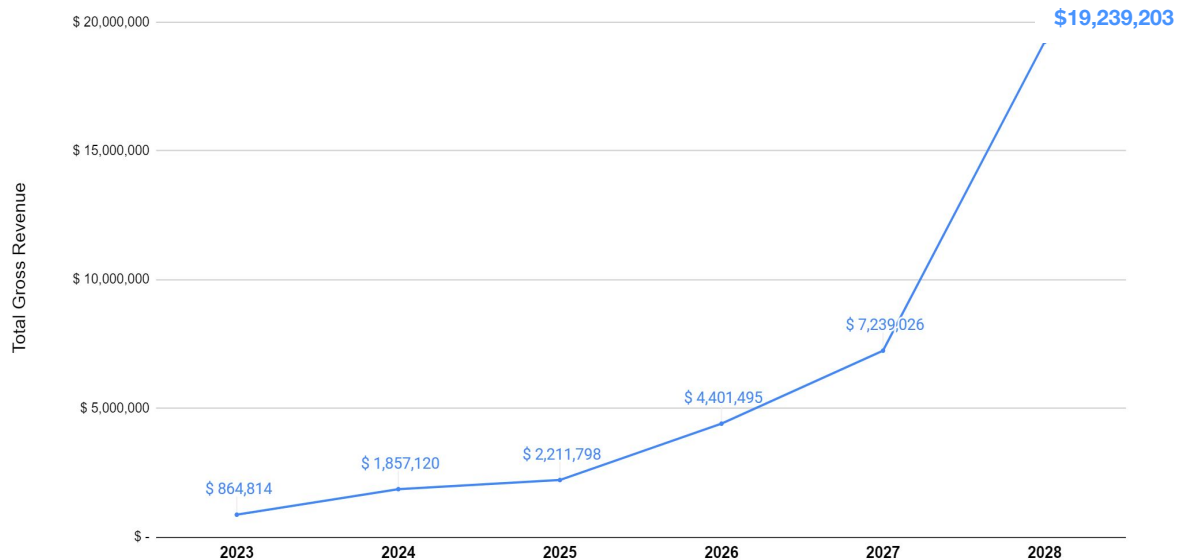
Business Model

Additional Scenarios

We considered other scenarios, with additional competitions per year.



REVENUE - ADDITIONAL COMPETITIONS



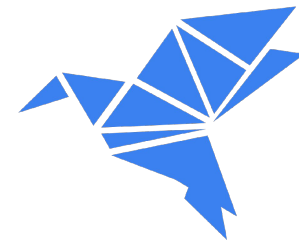
HIGHLIGHTS

- Increasing the number of competitions to 4x per year in year 4 and 5 can increase your revenue potential

Business Model

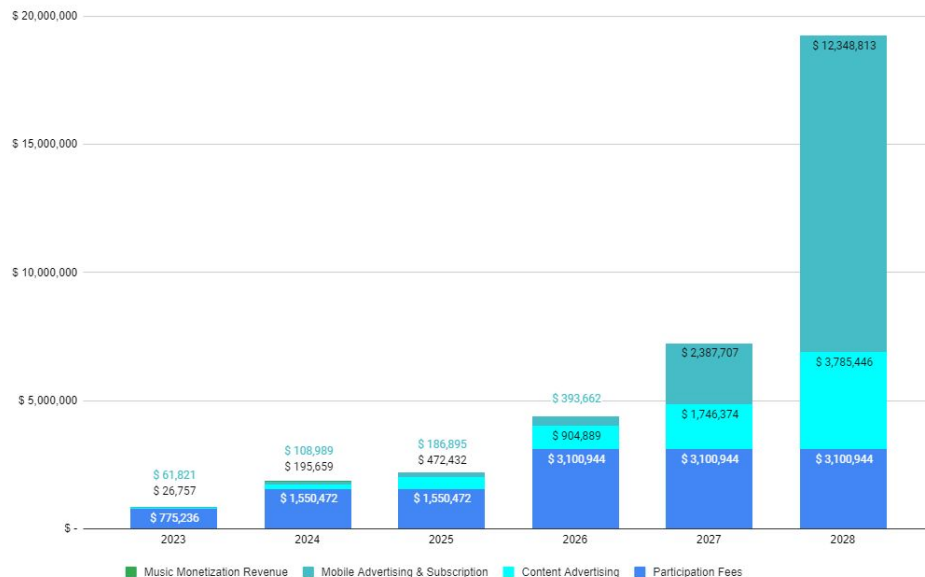
Additional Scenarios

We considered other scenarios, with additional competitions per year.



REVENUE BY SOURCE - ADDITIONAL COMPETITIONS

Revenue by Source



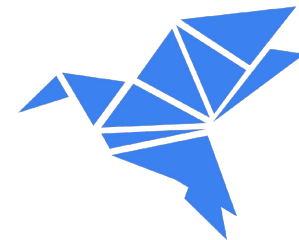
HIGHLIGHTS

- Increased revenue is driven by an increase in mobile and content based ad sales, and will come with increased costs from content production and marketing

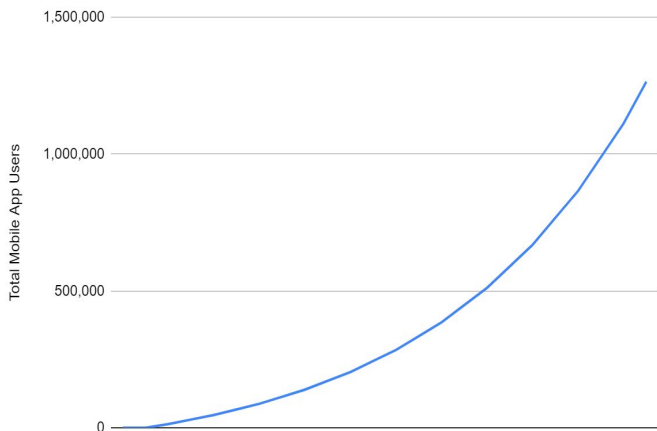
Business Model

Customer Acquisition

Customer acquisition was assumed to be driven primarily by social media advertising and word-of-mouth.



CUSTOMER ACQUISITION



CUSTOMER ACQUISITION COSTS

Total Customers Acquired	1,264,214
Total Impressions	49,600,000
Conversion Rate	2.55%
Total Spend	\$592,425.50
CAC	\$0.47

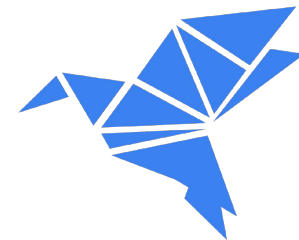
HIGHLIGHTS

- CAC remains relatively low, however this is assuming there will be no celebrity-endorsement costs
- CAC in this case is also only limited to marketing expense (composed of social media advertising costs)
- Conversion rate is within the average range, but it is assumed that some acquisition will be from word of mouth

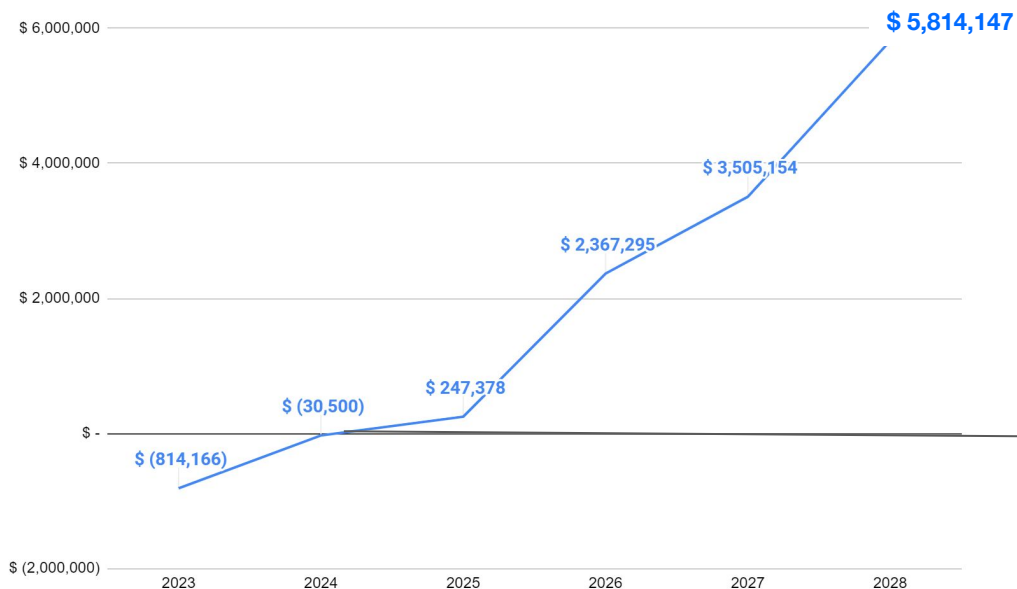
Business Model

Profitability

The model projects that Who's Got Next will break-even at year 2, provided the competition is able to meet fan and musical artist acquisition targets.



EBIT (2023-2028)



Break-even at year 2 of hosting competitions