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Final degree Thesis (TFG)

Business project “Fans Amplified”

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ACKNOWLEDGEMENTS

To my parents and siblings, for sacrificing so much for me to be here right now.

To my friends and family, for always supporting me and helping me find the bright side of things.

To my tutor, Enrique, for guiding me through this journey. And my professors, for always believing in me; especially those who challenged my ideas, because they knew I could give more.

To God, for picking me up when I needed, and for never letting me give up.

To me, for being resilient and always fighting for more.

ABSTRACT

Fans Amplified is an experience provider for the Superfans to live a weekend like no other. We craft unique experiences, along with the artist customers are fan of, combining goods and services so fans can live a weekend in the way the artists wants them to; go to the artist's favorite places in town, eat at their favorite restaurants, do their favorite activities, and on top, taking part of an intimate activity completely inspired and organized by the artist; all while being together all Superfans, creating a community among them that shares their love and admiration. All the activities will be a preamble for the spectacular live performance the artist gives in the city. The business is located in Madrid, but provides experiences across three European music hubs, London, Madrid, and Paris; poised to become a key player in the live music industry by reaching a segment that has been under the radar of many, yet untouched, Superfans. We strive to change the way these die-hard followers interact with the music and their favorite artists, giving them memories they will cherish forever, and a community where they will belong.

KEYWORDS

Superfans, Music Experiences, Live Music, Community Building, Experience Economy.

EXECUTIVE SUMMARY

Fans Amplified is an innovative travel and live entertainment venture that transforms concerts into immersive, high-end fan experiences. We are on a mission "To revolutionize the concert travel experience by crafting personalized, artist-inspired experiences that immerse Superfans in the music, emotions, and tour lifestyle of their favorite artists. We strive to create adventures that turn every concert trip into a lifelong memory."

Based in Madrid, and also operating across Paris and London, the company is strategically positioned in three of Europe's most influential music and cultural capitals, with London being the European music capital, and Madrid the new Latin Music capital. We cater to a niche but growing segment: Superfans; a high-value audience who spend significantly more than the average fan on concerts, merchandise, and related experiences.

Each experience is curated around an artist's likes, values, and lifestyle; planning everything from accommodation, special activities, VIP concert access, city tours and pop-up events that reflect the musicians' personality and artistry. Customers don't just want to attend a show; they want to live the artist's world, live a weekend that is all about the artist and their music; live a weekend based on their passion.

With the global live music industry projected to exceed \$40 Billion and the superfan economy worth over \$4.5 Billion, this project taps into an underserved niche where emotional engagement meets cultural travel. Our competitive edge lies in personalization, exclusivity, and emotional resonance, differentiating us from VIP ticketing platforms and generic music travel providers.

The company will launch with a focus on Europe's top music hubs and aims to expand globally, partnering with artists and their teams, cities, and local business, in order to unlock unique experiences and scale the enjoyment and passion Superfans have for artists.

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1. Introduction

1.1 Company Name

The selected name for the project is *Fans Amplified*, which reflects our aim to ‘amplify’ Fans’ voice and reach with the artist. Our core business is to offer the Superfans personalized experiences planned alongside the artists they worship and, hence, provide them a weekend full of activities the artist loves to do, allowing them to create a deeper bond with the artist and their music, thus, ‘amplifying’ (in both sense, to make it reach further and as a notch to sound amplifiers) their connection to the music.

1.2 Founders Experience

As a passionate and enthusiast of the music industry myself, I have been researching the industry for 3 years now and have been learning about new trends and solutions that are being implemented in a pivotal time for the industry. I have been keen on the Superfans phenomenon for some time now and their huge effect on the present and future of the industry. The Superfan economy is one that was valued by Golman Sachs in July 2024 at \$4.5 billion, which represents an incredible addressable market not only due to the size but to their devotion and willingness to spend money in an artist. There is immense value on these fans, both digital and live. So far, only digital propositions have been explored implemented, but what about those fans that want to travel elsewhere to see their favorite artist perform live and enjoy them entirely during a weekend? *Fans Amplified* is about to fill that gap.

1.3 Problem and Need Identification

Music fans have been around for as long as music has been too. Despite music having different intents and uses, there has always been people propelling the spread of different melodies and harmonies among a society and throughout generations. While music began to grow apart from its roots into a more commercial field, artists and musicians crafted their sounds to appeal to people’s enjoyment and be able to generate income from the art. The introduction of the radio in the early 20th century allowed the artists to reach new and bigger audiences, and the later development of the vinyl record in the mid-40s laid the foundations for what would be later denominated as ‘*Fandoms*’.

In contrast to radio, vinyl gave artists the chance to capture listeners' attention for all their music, moreover, gave them power over how their music would be consumed and awakened feelings and sensations in their fans. Vinyl was the first real approach to close relationships from artists to their fans. Musicians such as Elvis Presley and The Beatles changed the way music was lived by the fans. Perhaps it was the unplanned but perfect mix of rebel souls and the growing love for music that began the real creation of what is now referred to as '*Fandoms*'; a term that first appeared in 1903 Cincinnati Enquirer headline: "Fandom puzzled over Johnsonian statements", but was later repurposed to refer to the community of fans devoted to Presley and the Beatles by the media, the center of this whole business plan and proposal.

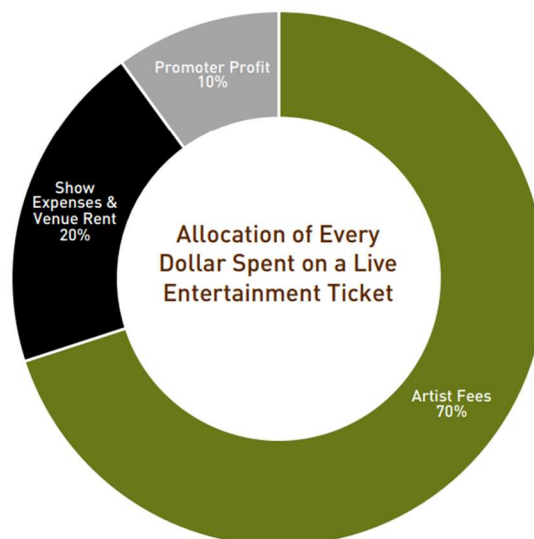
The definition of music Fandoms could be summarized as communities of individuals who share a particular taste for an artist or group, actively follow their activity and consume their music more often than the average person. These communities have been around since the modernization of the industry which is said to begin in the mid-60s. Fandoms have seemed to adapt to each stage of the evolution the music industry has gone through, easily shifting from vinyl to Cassettes, to CDs, to digital downloads; but the most striking change was the adoption of streaming as the primary source of music consumption for listeners. The so called 'democratization' of music for the listeners allowed them to access many tracks and artists by paying a small monthly fee. But this democratization meant the downgrading from devoted fans to mere listeners in different tracks, hurting artists and mainly their profits in the process.

In the push to change this trend, many labels and artists went into war against streaming services for fairer compensations for the music, such as Taylor Swift's public critic and exit from Spotify in 2014 given the low compensations per stream and claiming that "Music should not be free. Music is art, and art is important and rare" (Swift, 2014). Later she reintroduced her catalogue to the platform in 2017, and has since implemented strategies to foment fans to turn back to physical consumption and regain their loyalty to her music, by dropping exclusive cover arts, unique tracks only available in physical copies, trending merchandize, etc. And despite the reality being that streaming represented about 67% (\$19.3 billion) of the total income of the Global Recorded Music in 2023 (total industry valued at \$28.6 billion) (IFPI, 2024), its revenue is to be distributed among too many songs (more than 90.000 songs are uploaded daily to Spotify), making

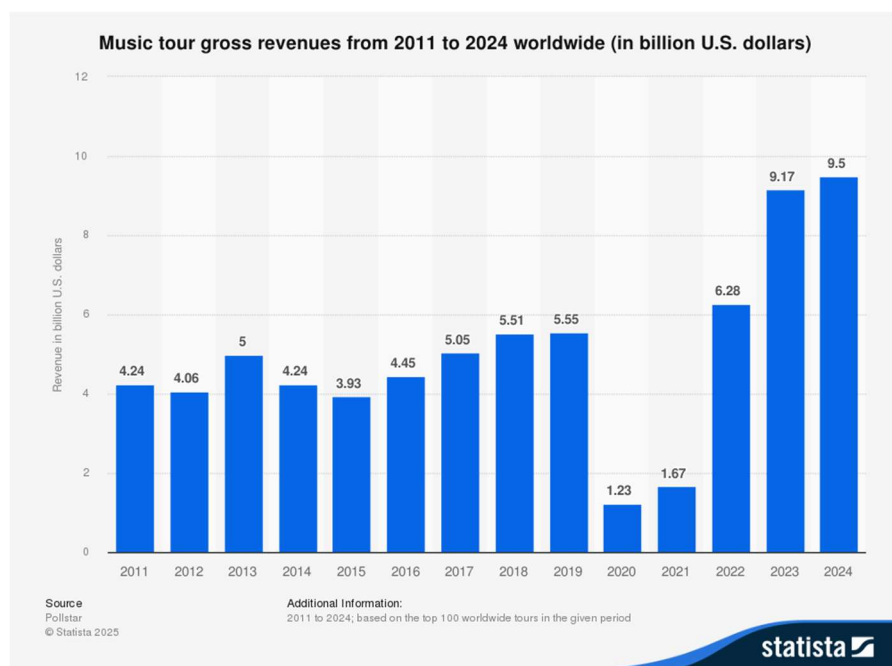
the value per stream insignificant, and it must be distributed among all the players in each song (record labels, royalties-collection agencies, producers, and other collaborators).

In return, established and surging artists have turned to live music which has historically proven to be a very profitable business for artists; figure 1 highlights how in 2020, just before the pandemic, 70% of each dollar spent in live entertainment goes to the artist. The Live Music Industry has always been a complement of an artist's income and has always been the largest share of their revenue. Analysing the top 10 highest-paid musicians for the last 6 years, list published by the Billboard Magazine each year, it stands out that in average 85% of musicians' total earnings come from either Live Performances or Music Publishing, or both combined, but not from streaming. The Live Music industry has been growing at a fast pace, as shown by figure 2, despite the major setback imposed by the pandemic and lockdowns, the industry recovered its pre-pandemic levels back in 2022. Goldman and Sach (2024) estimated its net worth to amount \$33.1 billion in 2024, with the United States market representing around the 35% if the total market (p 14). And it is projected to grow at a Compound Average Growth Rate (CAGR) of +6.5% up to 2030, faster than the growth it experienced from 2007 to 2019 (CAGR of +4%).

Figure 1. *Allocation of Every Dollar Spent on a Live Entertainment Ticket.*



Note: taken from Brackenridge Park Conservancy (p. 4), 2020.

Figure 2. *Music Tours Gross Revenue Worldwide.*

Source: *Music tour gross revenues from 2011 to 2024 worldwide. Statista. 2024*

The main driver of this new era of the Live Music is not only artists seeking more revenue, but also the digitalization fandoms suffered due to the evolution of music consumption into streaming and digital downloads. Streaming and music democratization has given artists a tool to build a fandom before even going to perform live; contrasting the past model of people discovering artists while they were on the road. Instead, artists can now plan ahead their tours based on where their fandoms are located, aiming so for a higher attendance rate and hence more profit. Many proposals have been brought forward to address Superfans through streaming and new platforms, but none have been considered for live music Superfans; not one interesting whatsoever.

Moreover, the post-covid sentiment has increased demand for live experiences and thus, live music; lockdowns created a sense of social awareness which increased perceived value for experiences shared with a community. In fact, according to a survey conducted by Mastercard and its partner Vitreous World, 8 out of 10 people in Europe plan to spend the same or more on experiences in 2024 compared to 2023; and many more surveys and investigations such as Mastercard's *SpendingPulse Report* (October 2023) and European Central Bank's *Study of Payment Attitudes of Consumers in the Euro Area 2024* (December 2024) have concluded people are awarding higher perceived value to experiences over goods ownership.

Goldman Sachs predicts that the demand for live entertainment will be fuelled by “supportive demographic and consumer trends” – (Music in the Air. Goldman Sachs, may 2024) meaning that younger people are the drivers of the new valuation for experiences. As a matter of fact, 78% of millennials would choose to spend money on a desirable experience or event over a possession (Eventbrite 2015). Furthermore, they estimate based on their research that the global demand for live events has increased coming from the pandemic stronger, making it less subject to economic cycles in comparison to other types of consumer discretionary categories. People are hungry for experiences; and this factor is not new. The reason lies upon the Experience Economy.

The term was first coined by B. Joseph Pine II and James H. Gilmore in a joint Harvard Business Review article published in 1998. It refers to the “sale of memorable experiences to customers”. They argue that business must focus on offering their customers more than the mere product; as societies become wealthier and their mere necessities are covered, consumers are keener in meaningful experiences. The core idea is that the customer is not after the product or services itself, but after the events that come before and after acquiring the product, or the way the service is provided to fulfil all their emotional demands. Moreover, given the increase competition in many fields and industries, experience become crucial for differentiation. Although it is hard to quantify the economic impact it has had worldwide, it has indeed impacted most industries, striving for an evolution in their offers led by a change in consumer preferences as they prioritize experiences and enjoyment over product ownership; and live music is not left behind. Fans yearning for closer experiences have boosted the demand for live events; fans and concert-attendees are demanding authentic and unique performances and overall experiences in which they do not only feel like they are part of the performance but also enjoy and connect to the artist in a personal level. In spite of this being a trend identified in most attendees, the relevant segment here are the so-called Superfans.

The current streaming system is making fans feel further and further away from musicians and artists. In a change, they are looking once more for a closer way to connect with them besides streaming their music all day long. Current trends are showing consumers increasingly prefer a more interactive relationship with the artists they listen to. “The new generations of consumers don’t just want to passively listen to the music or

even other types of entertainment that they're fans of, they really want to participate.” – (Tatiana Cirisano 2024, music analyst at MIDia Research.)

“There’s a growing trend towards niche music scenes, with listeners increasingly seeking out unique, authentic voices. Mainstream artists, like superstars with large teams, continue to drive ‘massive profits,’ while niche artists find success by focusing on smaller, more dedicated audiences.” – (Tatiana Cirisano 2024, Music analyst at MIDia Research). A clear example of this is the incredible success of Sofar Sounds, a British music event startup that organizes intimate and secret music shows in unique spaces founded in 2009, it is now present in over 350 cities around the world and has paid out more than \$30 million to artists that have performed. Current big names in the music industry performed with Sofar during the early stages of their career, such as Billie Eilish, Hozier, and YEBBA. Their success lies upon curating intimate performances that focuses on genuine connections between artist and the audience, unique venues, and diversity of musical talents and styles, enriching local music communities in every city they have performed.

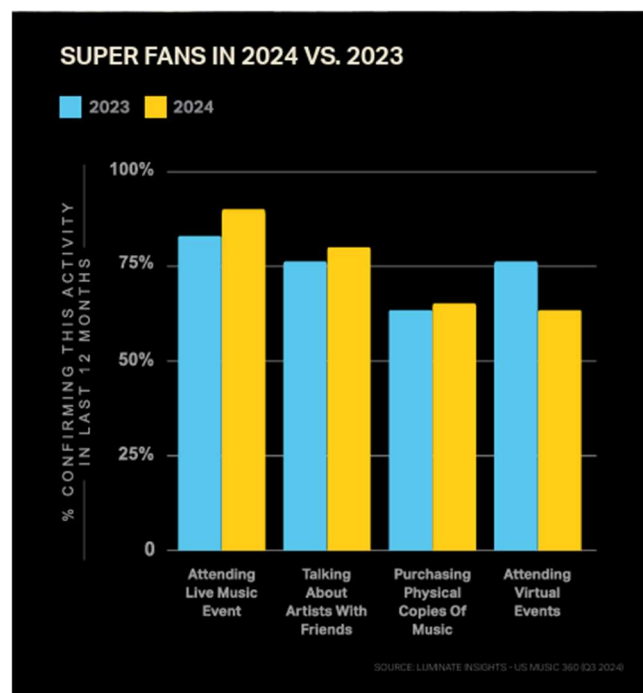
Superfans are eager to be part of the artist’s journey as the artist is part of them. Nowadays is more common to see members of big and devoted fandoms such as ‘swifties’ and ‘BTS armies’ connecting and interacting with other members of the community over the internet, attending numerous shows and describing each time as the best and unique experience listening to the artists. They are passionate, consume more frequently an artist’s music and content, buy merchandize and concert tickets regularly and try to interact with the artists on different environments.

Spotify, in its own way, defines them as “super listeners”: fans who may only make up 2% of an artist’s monthly listeners but account for over 18% of monthly streams and more than half of an artist’s merch purchases.

Luminate Data, an entertainment industry data provider and analyst company, in their 2024 Year-End Music Report, published on January 15th, 2025, they stand out that 20% of U.S. music listeners can be categorized as superfans. These fans are 90% more likely to attend to live music events, 59% more likely to desire a personal connection with artists, and 43% more likely to participate in artist communities. Most notably, they spend 66% more money per month on music activities and 105% more money on physical

purchases related to an artist than the average listener (understand for music activities, going to live concerts, music events, among other things; and for physical purchases, the acquisition of physical goods such as vinyl, CDs, merchandize, objects used or worn by the artist, etc). Figure 3 describes the behavior of this segment, comparing it to the same matters a year prior.

Figure 3. Superfans Behavior.



Source: Luminate's 2024 Year-end Music Report. Luminate Data. December 2024

On the other side of the equation, artists and even labels are jumping in the trend; “The most important for artists today is building deep connections” – (Cirisano, 2024) claimed during an interview with the RouteNote Blog. Artists have understood the need of this segment for their profitability and success. Hence, we are seeing many artists endorsing new Superfans platforms, such as “We Are Giant”, “Bandcamp”, and “Weverse” among many others. The willingness of this segment of fans to become part of the musician’s journey makes them the perfect brand ambassador.

There is a rush to feed the superfans with content and exclusive digital experiences for the everyday music consumption, from Daniel Ek’s Spotify to the biggest music company, Universal Music Group (UMG), the big players are trying to tap into this new economy which is believed to become essential for artists to find success in the coming years. In fact, Spotify is reportedly working on a “Superfan subscription tier” that will include exclusive options and early access to products (as reported by Music Business

Worldwide, 2025) and UMG is actively supporting this development. Notwithstanding, all these propositions are not including the potential of Superfans onto the live music economy, not considering innovative and interesting ways to fill their desires when it comes to live performances. The lack of innovation for this segment of the industry's public opens the door for new ideas, with unique value propositions that must include not only fan enjoyment but also general economic trends to stand in time, even so sustainability and social responsibility.

1.4 Business Idea and Description

The Superfans economy has proved worthy of attention from the industry executives, providing an exploitable monetization field given the dollar value of it, once again, estimated to reach \$4.5 billion (Goldman and Sach, 2024); just being able to attain a 5% of it means a \$225 million addressable market, this concept will be further developed in chapter 3.1. Their hunger for information and experiences related to the artist stands as a strong void to fill.

The idea is to create tailored experiences for this niche of fans, all revolving around of an artist; where fans will do activities, go to places and enjoy experiences selected by the artists themselves so they can live a weekend as the artist would do it, all added on top of a live performance of the artists which will be, of course, the center of all the activity.

The artists' rising concern regarding the poor compensation on streaming services and their fight to make music as valuable as it once was, will drive them to work with us; not only to engage closer to their already established fandoms, but also to maximize the monetization of said niche. By providing different and more personalized experiences, they can generate additional income as fandoms will draw more added value from this and will be willing to pay more; hence, a potential high-revenue source. It is clear the relevance live performances have upon artists' and musicians' revenue, so why not maximize the value fans can drag from the shows. Superfans are eager to get to know the artists in a deeper way.

The project aims to address several trends that are currently seen in the Live Music Industry, such as:

- VIP experiences: a classic offering yet still effective, some fans are eager to pay more to have better treatment and an overall more comfortable experience during the concert. However, this has grown obsolete in the sense that it is a different way to enjoy the concert, but not a closer and more personal way to enjoy the artists, moreover, it is getting harder for fans to acquire these tickets, as resellers buy as many as they can and then take them to secondary platforms where they sell them for double the price or even more. The main hook promoters are currently using to sell these tickets is better sitting, not having to be hours ahead to enter the venue and a low queue to enter. The personal touch to the ‘Very Important People’ has been disregarded, which means a good opportunity to be explored. *Fans Amplified* will be a VIP experience for the Superfans; this is a key component of the differentiation strategy, which will be detailed later in the point 2.4.
- Behind the scenes experiences: developing even further on the previous point, fans get to enjoy the preparation of the concert and the logistics pre- and post-show, and in some cases get to meet the artist, band, or other important people. Yet, fans do not necessarily get to be close to the artist in a personal way through this alone. This opens the door for another opportunity, as fans keep seeking for personal connection with the artists (having a small conversation, taking a picture, etc.). As the experiences *Fans Amplified* offers are artist-centered, behind the scenes activities will be at the core, as part of the VIP experience.
- Intimate venues performances: this growing trend is finding success among fans as it does allow a closer interaction between the artist and their audience through their music. It gives fans the chance to submerge in the music in the exact way the artist wants them to, maybe even get a glimpse of the artist’s feelings towards the music they make and play. This is a powerful activity for the artists and one Superfans are eager to be part of; the intimacy of the small venue is exactly what they are looking for. Many artists use this technique for album release parties and first album performance. *Fans Amplified* will include this activity in the experiences to provide fans with that intimacy that is usually reserved for those that are in the right place at the right time, by making intimate performances a top differentiator of one of our price tiers or packages (further developed in chapter 3).

- Music tourism: superfans are increasingly eager to see their favorite artists live, buying tickets to several shows and traveling wherever they must do so. This phenomenon was clear during Taylor Swift's 'Eras tour', which saw many fans traveling (especially US fans) to go to one or many shows throughout the length of the tour. The economic impact of this effect is one to be leveraged by local businesses and cities; as a proof, the Federal Reserve of the United States credits Swift with helping the hospitality sector reach and break through pre-pandemic revenue levels in 2022 (Beige Book – July 12th 2023. *Board of Governors of the Federal Reserve System*), thanks to her many fans travelling to attend the concert and live the experience. 'The Eras Tour' is one for the music history books, given all the records it broke (from becoming the first tour to reach \$2 billion in revenue, to be credited with helping revive the event industry economy after the pandemic), and the lessons learned by the music and the hospitality industries will lead them to work closer together to relive the phenomenon that occurred when Swift went to each location, and hence, the collaboration will open the door for new opportunities in the music tourism trend, involving not only the private tourist sector, but perhaps also cities' governments and public entities. *Fans Amplified* is keen on exploiting the trend as some of the activities of the experiences include sightseeing and local businesses, which will allow us to leverage said collaborations.
- Merchandise: always part of any tour, merchandize sales have increased significantly in superfans segments, as it increases their sense of connection to their artists and identifies them as the fandom. In fact, Luminate 2024 Year-end Music Report highlights that Superfans spend 105% more monthly on physical purchases than the average listener. "What before was a simple t-shirt with the name of an artist has now become in a complete brand experience which includes exclusive products, immersive events, and an approach to build deep connections between artists and fans" – (Hernández, J. 2024. Sector del merchandising podría alcanzar \$16.3 mil millones para 2030). *Fans Amplified* will also surf this trend, by incorporating merchandize pieces as a key component of the fans' experience, from classic merch from the artist to personalized merch to remember the unique experiences fans will live when using our services.

1.5 Objectives and Business Proposal

The project can be defined as a ‘Superfan Concert Experience Agency’, specializing in curating personalized travel experiences for Superfans attending live concerts. It has two main objectives or purposes from which the entire business model is derived. Firstly, to become a ‘bridge’ between Superfans and their favorite artists; by filling the gap the fans are finding when trying to relate closely to the musicians and remain loyal to them. Secondly, to provide fans with a unique artist-based experience where they will live a weekend based on the musician they admire, getting to know who they are and what they are better, favorite activities and how they like to enjoy a city while on tour; on the other hand, provide artists with a community of devoted fans that want to see them succeed; even so, give them one more tool to monetize their devotion to fuel their growth.

The business contemplates an exchange between artists and fans, the former works with us to create an unforgettable experience and a community where the fans feel a sense of belonging and intimacy, and the latter gives money in return. The value to be dragged from this transaction for fans translates to emotional satisfaction, personal fulfillment and a higher sense of closeness to the artist; for the musicians on the other hand, they drag economic value from the sale of the experience, but also a stronger solidification of its fandom that will propel their career in the future.

Moreover, the nature and scope of the project touches deeply into some of the United Nation’s Sustainable Development Goals for 2030; more specifically:

- *SDG 8 Decent Work and Economic Growth:* the business aligns with it as it promotes sustainable tourism in the host cities, driving so economic activity to the local business, from hotels to restaurants and more. As the experiences are completely planned by *Fans Amplified*, depending on the activities to be carried out, we will partner with local businesses to ensure their economic production and cooperations.
- *SDG 11 Sustainable Cities and Communities:* the entire planning of the experience gives *Fans Amplified* the ability to reduce the impact tourism will have on the local community, socially and environmentally speaking. We will encourage responsible tourism and consumption from our customers. Moreover, our incentive to partner with the host cities will not only concern economic productivity for both parties as explained before but also involve this goal by

aligning our activity to the city's sustainability goals and policies and thrive to create awareness among our customers to implement more actions. Overall, we will thrive for our activities to have the least impact on the community and implement policies to have a good one, by using eco-friendly transportation, encouraging local businesses we partner with, like restaurants, to use local sourced ingredients (by partnering with local farmers and food producers) and rely on economies of scale on the number of Superfans we will host to reduce the negative impact live shows and travelling have on the environment.

- *SDG 12 Responsible Consumption and Production:* Following up on the previous goal, the business will focus on locally sourced products. The personalized merchandise will be locally produced by enterprises that engage in sustainable production techniques. Furthermore, we will provide our customers with many of the things they will need during their experiences, encouraging fans to reuse some of them and to not purchase disposable and polluting goods that will only be used during their stay. We will partner with hotels and other businesses that are actively implementing new measures to not overproduce and decrease their environmental impact due to waste management and bad production practices.

Even though it might sound ambitious, and we do not have a direct influence on the live music industry, we aim to not only engage in sustainable practices and make it a priority for our activities; but *Fans Amplified* will strive to spread awareness in the live industry and collaborate with the artists we work with to encourage them to include sustainability and social responsibility into their tour.

1.6 Mission, Vision and Values

Mission:

"To revolutionize the concert travel experience by crafting personalized, artist-inspired experiences that immerse Superfans in the music, emotions, and tour lifestyle of their favorite artists. We strive to create adventures that turn every concert trip into a lifelong memory."

Vision:

"To become the prime global provider of artist-inspired experiences, redefining the way superfans connect with, their idols and their music, all while promoting responsible consumption of music and creating a lasting impact in sustainability of tours."

Values:

- *Passion & Connection:* we exist to feed the passion of Superfans and deepen the emotional bond between superfans and their favorite artists, making every journey meaningful.
- *Authenticity & Immersion:* our experiences go beyond the stage, offering fans a chance to explore cities, culture, and lifestyles through the lens of their favorite artists.
- *Sustainability & Responsibility:* we believe in ethical travel, supporting local businesses, eco-friendly accommodation, and responsible tourism practices. We will work with people that align with our goals towards sustainability and promote them among our clients.
- *Excellence & Innovation:* we continuously evolve, leveraging the latest trends and fan engagement strategies to create the ultimate concert travel experience. We focus on offering excellence in every service and the best experience possible.
- *Community & Partnership Fostering:* Music brings people together, and we strive to foster a welcoming, diverse, and accessible environment for all fans and our partners. The two are the prime stakeholders of the company.

2. Business Activity

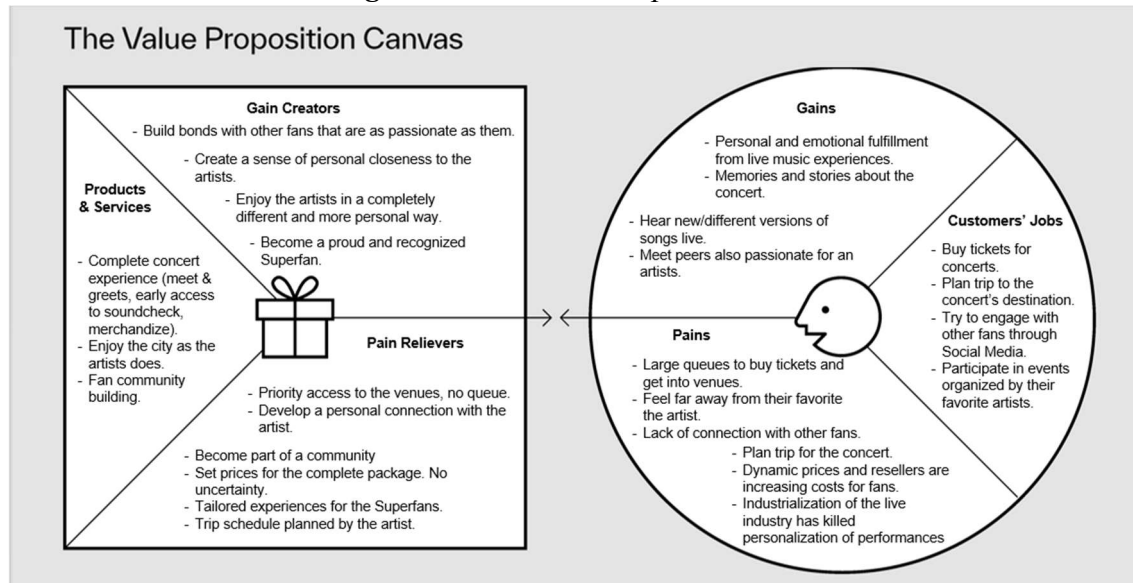
2.1 Definition of the Characteristics of the Product/Service

Fans Amplified stands as a “**Superfan Concert Experience Agency**” which main activity will be to create tailored experiences for the niche of Superfans based on the likes and tastes of the artist they admire and have travelled to see perform live. The experiences will be planned and executed with the help of the artist in question. The idea of the business is to make a detailed planning for those fans that are travelling to see their favorite musician perform live; so, instead of going blind to the city where the

performance is at, they will have a planned schedule in order to explore the location in the way the artist will suggest them to. Coming from Friday to Sunday, with the core event (the live performance) happening either Friday or Saturday night, the fans will have an entire schedule of activities either related or suggested by the artists to enjoy the weekend. Their trip to the location will not be a leisure/vacation weekend, but rather a musician-inspired and crafted experience where fans will enjoy activities selected by the artist and live their weekend in the city in the way the musicians wants them to; emphasizing the significance of Music Tourism, a trend mentioned in the previous chapter of this report and that will be an extremely powerful one for the growth and success of the business. It includes VIP concert access, artist-inspired city exploration, exclusive experiences, luxury travel and accommodation, and social and community engagement.

Superfans are eager to enjoy and support their favorite artists; their willingness is proved by the long queues to enter venues hours prior to a live show, online queues to purchase tickets, or the dedication of some to create social media accounts to promote artists' music; but some others do not even know how to do it, directly or indirectly. Although they draw much added value from live performances, they are demanding more; they want their loyalty rewarded with something special. As highlighted in the previous chapter, this segment is more dedicated to an artist or group, consuming their music more frequently and fervently, and proudly being recognized as fans; and as there are many initiatives to address this niche in streaming and Digital Services Providers (DSP), there are not many propositions currently put forward to address the live section of the music economy further than promote intimate performances, work on sound systems to create a craft perfect sound in stadium concerts, or create immersive virtual experiences combined with live shows, but these approaches do not put Superfans' experiences as the core of their businesses. These other propositions will be labeled as our competitors and will be explored in further detail in section 3.5. The tailored experiences coming from musical leisure trips stands as a strong suit to feed their desires when it comes to live experiences. Figure 4 describes, through the Value Proposition Canvas Tool, how these events will fulfill their wants.

Figure 4. *The Value Proposition Canvas.*



Note: Template by Strategyzer. Own Elaboration.

Fans Amplified will plan the entire weekend for the fans, so they do not have to worry about a thing rather than just enjoying a different and music-filled weekend jaunt. For the purpose to create a visual representation, thereby I present the following example based on a proposal for Ed Sheeran's Superfans 'Sheerios'¹ for his next concert.

¹ Sheereos: name adopted by Ed Sheeran's fanbase.

Figure 5. Mock Schedule for Sheeran's Superfans.



Note: Mock made with Miro. Own Elaboration.

The main purpose of *Fans Amplified* is to help close the breach between artists and their most loyal fans in the live ambit, creating lasting emotional relations. By crafting tailored experiences for each section of 'Superfans', we strive to not only increase the added value they draw from the artist, but also to provide the artists with one more tool to increase profitability and monetization of a segment that is willing to pay it.

Lastly, another key part of the whole experience will be the Special Merchandise available for the selected few that form part of the event. This will not only be Tour T-shirts or hoodies, but items with a greater personal touch from the artists. For instance, in the example previously stated for the 'Sheerios', Sheeran would give his fans handwritten songwriting notebooks with scratches and sidenotes he made during the creative process of the album, special edition vinyl, among other things.

All the experience can be summarized in the following statement:

Value Proposition.

Offer a complete enjoyment experience of the artists for the Superfans. Through a tailored and personalized plan for a weekend, they will live out a city in the way their favorite artists want them to; all leading up to a great live music performance.

Our value proposition differentiates from our competitors by focusing on the Superfans and creating artist-centric experiences where fans will get a glimpse of the artist's likes and things they enjoy. Our focus on this segment of fans is one of our key differentiators, as none of the competitors identified are tailoring their offerings to them, but rather to the average fan, providing for leisure experiences combined with music, rather than a full music-inspired weekend which will not just be about enjoying a different type of plan, but every activity will be around music and the performing artist.

2.2 Customers' Needs Covered

Although there is a clear niche for this proposition, the actual value of fans can gather from the business will be equal to the satisfaction of their needs and desires. Despite there are several tools to understand it, the Empathy Map holds great power as it investigates customers' minds from many different perspectives.

“The Empathy map is defined as a template that organises a user's behaviours and feelings to create a sense of empathy between the user and your team. The empathy map represents a principal user and helps teams understand their motivations, concerns, and experience” (Velázquez, 2024).

The development of the tool involved thorough research to understand how their minds work. Based on different interviews, reports, investigations, and studies, I was able to craft out the sections of the tool. Mostly based on Steven Caldwell Brown and Don Knox's report “*Why go to pop concerts? The motivations behind live music attendance*” which narrates the emotional and psychological reasons behind people's desire to attend live concerts; and in Jules Coke's article for the blog ‘Journey’, titled “*The Future of Concerts: Cultivating Superfans*” a piece in which he describes how this segment is different than the average concertgoer and why their incentives are different.

1. Who are we emphasizing with?

Superfans. They yearn for closer experiences with the artist they admire. They feel identified and represented by the artist's songs, attitudes, and overall lifestyle, and want to be heard by them, become part of a community of people like-minded.

2. In what situation they are in?

They go to live concerts to see their favourite artist, looking to have an experience centred on the musician; but there is no real interaction between them and the artist, further than when they talk to the public during the show. Superfans invest more time into the artist than normal fans do, and they should be rewarded for that loyalty. Although the trend is being addressed for streaming, its scope should also include live performances. They want to get a taste of what musicians like to do when they are in a city and how is their life like whilst on tour, entertainment and hobbies.

3. What do they need to Do?

They must plan the whole trip, the experience. They are responsible for all details of the trip. In their push to be closer to the artist, they are out on the hunt to find out what the musician will do during the stay in the place, most times unsuccessful.

4. What do they See?

They see artists seeking to reach that community through different means, like dropping special edition albums on their anniversary, for special seasons, or partnerships with brands. Moreover, they see artists going in multi-city tours to reach as many of their fans as possible and improve revenue; the encourage product consumption like merch, live shows, and partners' products.

On the other side, they see fans who are as passionate as them organizing communities in social media, to somehow reach the artists as a group and not as individuals.

5. What do they Say?

"I wish I could get to know what a day is like for my favourite artist", "I want to know the real inspiration behind their most meaningful songs and why those are never

the commercial ones”, “I want to connect with people that share the same feeling about an artist”.

6. What do they Do?

Sign up to newsletters; buy merchandize; go to concerts; create social media accounts dedicated to the artist, promote their new music, post covers and videos about the artists, and share opinions.

7. What do they Hear?

Rumours online about how the artist live their life, likes and dislikes, hobbies, and so on; Interviews where they talk about their creative process, stories and anecdotes, meaning of their songs, inspiration; stories other fans share about how and why they love and admire the artist in question.

8. What do they Think and Feel?

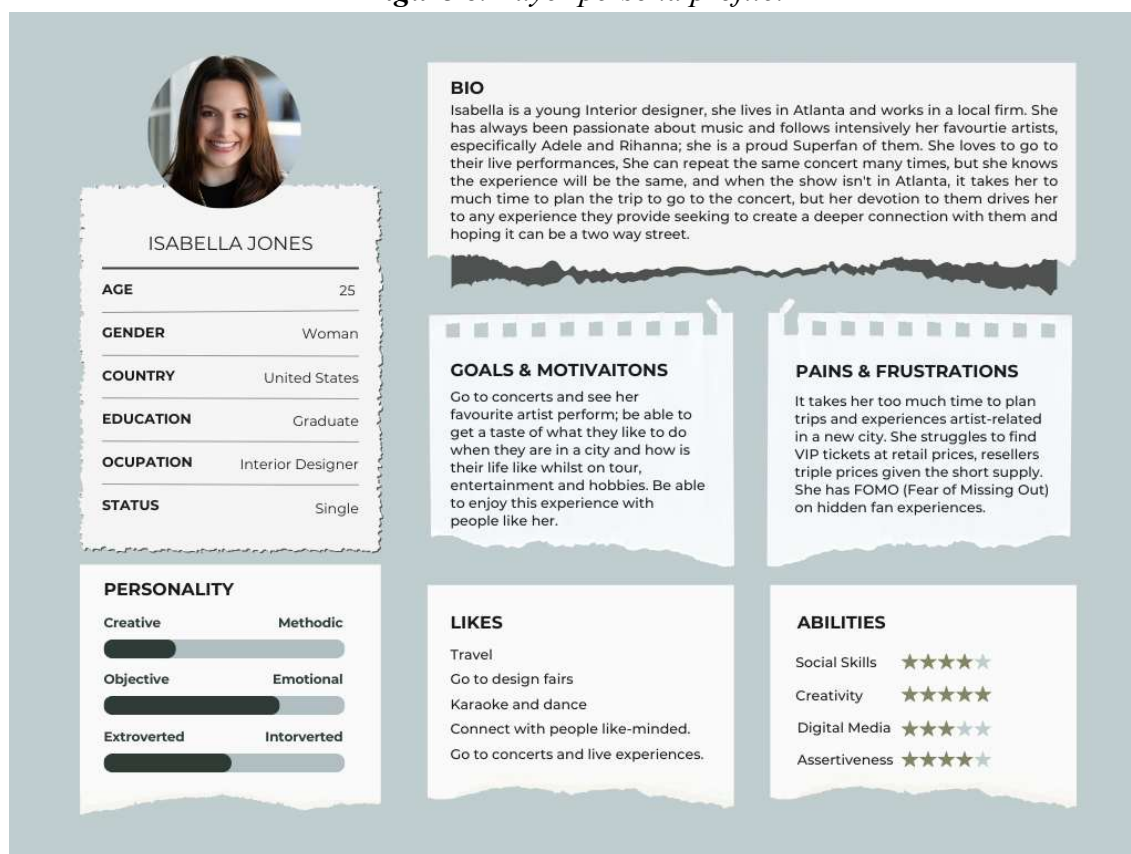
The yearn for closer experiences have boosted the demand for live experiences, added on top to the confinement imposed during the pandemic, people are now valuing more different experiences in which to invest their money. Fans now feel disconnected from the artist and from other fans; social media is not a channel powerful enough to be the bridge to connect with the artist and with the fandoms. On the other hand, they feel identified with the songs and the journey of the artist; they are amazed by their performances and thrilled every time they get to see a live show.

2.3 Buyer Persona

Although there is no perfect customer, the buyer persona tool helps businesses identify the profile of their average customer. In the case of *Fans Amplified*, the young adults’ segment is the one expected to be the prime one. Based on the data provided by the Luminate 2024 Year-end Music report, Gen-Zers and Millennials are the segment that spent most money on live music and concerts last year. Hence, the buyer persona profile built is based on someone from that generation, Isabella Jones, a normal 28 year old interior designer who lives in midtown Atlanta and works in a design office in the same area; she is passionate about music and follows the careers vigorously, trying to learn new things about her favorite artists, Adele and Rihanna, and wishing to live experiences

closely related to any of them. She is a proud Superfan, she is part of their fan clubs and is constantly trying to engage with people who share the same love and admiration for any of them she has. Isabella Jones represents the average Superfan, they have their normal lives, but they make their favorite artist part of their day-to-day lives by listening to their music constantly and following their activity on social media. Their lives do not completely revolve around the artist but are looking to create closer connections with them; an artists-centric weekend might be the perfect way of doing that.

Figure 6. Buyer persona profile.



Note: template made with Canva. Own elaboration.

Fans Amplified will work to feed their desires by providing them with unique experiences. We will work to relief their pain and frustration by planning the activities for them, precuring the tickets and materials and organizing all logistics, so they only have to attend the experience and enjoy it.

2.4 Differentiation Criteria

Fans Amplified focuses on exploiting the power Superfans hold, mixed with emotions of live experiences, providing an unforgettable weekend for them all based on

their sentiment for the musician. *Fans Amplified* is an ‘*Experience Provider*’ for the Superfans; it aims to offer a combination of experiences and goods, from activities recommended by the artist to personalized merchandize, for them to live a weekend as the artists would do it in a particular city and develop a closer connection to the artist, to their music, and to the musician’s community of Superfan, which will create a sense of belonging for the fans and foment their loyalty. It seeks to exploit the love and admiration fans have for the artist and unite all of them as a community.

The key differentiator of *Fans Amplified* is perhaps the combination of the goods and services we offer. Many of the things we provide are already provided by other parties, but what makes us stand out from our competition, which will be further explored in section 3.5, is the bundle offered to the fans, and our special focus on the Superfans. Merchandise is offered in concerts and online, trip planning is offered by travel agencies and tour guides, some even provide music-based experiences, but none of the agencies provides unique artists-centered experiences, events that spin around the artist’s likes and preferences, and none of them considers the power Superfans have or seek to reward this segment especially due to their loyalty and dedication to music. *Fans Amplified* will work in bringing the Superfan enjoyment out of the screen (as currently many companies are emerging to satisfy the Superfan segment online, digitally) and foment the live enjoyment of the emotional connection fans developed towards the artist.

The project elevates a standard live concert experience into a fully immersive artist-inspired adventure, catering to Superfans who seek deeper engagement beyond just attending the show.

2.5 Technology needed

Although the project is not highly reliant on technology, some tools will be required to guarantee the excellence in the service we offer. Moreover, a great part of the resources needed are for the onboarding of the clients and the first steps to prepare for the experience. Later, marketing and data analytics tools will be used to understand the behavior of our customers and reach new ones through marketing activities. In concrete, here are the main technological tools considered to be needed to provide a good service and satisfy customers:

- *Data Collection and Management tools, Marketing, Social Media Management:* like CRMs and Google Analytics, these platforms are key to understanding our customers' preferences and overall experience, and also for partnership management. Feedback from our clients is crucial to improving our performance and achieving efficiency when doing so, and that from our partners is also important to maintain or improve practices that lead to nurturing said partnerships and attracting new ones to work with us. Data will also be storage for our use, always with the consent of our customers; for that we will use Google Cloud services as it allows us to store and query different data types within the same database.
- *Booking Management:* As we will manage all bookings on behalf of our clients, hotels, city tours, restaurants reservations, and other spaces that need to be rented (some plans will even include airplane or train tickets), we will use platforms like Wetravel to undertake this type of activity. The powerful part of these type of resources is their 360 coverage of all needs regarding the booking process, from schedule notifications for our customers, include add-ons to their trip, and the payment platform for purchasing. This tool will be integrated within our website so customers can purchase the experiences. Moreover, it will also be integrated within partners' websites that market the normal tickets for the concert for which we are crafting the service.
- *Web Development and Maintenance:* the first approach and contact with the client and the presentation of the business will be through our social media and publicity within those platforms. However, most sales will be done through our own website. As the presentation letter of our services and the experiences we offer, the website will be crafted to ensure a smooth and nice user experience, to make it easy for them intuitively and select from the different packages and navigate in it. For that purpose, we will use the Firebase platform, a website development platform from Google; the part of the tool is that it implements Google's AI technology to help in the development and implementation of the website.
- *Enterprise Resources Management:* to ensure efficiency and accuracy in the internal tasks and planning of the business, we will use platforms such as Trello and Airtable to organize all our activities and different propositions depending on

the artist we are working with, it will also manage the schedules and customers' journey when enjoying our services.

- *Security Compliance:* to ensure the online safety of our clients and their data protection, we will implement software such as OneTrust to ensure the security of personal data. Moreover, QR technology will be used to ensure identity protection and avoid fraud and ticket scams.

2.6 Legal Requirements of the Project

Besides all the legal requirements that every business must meet to run any type of operation (registering the company, obtaining licenses and tax compliance), *Fans Amplified* is also required to obtain other legal requisites. As we will operate in 3 different territories, Madrid, London, and Paris, (the reasons for this are further developed on chapter 3), we must comply with regulations imposed by the three nations.

For operations within the European Union:

Tour Operator License: Firstly, as event organizers, *Fans Amplified* will need to obtain the license to be able to plan the tours and activities for our clients. The license is issued by the '*Dirección General de Turismo de la Comunidad de Madrid*', as the business will be physically established in the Madrid area.

VIIES Number: unique identification number to be able to provide services throughout the European Union.

License for Travel Agency: to be able to provide bundles including accommodation packages and transportation in the European Union.

GDPR Compliance: for both Spain and France operations, we must comply with the EU legislation on personal customer data protection.

Comply with Spain's **Package Travel Law (Directive 2015/2302 EU)**, and France's **Code du Tourisme**.

For any event or gatherings of more than 50 people, Spain requires to issue a **Evento Publico Permit**.

For Paris events, we must comply with **noise & crowd control regulations**.

For operations in the United Kingdom:

Air Travel Organizer's License (ATOL): must obtain to be allowed to offer travelling packages that include hotel stays and flight.

GDPR Compliance: just as with the EU, we must comply with the customers' personal data protection policies.

Compliance with UK's **Package Travel and Linked Travel Arrangements Regulations 2018**.

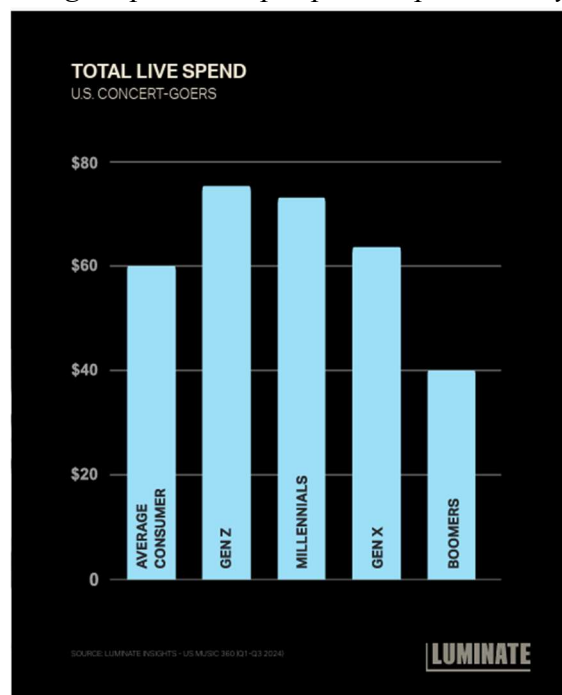
For any after-concert party organized, if not in a private property like someone's house, the location must have issued a **Premise and Alcohol License**.

Lastly, we will need one legal strategic partner in each location, to ensure that we comply with all legal requirements and avoid any misconducts and errors that might cost the company a lot.

3. Business Identification and Market Analysis

3.1 Target Market Definition

Figure 7: Average expenditure per person, per show by generation.



Source: Luminate's 2024 Year-End Music Report. Luminate Data, December 2024.

The Superfan economy is one that has just begun to gain traction and be notice by the big players in the industry. It is present in both the recorded music industry (streaming and physical music sale) and the live industry, the side of music in focus for this project.

Figure 8 describes how the different generations that are currently part or have been part of the economic production machine (the graph excludes the last generation, Alpha, which is said to comprise those born after 2012). The most important factor highlighted by the figure is the average expenditure by Millennials and Gen-Zers (group of people born between 1981 and 1996, and those born between 1996 and 2012, respectively); young individuals whose life has been marked by constant changes and innovation, from the development and commercialization of the internet to artificial intelligence (AI) and the internet of things (IoT), both generations have grown up in a completely different micro and macro environment from their parents. These many changes are part of the reasons for the development of the 'Experience Economy' referenced back on chapter 1; great part of them have grown with most of the physical

goods they needed, so they direct their disposable income to experience expenditure; in fact, according to a study run by Eventbrite, 78% of Millennials preferred to spend money on experiences rather than things; basic activities as dining out or going to music festivals (Eventbrite, 2013. “*Millennials. Fuelling the Experience Economy*”). They strive to create lifelong experiences and memories.

It is safe to assume that most Superfans are aged between these two generations, as Millennials and Gen-Zers are the ones that spend the most on life music in average. However, a big challenger to be faced here, especially regarding Gen-Zers, is the particularity that great part of these individuals are studying and are less likely to be generating high income, if any. Thus, they depend on allowances and third-party monies to be able to enjoy these experiences. Because of that, *Fans Amplified* will also target a third segment, the Gen-Xers, people born between 1965 and 1981; which grew up in an entirely different situation than the later generations to come; in Europe they reconstructed destroyed economies after World War II, in America, they took part of the economic and money-making machine the United States became. These generation has worked their whole life and are now enjoying their life-long savings. The immense generational differences are core for shaping the experiences to be offered to each segment; they behave and award value differently among one another. To be more specific, offers for Millennials and Gen-Zers must be entirely artist-centric, with an intense schedule of activities and constant interactions with the artist or their ideas; for Gen-Xers, on the other hand, experiences and propositions shall be slow-paced and based on sensorial enjoyment, in the sense that it involves activities appealing to nostalgia by making references to culture, trends, and events of their youth. Gen-Xers will be keener to experiences promoted by artist from their era.

The target market of *Fans Amplified* will be comprised of these three generations, but with one common thing, they are all Superfans.

Location wise, Superfans are present throughout the world, and the intend of the agency is to reach the worldwide population and bring those interested to the destination where the experience will take place. The nature of the service we provide does not require a strict physical presence, which opens opportunities for working with different locations, based on where an artist will play and where both the agency and the artist know fans will draw more emotional and sentimental value from the experience.

Naturally, Superfans will not be as excited for a Harry Styles experience in Madrid as one in London; just as fans will not be as eager for a Rosalia experience in New York as in Barcelona; intuitively speaking. Hence, as we are mainly service providers, we will be able to work in multiple cities and provide fans these adventures in places where they will be able to connect even more with the artist. Although quite ambitious, our operations will focus firstly on three destinations, Madrid, Paris and London, with primary focus on Madrid, and the possibility of exporting to other cities if convenient based on partnerships with artists. These three cities have been selected given their relevance and similarities in the live music industry, they are all hubs for tourism and live music, and, despite great differences in consumer behavior, the locations share fans' music genres preferences, mainly Pop music, and complement one another businesswise in the sense that allow us to reach different segment of Superfans based on their activities and travel desires and tastes.

The three markets do differ in some respects, but as our experiences are tailored to each artist and their followers, working in the three locations allow us to cover a wider range of artists based on what they want to offer to their closest fans. The following table describes the main characteristics of each.

Table 1. Characteristics of the 3 markets to address.

Characteristics	Madrid	Paris	London
Superfan Spending Power	Medium-High. Latin music superfans are loyal but price-sensitive	High – Paris attracts luxury VIP spenders	Very High – London has a massive music economy
Top Genres	Latin, Flamenco, Pop, Rock	Pop, K-Pop, Electronic, Rock	Pop, Indie, Rock, Hip-Hop, Electronic
Concert Type	Tours and Summer Festivals	Major Arena & Stadium Tours	Tours, Major Arenas. Busiest Concert Market in Europe
Main Concerts in 2024	Taylor Swift, Karol G, Metallica	Taylor Swift, Olivia Rodrigo, Elton John	Taylor Swift, AC/DC, Paul McCartney
Type of Experiences	Cultural	Luxury	VIP and High-end

Note: Own Elaboration.

There is a clear ascending pattern in the table, with Madrid being a market in development and London a market in maturity when it comes to the live music industry, which give *Fans Amplified* the opportunity to exploit different segments.

3.2 Market Situation

It has been argued throughout the project the immense relevance Superfans are gaining in the music business, both live and recorded industries. Their impact has been described by many as part of the future. But many of the current propositions put forward by the big players of the music industry are to make the most of this niche in the recording industry, by investing in Superfans' exploitation in digital environments. The fast growth the Live Music economy is experiencing and the power of Superfans stand as a potent combination and a great space for monetization.

Firstly, as already stated, in their '*Music in the Air 2024*' report, Goldman Sachs (2024) estimates the addressable market for superfan monetization, assuming that 20% of music listeners are superfans willing to pay double what the average listener spends on music, could reach \$4.5 billion (an increase from the \$4.2 billion forecasted a year early) for this year. By 2025, they predict that 10% of this market will be captured, with 60% of it realized by 2030. This translates to \$3.3 billion in incremental revenue or a 13% uplift in paid streaming revenues by 2030; nonetheless, its effects on the live have not been yet quantified, but it will be without a doubt incredibly positive. (Goldman Sachs 2024, '*Music in the Air 2024*' Report).

On another note, the live music industry is growing faster than ever, at a CAGR of 8.78% annually from 2025 to 2030 as reported in the latest Global Live Music Market 2025-2034 report (Customer Market Insight 2025). However, different trends are moulding the future of the industry which will play at the advantage of newcomers as established live events producers can find it hard and expensive to adapt to them, such as artist new desire to perform in intimate venues rather than large stadiums, music festivals gaining more interest among consumers. In fact, Goldman Sachs (2024) detailed their expectations for a bigger share of small and mid-sized venues in the concert slate, and many reports and online articles describe it as a new trend in the industry. Furthermore, a 2023 report conducted by Eventbrite found that "63% of concertgoers now prioritize smaller, more intimate performances over large-scale productions." – (Acharya, P 2025).

As claimed by a 2023 live music fans survey conducted by MIDia, “20% of the Bandsintown ² users surveyed were “live superfans” who spent above-average time and money on concerts” – (Jones, O. 2025. ‘Bringing fandom to life: the rise of IRL superfan experiences’), which translates to 1.86 million users. Based on this data, it is safe to assume that at least 15% of concert goers identify as Superfans, a percentage that varies depending on the artist and city in question. Yet, the numbers stand attractive for *Fans Amplified* to engage in a venture in this business.

3.3 PESTEL Analysis

In spite of operations taking place throughout Europe, the organization will have a center of operations for everyday tasks, to be legally established, tax purposes and so on. Due to the expertise of founders and current location, *Fans Amplified* as a company will be established in Madrid, the capital and economic center of Spain. This country is a member of the European Union and its 4th biggest economy, estimated to be worth \$2.788 trillion in 2024 by the World Bank (2024. World Bank Data GDP at current \$ value) and the 14th largest economy worldwide.

Political

Spain, as part of the European Union just like France, enjoys the free movement of people and goods, which constitutes strengths for the operations in Madrid and Paris. It has also recently created new deductions and special tax regimes for cultural-oriented business and Start-ups, which will reduce costs for the first years; even so, ‘Comunidad de Madrid’, the local government, has also created special programs and launched public aid for entrepreneurs and small businesses that seek to start their journey there, such tax exemptions, further deductions, and public aids, whose magnitudes will depend on the activity level of the business.

² Bandsintown: music website that allows users to receive notifications about tours and bands playing in the user's area.

Secondly, France despite having undergone some political turmoil recently, has been credited with political stability. Just like the Spanish government, they grant many deductions and benefits for culture and music-related investments.

Lastly, the United Kingdom is one of the key players in the worldwide music industry. Their recent economic turmoil has affected all sectors of the economy and made the government cut many public aids, including those for cultural events and development; however, their efforts to re-boost the economy translates into incentives for foreign investment from public and private sources. In the long run, this new landscape will benefit businesses, but the current fear and uncertainty around the British economy poses as a threat to live music, as for most of those services that are not first needs for consumers.

The three nations present valuable opportunities in the political landscape, which could be improved given the new era of economic development that Europe is striving for.

Economic.

The Spanish economy has currently outperform all major European economies in terms of growth, reporting a 3.2% GDP growth in 2024 (*Bank of Spain, 2024*). Moreover, ticket sales for live music in the nation grew by 25.3% in 2024 (*Asociación de Promotores Musicales de España, 2024*) and the Madrid live music industry grew 96.04% in 2024 compared to 2023; all numbers explain how this is a growing market and how the Spanish economy has recovered after years of stagnation and low growth. Spain is also one of the cheapest countries in the European Union; its affordability makes it a great candidate for the headquarters of *Fans Amplified*. Yet, uncertainty remains on the economy, as the Central Bank of Spain declares that 40% of last year's economic growth was government-driven, although it is not a strange figure for a European economy, they are unsure if the national production machine can keep on growing as it did last year. Spanish superfans have a medium spending power and are price-sensitive despite being passionate.

Regarding London, Superfans in the UK are willing to spend money on VIP experiences, accounting for 12% of global live music market; it is also expected to become the largest European entertainment and media market next year, overtaking Germany, as reported by PWC. The English live music business is the third largest in the

world, after the USA and Japan; it is said to have contributed around £6.1 billion in 2023 (Live, 2024, *'Industry surges past £6bn and more'*). A main barrier are high operational costs and high taxes.

Lastly, Paris is known for its luxurious tourism image, this attracts high-income superfans to enjoy experiences in the nation. France economy is one of the biggest players worldwide, and despite current uncertainty, it remains as one of the most important players. The live music business is a well-established one; ticket sales are expected to reach \$1.12 billion in 2025, growing at a Compound Average Growth Rate (CAGR) of 5.45%.

Once again, the new opportunities presented by the changes in the international environment will be beneficial for many industries; but it all depends on whether Europe understands the role they most play and chase them.

Social

Madrid took the title of the European Latin music capital given the strategic relevance it has been gaining throughout the years. Latin record companies such as 'Rimas' and 'Dale Play' have opened offices in the Spanish capital in the last years due to the high demand for Latin music. Every year, festivals include more Latin artists, and more musicians are making mandatory stops in the city for several nights, such as Karol G in 2024 with 4 dates in the Santiago Bernabeu Stadium during her 'Mañana Sera Bonito' world tour. Spanish people are more open to experiences and interacting with others than its European peers, they value live and cultural events.

In London, however, fans are more dedicated to music given to higher purchasing power. They are driven to exclusive and VIP experiences, to which they award value given comfortability; as proof, most of the competitors identified are based in England and provide their services in the UK (more to that in section 3.5). Although they are less open in terms of dealing with strangers, they are warm and welcoming if they have things in common, like sharing a passion for an artist.

As a luxury destination, Paris superfans are willing to pay more for high-end events and activities. They are more goods-driven than the other two markets, but they are still in the search for an artist-centered experience, which means they are opened to

the experiences we offer, with little less activities to connect and more emphasis on merchandize and luxurious experiences such as fine dinners and VIP events.

Technology

The superfan economy is being satisfied through digital solutions which are aimed at exploiting them as a ramification of streaming, where labels and platforms are investing heavily in different tools from direct-to-fan engagement to virtual reality experiences for the fans; but none of the options researched provide a way to satisfy superfans in the live music scope.

In the live industry, new technology is being implemented for different manners, such as ensuring sound quality in the whole venue and so improve fan experience, higher visual quality so fans can be deeper immersed into the little world artists create when designing a concert, and so on; but these tools are aimed at all attendees.

There technology required is rather basic and it is already existent, such as CRMs, payment platforms, ERPs, and digital software for event planning. There is no need for any high-complex technology that is either expensive or hard to access.

Environmental

Europe's ambitious goal to become the first carbon neutral continent by 2050 is present in all countries member of the EU. Spain and France are no exception. The wide range of train rails and services will provide eco-friendly travel for some of our clients.

Moreover, both France and England have strict eco-friendly rules for large scale events, which will ensure our partners are align with our sustainability goals. Spain is also implementing several environmental policies for business to do their part. When partnering with local businesses, we will ensure those goals will be elevated without harming the economic productivity of all parties involved, through cooperation.

Legal

Despite the harmonization of several policies and regulations in France and Spain through EU mandates, there are several inconsistencies that must be accounted for when

conducting business in each territory. Madrid offers the best benefits and tax incentives to establish the headquarters.

France has the biggest regulations, which must be considered when planning experiences in the nation and plan ahead to avoid legal issues; there is more bureaucracy and paperwork to do.

Post-Brexit new immigration laws and regulations might affect European superfans travelling for concerts, as well as the management of operations overseas.

3.4 SWOT Analysis

Table 2. SWOT analysis of the business.

Strengths	Weaknesses
<ul style="list-style-type: none"> • Artists-centered Experiences. • Great combination of goods (merchandise) and services (activities) • Tailored experiences for the fans, planned by the artist in question. • Flexible business model in terms of location and means to provide the experiences. 	<ul style="list-style-type: none"> • Highly dependent on third parties. • Not every Superfan is able to afford this kind of experience, so the not-so-big niche reduces. • Not every artist has Superfans, so we cannot work with every artist. • Managing 3 different locations can create logistics complications.
Opportunities	Threats
<ul style="list-style-type: none"> • Superfan economy is growing fast. • People are prioritizing spending money on experiences rather than buying goods. • Artists and industry executives are looking for ways to monetize this segment even further. • Not many have come forward with ways to address Superfans in the live environment. 	<ul style="list-style-type: none"> • Large event managers and ticketing companies can seize the opportunity by holding on to tickets. • Legal regulations are constantly changing, and the current economic landscape can drive people to spend less. • Music tours are unpredictable. Artists can cancel shows out of nowhere or they might not sell enough.

Note: Own elaboration.

3.5 Competition

In spite of referring to a rather innovative proposition, as has been stated before, there are some offers that are similar to '*Fans Amplified*' in a sense. 8 businesses have been identified as competitors. These are service providers that fall into two categories, some offer VIP experiences for fans, and others offer personalized events and activities for users (without considering a fandom as their target). They are all described in table 3.

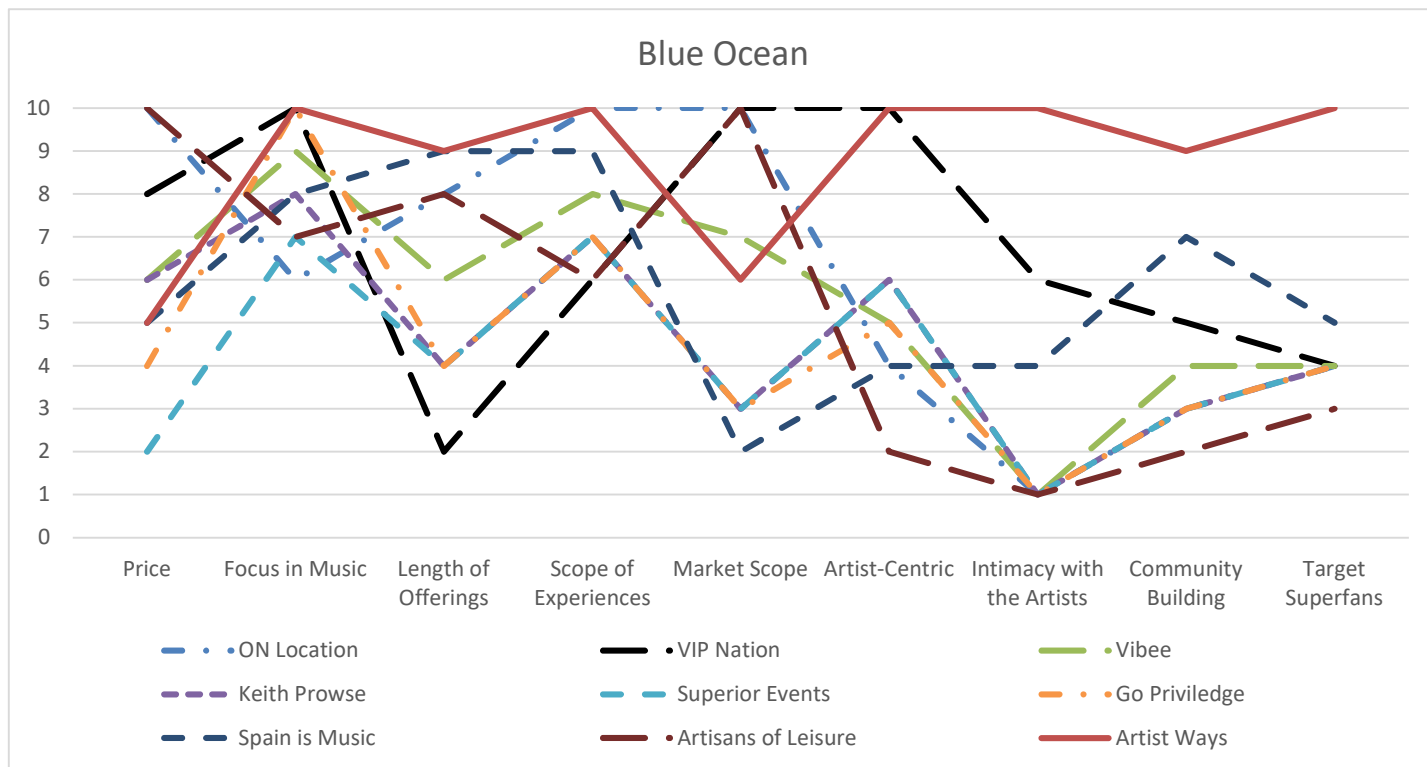
The competitors listed are keen on providing experiences that appeal to creating a sense of exclusivity and uniqueness for their customers, despite the industry they focus on, which is where we overlap in offerings. However, there are two key differentiators that set us apart from all of them; firstly, our continuous focus on Superfans and our mission to craft *artist-center experiences* for them to connect deeper with their favorite artists; and second, the creating of those experiences alongside the artists which creates intimacy between the superfans and the artist. Competitors' lack of incentives to touch upon these trends is not related to profitability, but rather to how much it narrows down the audience; as it is a niche in the rise it can be perceived as risky, with individuals' behavior labeled as unpredictable. However, Figure 9 visually highlights how these two things create a great market opportunity for us.

Table 3. *Comparison table for the competitors.*

COMPANY	PRICE	FOCUS	LENGTH OF OFFERINGS	SCOPE OF EXPERIENCES	INTIMACY WITH THE ARTIST	COMMUNITY BUILDING	TARGET AUDIENCE	ARTIST-CENTRIC	MARKET SCOPE
ON Location	1500 to 5.000 \$	Experimental hospitality offers, mainly sports and entertainment added on top of tickets	2 to 4 days.	Complete, from ticketing and accommodation to unique experiences during the trip.	No, it's all about the client's leisure.	No, they are primarily focus on individual enjoyment, or the group users go with.	Average Fans	No, rather event-centric.	Worldwide.
VIP Nation	400 to 2.500 \$	VIP experiences added on top the concert tickets.	3 to 4 hours.	Activities before the show, like soundcheck attendance, meet & greets and autographs.	Yes, the pre-show activities are alongside the artists in the venue.	Not directly but might have the effect depending on the profile of the fandoms.	Average Fans	Yes.	Worldwide.
Vibee	900 to 1.500 \$	Musical luxury experiences, focus on Vegas residences and are expanding to Bahamas.	2 days.	Luxury accommodation, resort-like experience.	No, they are focus on the enjoyment of a luxurious experience; not in a connection with an artist.	No, they are primarily focus on individual enjoyment, or the group users go with.	Average Fans	No, more a luxury experience accompanied by music.	USA, Bahamas, Mexico. Now entering to Croatia in partnership with a music festival.
Keith Prowse	450 to 1.000 £	Sports and Music Events, they have partnerships with many stadiums across the UK.	1 night.	All-in VIP experiences hours prior and during the event. VIP sitting, open bar, and exclusivity.	No interaction with the artist.	No, they are primarily focus on individual enjoyment, or the group users go with.	Average Fans	No, a VIP experience to a concert.	UK and Ireland.
Superior Events	150 to 640 £	Sports events. They have live music as a side line of business.	1 night.	All-in VIP experiences hours prior and during the event. VIP sitting, open bar, and exclusivity.	No interaction with the artist.	No, they are primarily focus on individual enjoyment, or the group users go with.	Average Fans	No, a VIP experience to a concert.	UK and Ireland.

Go Privilege	800 to 1.000 £	Live music events.	1 night.	VIP concert experience, pre, during, and after the event.	No interaction with the artist.	No, they are primarily focus on individual enjoyment, or the group users go with.	Average Fans	No, a VIP experience to a concert.	UK.
Spain is Music	1.100 to 1.500 €	Get to know the culture of different parts of Spain through or accompanied by music.	3 to 5 days.	Music and culture merging to provide unique experience.	No, performing artists are irrelevant. It is about the culture and the role of music in that culture.	Yes, clients spend the whole trip together and making activities to connect with one another.	Cultural tourists.	No, culture-centric.	Spain.
Artisans of Leisure	> 10.000 €	Luxury cultural travel with optional music elements.	2 to 4 days.	Luxury experience, music is optional.	No interaction with the artist. Music is not the most relevant part.	No, experiences are reserved by groups, no integration between strangers.	Luxury and cultural tourism.	No.	Worldwide.

Note: Own elaboration, using online sources.

Figure 8. Blue Ocean Strategy.

Note: Own Elaboration.

Clearly enough, the last two indicators in the Blue Ocean Strategy outline the hole in the business that *Fans Amplified* strives to fill. As no competitor taps upon these topics, as argued before, we are keen on using them to make them not only our key differentiators but also our reasons for success.

3.6 Sales forecast

Ticket companies usually leave out between 5 to 8% of the total tickets for the VIP access for concerts (Smith, M. Woodrow, E. *The Revenue Gains from Multi-Tier Ticket Pricing: Evidence from Pop Music Concerts*. 2012). As we will work with big acts since those are the ones with big Superfans clubs, these mainly play in arenas and stadiums, depending on the artists. Hence, our calculations will be based on the total capacity for concerts at the Movistar Arena in Madrid (formerly the WiZink Center), this being 17,400 people; just 5% of the capacity is 870 people. It is safe to assume that we strive to catch 20% of that population per experience. First year of business, 2027, we will only have one experience per market; however, we later forecast to have between 2 to 4 a year per each market. The variation on the forecast is given as there is no fixed

number of concerts per year, but on average, 2 big artists go on tour per year. The following table summarizes the number of tickets we forecast to sell each year. VIP

Table 4. Sales amount forecast.

	Package	2027	2028	2029	2030	2031
MADRID	Dedicated Superfan	90	187	260	390	507
	Executive Superfan	75	120	204	306	367
LONDON	Dedicated Superfan	65	130	208	250	312
	Executive Superfan	85	170	272	326	392
PARIS	Dedicated Superfan	75	135	203	304	365
	Executive Superfan	65	104	156	234	274

Note: own elaboration using various online concert data.

Table 5. Sales forecast for first year of business.

2027	MADRID		LONDON		PARIS	
Package	Dedicated Superfan	Executive Superfan	Dedicated Superfan	Executive Superfan	Dedicated Superfan	Executive Superfan
Experiences sold	90	75	65	85	75	65
Price	1,044 €	1,200 €	1,308 €	1,496 €	1,295 €	1,426 €
Sales W/O VAT	93,960 €	90,000 €	85,020 €	127,160 €	97,125 €	92,690 €
Sales W/VAT	113,691.60 €	108,900.00 €	102,024.0 €	152,592.0 €	116,550.0 €	111,228.0 €

Note: own elaboration using various online sources and concert data.

4. Marketing and Commercialization

4.1 Price and Sales Policy.

Operating in three different markets at the same time means that we must structure different prices and sales policies depending on the market, the Superfans' profile and the artist's profile and reach.

On a basic matter, we will offer two different packages that will be structured as different layers; the higher the layer, the more activities they will get to do recommended by or with the artist. The intention is to segment fans by their level of Superfan-ness and economic availability or disposition for a given artist. This segmentation will also allow us to get more data on their behavior and help map out even further the phenomenon of the passionate listeners that is currently shaking up the entire music industry.

These two packages will be named after ‘Fan Level’, there will be limited spots for each plan to ensure exclusivity and further fuel their self-fulfillment for being part of the few able to get to enjoy an artist-centric weekend experience.

Prices are set based on our costs, plus the standard mark-up VIP tickets are subject, a 30%. They might be seen expensive; however, as we said, our experiences are to build community, and exclusive for the Superfans. The packages are described in the following table:

Table 6. Packages offered and description.

Package	Description	Features	Availability per Concert	Price
Dedicated Superfan	<i>Fans who actively participate in fan communities, own merchandise, and attend multiple shows.</i>	Casual Superfans + Backstage Tour before Concert, Meet-&-Greet with Artist, Exclusive Artist Products.	60% of Superfan tickets	Madrid: 1.044€ London: 1.308€ Paris: 1.295€
Executive Superfan	<i>Fans want everything. They want the most intimate and rare experiences available.</i>	Dedicated Superfans + Intimate Activity with Artist, After Concert Hangout with Artist.	40% of Superfan tickets	Madrid: 1.200€ London: 1.496€ Paris: 1.426€

Note: Own elaboration.

As concerts are announced, in most cases, more than one year prior the date, our packages will be launched at the same time as the tickets, hence, we can offer our consumers a fractionate payment scheme, so it becomes more affordable for consumers in terms of the availability of money. Moreover, it will help us with our cashflows throughout the year. This strategy will also provide us a guidance to predict real demand for our services and plan towards that.

4.2 Brand Policy

Fans Amplified' prime focus is to offer Superfans once-in-a-lifetime experiences, making them create memories that they will cherish their whole lives. Our brand policy is based on providing our customers with high-quality experience, ensuring that every activity is planned to the last detail and carried out, so fans do not have to worry about anything but to live and enjoy this journey. Each experience is carefully constructed hand-to-hand with the artist who is performing, to ensure that fans enjoy a completely artist-centric and immersive event.

Our communication with the fans will be personalized based on the artist too. Each event will have its own essence and language to be able to reach the emotional connection we have developed on for the length of this report.

Fans Amplified stands to defend the ideals of Superfans and to foment their love and admiration for the artists. All our clients are proud fans, and the experiences are meant to live up to that commitment and love, becoming a way to reward them.

4.3 Communication and Image/Promotion

Fans Amplified will leverage the modern communication channels, social media and other digital channels in order to reach our target audience. As Superfans are always looking for ways to engage with the artists, they rely on social platforms such as Instagram, X (formerly Twitter), TikTok, and YouTube to talk about them, post content, and speculate about future releases and rumors. That said, we will take part in those conversations to introduce them to our business and create awareness about our mission. Moreover, we will also leverage artists' platforms when collaborating with them in order to target their Superfans directly; once again, we emphasize the relevance of our partnership with the artists.

The logo design and the colors were designed and selected carefully to awaken feelings of connection, belonging, enjoyment, nostalgia, reminisces, closeness, always in the atmosphere of music and love to the artists. The simple yet attractive design strives to represent how music connects us all (hence the F connecting to the A) regardless of how simple it is. The guitar standing behind the A is a depiction of how an art that has been

unfavored by the digital transformation, but also how it always stands strongly behind any person, making them strong with them

Figure 9. Fans Amplified Logo proposition

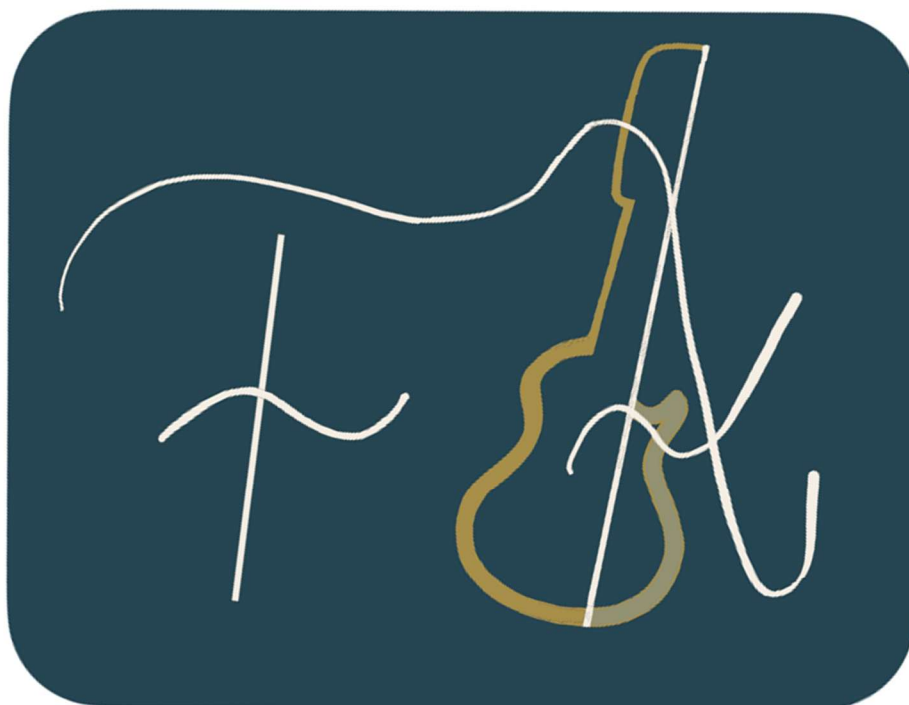


Figure 10. Color Palette.



4.4 Porters 5 Forces

Bargaining power of customers: Medium.

Superfans are willing to spend more on VIP experiences and personalized propositions. It has already been stated before in this report how they are spending more than average fans, and their willingness to do so is rising too. Depending on the genre, some superfans are more price-sensitive than others, but they are all willing to pay some money. However, the availability of information online can be a threat to our offer as fans can compare prices and features of our packages with common VIP tickets or plan the

experience themselves, awarding them power on their decision making. Hence, the force's level is measured as '*Medium*'.

Threats of new entries: Medium

The music business as a whole has high entry barriers as it is a business moved by contacts and close relationships with key players; narrowing down to the live industry, it does not differ from the former. The lack of contacts can require, thus, higher levels of investment to build the relationships needed. This can scare new businesses away from trying. However, the low legal barriers pose as incentives to try; even so, big players like Live Nation can develop into this field which will technically be a new entry. We must create high brand value from customers and artists in order to lift the entry barriers to our advantage. The force's level is measured as '*Medium*'.

Bargaining power of suppliers: High.

Relying on so many partnerships for our business model awards too much power to those partners or suppliers. Artists are too involved and any decision they might make with other players (like Live Nation) could hurt the entire operation. Moreover, local businesses will be keen to take the most economic value for the partnership, and knowing we are dependent on that, can and will decrease our bargaining power. Thus, it is safe to describe this force as '*High*'.

Threats of substitution: Medium.

Superfans can book their own experiences, although they might not be as personal or as close to the artist as the ones we offer, which makes this irrelevant. On the other hand, if big industry players decide to exploit this line of business, their already-existing status can hurt our developing business. That is why the total personalization of the experiences is a must to decrease the power of this force, but the possibility of big incumbents entering marks the level of this force at '*Medium*'.

Industry rivalry: High

Despite having a unique value proposition and a high specialization degree, there are many incumbents in the live music industry and in the luxury and experience travelling industries; but none of these businesses have combined their offerings.

Big players such as Live Nation already offer meet & greets and VIP experiences which might be challenging to fight, but they do not manage the concept of artists-centered or inspired experiences for the Superfans, which is the strategic advantage we have to overcome this force. Mainly, the presence of a big player such as Live Nation makes us mark this force as *‘High’*.

Figure 11. Porter’s 5 Forces.



Note: Own Elaboration.

5. Operations and Services

5.1 How We Work

Fans Amplified core activity is to provide “an artist-centred leisure activities for the Superfans, crafted hand to hand and with and curated by the artist they idolize, all leading up to an exciting live performance that will create memories for a lifetime”.

To do so, and to engage in our ambitious plan to operate in different cities, we must rely on key partnerships with many players that will help us plan, craft, design, set up, and carry out all the aspects of the experiences we are selling to our clients. Partnership building and partners relations are a key aspect of our business model, hence, it will be a topic deeply rooted in our corporate culture; all our actions will be done after

taking into consideration their effects on each and every one of our partners as one of the prime stakeholders of our company; the collaboration with them is a must for the development of our business.

There will be one key person in the two overseas markets, London and Paris, since we are based in Madrid (explained further in the next section) who are completely immersed in the local live music industry, have contacts, and have the insights and knowledge of the market. The planning of each experience will be done by the headquarters, hand-to-hand with the artist performing in order to feed their audience and Superfans the right activities and information and so ensure their complete enjoyment. These positions will be referred to ‘City Managers’ moving forward. The City Manager will be responsible of organising the experience, meeting with local businesses to create the partnerships and arranging logistics to ensure the efficiency when providing the service to our clients.

The so-called local partners will be the business establishments and people which will work with us in each activity of the experience. For example, as we will host all Superfans at the same place to ensure the community building throughout the trip, one key partner will be the hotel/inn where they will be accommodated. This will be further developed in point 5.3.

The logistics of the experience will be of course based on availability and budget; the reach and size of the artists are primordial to plan the money available for it; intuitively you cannot charge a C. Tangana Superfan the same price as an Ed Sheeran fan for this experience. Hence, the planning, despite the big ideas an artists may have, will be backed by performance and audience numbers.

Lastly, the selection of the activities will be entirely up to what the artist wants for their fans to get from the experience. The idea is that no experience is like another one, as it is completely based on the artist and their likes, another key differentiator of *Fans Amplified*.

5.2 Location

The operations will take place in Madrid, Paris, and London, as mentioned before. However, for taxation purposes and other matters, the company will be established in Madrid, Spain.

Firstly, the Spanish city has been gaining relevance in the music industry, especially in the Latin scene. The Billboard Magazine crown it as the “musical bridge between Hispano-American and Europe” (Ratner-Arias, S, 2024. *Madrid se convierte en el ‘puente musical’ entre España y América Latina*), given the initiatives the capital has undertaken during the last 3 years striving to become such a thing. Diaz Ayuso, the autonomic community president claimed that Madrid “strives for the worldwide network of big musical events and festivals” in an effort to revive the city’s music scene which was particularly hit by the COVID-19 pandemic.

Secondly, the city has also a strategic given it is the gate to Europe from America. As the nature of our service allows us to export it to another city if convenient and profitable without having to open a new location, working in Madrid opens a strategic advantage to creating partnerships in the American market.

Moreover, ‘Comunidad De Madrid’ is actively creating policies and tax incentives to attract new business to the city and hence power the economic production machine. For business investing in culture and live industries, the incentives include great deductions and tax cuts. Despite the high tax rates set in Spain, the lower labour expenses offset the impact of taxes compared to the other two nations in which we will open business, and it also grants us access to the European Union’s market and the American market as well.

As for its position in regard to London and Paris, it also makes it easier to travel to each destination when needed for an event. Operations in these two cities will be controlled by the headquarters in Madrid but performed under partnerships with local agents that have insights in the markets. For the purpose of simplicity and efficacy in operations and the service we provide to our customers, only one experience will be carried out at the time to ensure the complete focus of the team in that event. As the company and the team grows, this requirement will be abolished.

5.3 Partnership Management

Our entire business model is sustained on the premise that most of our activities will be carried out through partnerships; especially, the complete planning of it in the first place.

Artists will be one of the prime and key stakeholders of our business; this will be the foundation for the partnerships with them. We have already described why the industry is looking into Superfans, and also why artists are leaning towards live music to receive more revenue than that coming from streaming, which for some can be labeled as irrelevant, as it completely undervalues the art of music. The economic value the Superfan segment holds will be one of the main reasons for artists to partner with us; not only to exploit superfans' monetization while they tour, but also to foment the community building within their fanbase, which will be the pillar for the future success and support of their career.

Furthermore, the local businesses will also be key partners as we will work with them to carry out the different activities selected by the artist. From hotels to restaurants and leisure activities, we seek to create a partnership to work together. Since we will be bringing them to many fans to consume or use their premises, it will create a win-win opportunity to negotiate a great partnership.

Hence, our partnership policies are deep into the core of the culture of the business. We strive to treat partners as part of our business, again as a prime stakeholder; be not only business partners but develop a sense of familiarity and respect from one another, creating safe spaces for everyone to express their ideas and concerns. Partnership fostering will be rooted in all our employees and is itself a core value of *Fans Amplified*.

5.4 Quality Control

The quality of our experiences will be measured by the enjoyment of our clients and their likelihood of repeating it. If they have created unforgettable memories and have lived an emotional but joyful journey, we know that we did our work in the best way we could.

Quality will be assured through the selection of our local partners, based on the service they provide, how they provide it, and their impact on both society and environment.

6. Human Resources and Organization

6.1 Job Description and Analysis

The sector in which we work requires great coordination between the members of the organization and deep involvement. The nature of this project supposes a small but effective team that, despite the specific skills of each particular role, must have two essential abilities: effective communication and teamwork & team managing, in order to effectively work with our key partners, and ensure the flow of work within the organization is efficient.

The team will be initially composed of a Chief Executive Officer, a Chief Marketing Officer, and a Chief Operations Officer. These three roles will work together to plan and implement the strategies for each project to ensure the correct development of the experiences.

- Chief Executive Officer (CEO): this role will be the leader of the team. They will oversee the operations and coordinate with the other team members to ensure the planning and development of each part of the experience correctly. They will also perform all administrative duties, from finances, accounting to human resources and the overall strategic planning. As the business scales, new people will be hired to handle these duties to allow the CEO to focus on the global management.
- Chief Marketing Officer (CMO): This role requires a deep understanding in music marketing and consumer behavior in order to reach the target market effectively and communicate the value proposition and mission of the project. They will be responsible for the sales and lead prospecting for partnerships.
- Chief Operations Officer (COO): the position is key to building relationships with local venues, business and leisure activity providers that are crucial for the development of the especial experiences for the fans. They will be tasked with cultivating and nurturing the partnerships to make sure we have the best relationship with our partners. Furthermore, they will be managing, alongside

with the CEO, the logistics for the execution of the experiences; the needed acquisitions and procurements material and reservations to provide our services.

Moreover, all members will also be tasked with building a rapport with artists and their team as they are also key players in the core activities of the project.

6.2 Remuneration Policy

Each role will have its base salary, which will be calculated based on the demand of their duties and the competences we demand from the candidates; always ensuring a competitive salary that encourages the team to work hard on their tasks. Furthermore, each experience will provide employees with a small compensation fee, based on their commitment to deliver a high-quality service to our customers.

Since we work in three different locations, all travel expenses and meals will be paid by the company, as these trips are meant to do business.

In the side of the ‘emotional salary’, employees will be able to attend the live performances and some of the activities, although not engaging directly in them, but being part of the overall environment. Being a music-oriented company, they will be part of an artistic company culture and work in a light environment that fosters creativity and self-initiative.

7. Financing and Economic-Financial Analysis

7.1 Cost Breakdown

Costs for the business are as follows:

I. Set up costs:

These are common company set-up costs, from business registries and initial expenses that must be enquired on order to start businesses. We have allocated 4.600 € for expenses regarding business registration, licenses, and other legal costs we might inquire.

Later, as all our business activities are set to be purchased and planned digitally, web development is of high importance. We will work to create a smooth and intuitive

page for all users to feel confident when navigating and purchasing in it. Moreover, we will invest in its maintenance and further development in the future, contemplating a big makeover 5 years after launching. For the development we estimate an investment of 3.000 €.

Moving forward, we strive to invest a lot in our brand from the very beginning. We aim to create a striking identity, so fans recognize us right when artists partner with us and respect us for the service we provide. Although we have only allocated 1.300 € in brand development, this section only contemplates imaging design; we will also invest 20.000€ from the very beginning on market awareness campaigns and building connections in the industry; it will be followed by yearly re-investments of our profits. This part of the investment is key since contacts and relations are pillars of any worker in this industry that wants to be successful. We will also provide our employees with a company telephone and laptop.

Table 7 bellows break down all intended initial investment.

Table 7. Initial investments.

INVESTMENT		
Item	Amount	Useful life
Web development.	€ 3,000.00	5 Years
Legal Set-up Costs	€ 4,600.00	10 Years
Brand development	€ 1,300.00	6 Years
Market Awareness / PR	€ 20,000.00	1 Year
Other Intangible Investment	€ 1,500.00	1 Year
Cellphones and employees' materials	€ 5,200.00	10 Years
Other Tangible Investment	€ 2,000.00	5 Years

Note: numbers were estimated based on average spending on these activities in different industries

We plan to start our work in co-working spaces, so we save cash from investing in an office early on. However, it is estimated that in year 3, we will find a private working space as our operations escalate. Hence, we intend to invest 6.000 € for this purpose; we strive to find a comfortable space that allows us to be productive, hold meetings with

Softwares	115 €	115 €	115 €	115 €	115 €	115 €	115 €	115 €	115 €	115 €	115 €	115 €
Web Maintenance	2,000 €					2,000 €						
Google Domain amd Cloud Hosting	84 €	84 €	84 €	84 €	84 €	84 €	84 €	84 €	84 €	84 €	84 €	84 €
Marketing and Promotion	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €	2,000 €
Phone lines	45 €	45 €	45 €	45 €	45 €	45 €	45 €	45 €	45 €	45 €	45 €	45 €
Accounting	200 €	200 €	200 €	200 €	200 €	200 €	200 €	200 €	200 €	200 €	200 €	200 €
Other fixed costs	500 €	500 €	500 €	500 €	500 €	500 €	500 €	500 €	500 €	500 €	500 €	500 €

Note: costs were calculated from estimations made from typical cost information and online data.

However, in year 2, we plan to migrate our booking procedures to a more sophisticated platform that better adapts to our needs and can increase our productivity. ‘*WeTravel*’ is a platform that allows us to create the personalized itineraries, outlining the individual features of each package, and can be easily integrated into our web page; they also provide their users with their own payment platforms which allow us to cut that cost which is a direct one over each transaction. We cannot hire ‘*WeTravel*’ from the beginning as the cost is not justified by the initial sales prediction. Table 10 makes clear the impact its implementation has on our costs, which jump by almost 1.000 € from 2027 to 2028 in the ‘Software’ section.

Table 10. Fixed costs projection.

FIXED COSTS					
Item	2027	2028	2029	2030	2031
Coworking Space	2,880.00 €	2,880.00 €	4,800.00 €	6,720.00 €	9,600.00 €
Softwares	1,380.00 €	2,220.00 €	2,220.00 €	2,220.00 €	2,220.00 €
Web Maintenance	4,000.00 €	4,000.00 €	4,000.00 €	4,000.00 €	4,000.00 €
Google Domain amd Cloud Hosting	1,000.00 €	1,000.00 €	1,512.00 €	2,016.00 €	3,024.00 €
Marketing and Promotion	24,000.00 €	30,000.00 €	39,000.00 €	48,750.00 €	60,937.50 €
Phone lines	540.00 €	540.00 €	900.00 €	1,260.00 €	1,800.00 €
Accounting	2,400.00 €	2,400.00 €	2,400.00 €	2,640.00 €	2,640.00 €
Other fixed costs	6,000.00 €	6,000.00 €	6,000.00 €	6,000.00 €	6,000.00 €

Note: predictions were made based on online sources.

III. Variable Costs per experience:

Variable costs are those that are entirely dependent on the number of units produced, or in this case, the number of experiences ³ provided. The unit costs of the project do highly drive the prices of our packages, as they represent around 80% of the price. Variable costs regard all that respects to the activities and events fans will attend.

There are two big drivers, the accommodation costs and the VIP concert pass. However, these are two costs that we must inquire as they are definition of this business proposal, connecting to a community of Superfans, and experiencing a close connection with the musician.

As we offer two packages in all markets, the three locations have been split by each package in Tables 11 and 12. They illustrate better all direct costs per experience sold.

Table 11. Package ‘Dedicated Superfans’ variable costs per market worked.

2027 VARIABLE COST DEDICATED SUPERFANS			
Dedicated Superfan	MADRID	LONDON	PARIS
Accommodation	150.00 €	180.00 €	180.00 €
VIP Concert Tickets	320.00 €	350.00 €	340.00 €
Welcome Kit	25.00 €	30.00 €	30.00 €
Leisure Activities	50.00 €	60.00 €	70.00 €
Exclusive Merchandize	50.00 €	60.00 €	60.00 €
Meals	100.00 €	130.00 €	120.00 €
Transportation	40.00 €	50.00 €	50.00 €
Event Insurance	50.00 €	50.00 €	50.00 €
Other Variable Costs	40.00 €	40.00 €	40.00 €
Payment Platform Commission	1.2%	1.2%	1.2%

Note: Own elaboration using online data on concerts and fan expenditure in concerts.

Table 12. Package ‘Executive Superfans’ variable costs per market worked.

2027 VARIABLE COST EXECUTIVE SUPERFANS			
Executive Superfan	MADRID	LONDON	PARIS
Accommodation	180.00 €	200.00 €	200.00 €
VIP Concert Tickets	320.00 €	350.00 €	340.00 €
Welcome Kit	25.00 €	30.00 €	30.00 €
Leisure Activities	50.00 €	60.00 €	70.00 €
Exclusive Merchandize	50.00 €	60.00 €	60.00 €

³ Understand by ‘Number of experiences’ that one experience is equivalent to one fan purchasing it.

Intimate Activity w/Artist	40.00 €	50.00 €	40.00 €
Meals	100.00 €	130.00 €	120.00 €
After-Concert Activity	15.00 €	30.00 €	30.00 €
Transportation	40.00 €	50.00 €	60.00 €
Event Insurance	50.00 €	50.00 €	50.00 €
Other Variable Costs	40.00 €	40.00 €	40.00 €
Payment Platform Commission	1.2%	1.2%	1.2%

Note: Own elaboration using online data on concerts and fan expenditure in concerts.

Our variable costs are expected to increase at an average rate of 3% year over year, which is sustainable and natural in a normal economy, a rate that is over the normalized 2% rate, but once again, the exclusivity and uniqueness of the experiences stand as justifiers for the price increases that will come from the rising costs.

Talking about the payment platform, it charges around 1.2% on the final price of every transaction they process. However, once the implementation of the software ‘WeTravel’ is completed, this cost will be terminated as the platform as provides us with that solution too, as part of their 360 service.

IV. Salaries:

Table 13. Salaries expenses.

SALARIES EXPENSES					
Employees	2027	2028	2029	2030	2031
CEO	42,560.00 €	43,411.00 €	44,279.00 €	45,608.00 €	46,976.00 €
COO	42,560.00 €	43,411.00 €	44,279.00 €	45,608.00 €	46,976.00 €
CMO	42,650.00 €	43,411.00 €	44,279.00 €	45,608.00 €	46,976.00 €
Partners Manager			31,920.00 €	65,117.00 €	132,838.00 €
Market Strategist			31,920.00 €	65,117.00 €	99,629.00 €

Note: evolution of proposed salaries throughout the years. Own elaboration.

The company will start out with three (3) employees, the CEO, the COO, and the CMO, as established before. However, as we grow and operations expand, new members will be added to the team, more concretely:

- 2 new members in year 3, for the positions of ‘Partnership Manager’ and ‘Marketing Strategist’.
- 2 more to follow in the same positions, one in each, in year 4.

- 2 more for ‘Partnership Manager’ and 1 more for ‘Marketing Strategist’ in year 5, totaling 10 employees.

We offer competitive salaries, although not the highest, we are keener on the ‘*Emotional Salary*’ which for us will always be related to music. Employees will be able to enjoy the concert and the VIP experiences at no cost. Moreover, the company will take part in all charges for travelling and accommodation when employees travel for business purposes.

7.2 Economic Needs of the Project

Fans Amplified aims for a 100.000 € investment to start functioning, based on the cost scheme discussed before, and to attend to cash needs throughout the project until reaching financial profitability in year 2, but more to that on point 7.5.

7.3 Funding Sources

The company itself is not capital intensive, but it does require some to begin activities and sustain them until reaching profitability.

The projected economic need to begin operations sits around the 100,000 € from which 80.000 will come from private sources, such as own capital, family and friends, and business investors (whom will provide no more than 25% of the capital required).

The other 20.000 € will come in from the source of a financial loan from an institution or bank.

7.4 Financial Plan

The financial plan of the project focuses on three main aspects: maintaining a healthy cashflow that allows the company to function effectively, smartly reinvesting profits to grow organically, expanding our presence in the industry and actively working to keep our costs down and improve margins and performance.

To measure our efficiency in these aspects, many metrics are implemented, from financial ratios to different financial statements. In a business that relies a lot on current assets, principally cash and liquid assets, we must keep a close eye in its management.

For the first objective, table 14 describes the projected statement of cashflows for the first 5 years of operations.

Table 14. Projected Statement of Cashflows

CASHFLOW STATEMENT	2027	2028	2029	2030	2031
PROFIT BEFORE TAXES	(61,857)	113,430	249,347	400,787	467,504
Profit Adjustment	24,498	23,115	27,940	38,933	73,912
Amortizations	23,177	21,957	26,957	38,137	73,317
Financial Expenses	1,321	1,158	983	796	596
Changes in Working Capital	8,238	7,266	11,037	12,514	12,736
Changes in Accounts Payable	8,238	7,266	11,037	12,514	12,736
Other Cashflows from Operations	(1,321)	(29,515)	(63,320)	(100,993)	(117,472)
Interest Payments	(1,321)	(1,158)	(983)	(796)	(596)
Income Tax	0	(28,358)	(62,337)	(100,197)	(116,876)
CASHFLOW FROM OPERATIONS	(30,442)	114,296	225,005	351,241	436,680
Payments for Investments	(22,800)	(25,000)	(42,800)	(71,800)	(102,800)
CASHFLOW FROM INVESTMENT ACTIVITIES	(22,800)	(25,000)	(42,800)	(71,800)	(102,800)
Loan Repayment	(2,305)	(2,469)	(2,643)	(2,831)	(3,031)
CASHFLOW FROM FINANCING ACTIVITIES	(2,305)	(2,469)	(2,643)	(2,831)	(3,031)
NET CHANGE IN CASH	(55,548)	86,827	179,561	276,611	330,849

Despite experiencing losses in the first period, cashflows remain healthy, reporting positive net changes in cash, increasing every year. From the very beginning, part of the available cash will be invested in different activities that will ultimately lead to building partnerships with more artists, more stakeholders, and also expansion into other territories in Europe; these activities will go from attending events and PR activities, to deep market research and exploration to gain future leads and investigate market opportunities. This availability of cash allows us to make front to any unexpected event that might arise during the experiences, cancelations, etc. If events follow as predicted, in year 5 we will invest the available cash into expanding to new and big markets, such as Latin America or South Korea.

Secondly, the healthy statement of cashflow holds power in this area, as a better financial position due to the availability of cash can permit us to make large bookings and reservations of spaces and activities and so decrease the marginal cost per customer. The

cash also grants us more bargaining power when negotiating partnerships with artists and their teams, which can directly lead to lower costs and fees from the artists.

Yet, this large amount of money must be carefully studied in order to avoid misuse of it and the opportunity cost of keeping it on the sidelines. To assess money management techniques, we rely on financial indicators such as Cashflow Margin and Return on Short-term Assets.

Table 15. Cash Ratios.

RATIOS					
	2027	2028	2029	2030	2031
Cashflow Margin	90%	103%	96%	92%	94%
ROA Current	-92%	706%	189%	54%	40%

The Cashflow Margin Ratio highlights our great availability to convert sales into real money that can be invested to grow the business. Despite reaching a peak in the second year of business and then slowly decreasing, the values are strong for a business. This is mainly due to our business being highly cash demanding.

Return on Short Term Assets directly analyses our cash with the profit generated, more intuitively, how efficient our cash is generating profit. Following the same trend as the previous ratio, it is clear that, performance was better at the beginning and now the ratio has decreased; however, it is directly related to a decrease in the significance of cash to total assets as profits have been reinvested into the company to explore and develop leads and opportunities.

Table 16. ROE

ROA					
	2027	2028	2029	2030	2031
ROA	-346%	182%	65%	51%	37%

Our balance sheet highlights the increase in investments from year 3 onwards as non-current intangible assets. These are included in this section as the investment serves the purpose of creating partnerships, connections, study markets, and analyze leads and opportunities.

Table 17. Projected Balance Sheet

BALANCE SHEET												
	INITIAL		2027		2028		2029		2030		2031	
NON-CURRENT ASSETS	32,400	32.40%	31,743	72.48%	34,787	26.03%	50,250	15.28%	83,933	13.13%	113,337	11.34%
Intangible	30,400	30.40%	50,400	115.08%	75,400	56.41%	110,400	33.58%	180,400	28.23%	280,400	28.06%
(Amortization Acc)	0	0.00%	(22,777)	(52.01%)	(44,053)	(32.96%)	(70,330)	(21.39%)	(106,607)	(16.68%)	(177,883)	(17.80%)
Tangible	2,000	2.00%	4,800	10.96%	4,800	3.59%	12,600	3.83%	14,400	2.25%	17,200	1.72%
(Amortization Acc)	0	0.00%	(680)	(1.55%)	(1,360)	(1.02%)	(2,420)	(0.74%)	(4,260)	(0.67%)	(6,380)	(0.64%)
CURRENT ASSETS	67,600	67.60%	12,052	27.52%	98,879	73.97%	278,536	84.72%	555,141	86.87%	885,901	88.66%
Treasury	67,600	67.60%	12,052	27.52%	98,879	73.97%	278,536	84.72%	555,141	86.87%	885,901	88.65%
TOTAL ASSETS	100,000	100.00%	43,796	100.00%	133,666	100.00%	328,786	100.00%	639,075	100.00%	999,238	100.00%
SHAREHOLDERS EQUITY (SE)	80,000	80.00%	17,863	40.79%	102,936	77.01%	289,660	88.10%	590,266	92.36%	940,834	94.16%
Common Stock	80	0.08%	80	0.18%	80	0.06%	80	0.02%	80	0.01%	80	0.01%
APIC	79,920	79.92%	79,920	182.48%	79,920	59.79%	79,920	24.31%	79,920	12.51%	79,920	8.00%
Retained Earnings	0	0.00%	0	0.00%	(62,137)	(46.49%)	22,935	6.98%	209,660	32.81%	510,266	51.06%
Profit for the Period	0	0.00%	(62,137)	(141.88%)	85,073	63.65%	186,725	56.79%	300,606	47.04%	350,568	35.08%
NON-CURRENT LIABILITIES	20,000	20.00%	17,695	40.40%	15,226	11.39%	12,583	3.83%	9,752	1.53%	6,721	0.67%
Loan Payable	20,000	20.00%	17,695	40.40%	15,226	11.39%	12,583	3.83%	9,752	1.53%	6,721	0.67%
CURRENT LIABILITIES	0	0.00%	8,238	18.81%	15,505	11.60%	26,543	8.07%	39,057	6.11%	51,793	5.18%
VAT Payable	0	0.00%	3,198	7.30%	10,364	7.75%	18,779	5.71%	28,111	4.40%	36,023	3.60%
Personal Income Tax Retention Payable	0	0.00%	2,400	5.48%	2,448	1.83%	3,697	1.12%	5,424	0.85%	8,049	0.81%
S.S. Payable	0	0.00%	2,640	6.03%	2,693	2.01%	4,067	1.24%	5,522	0.86%	7,721	0.77%
TOTAL SE + LIABILITIES	100,000	100.00%	43,796	100.00%	133,666	100.00%	328,786	100.00%	639,075	100.00%	999,348	100.00%

7.5 Profitability of the Project

The real source of the profitability for the project is that customers will get a higher added value from these experiences than normal concert tickets. Although targeting a reduced niche of fans, Superfans, might be challenging business-wise as we reduce the population of potential clients, the niche value higher these types of propositions and thus will allow us to get better margins by pricing in that value, along with the exclusivity we offer.

The following figure describes the performance of our results. Interesting enough, the company will experience losses in the first period, and hence the high amount of investment needed in section 7.1 and 7.2 of this report, so we can carry on the losses to the second year, when *Fans Amplified* becomes a profitable company.

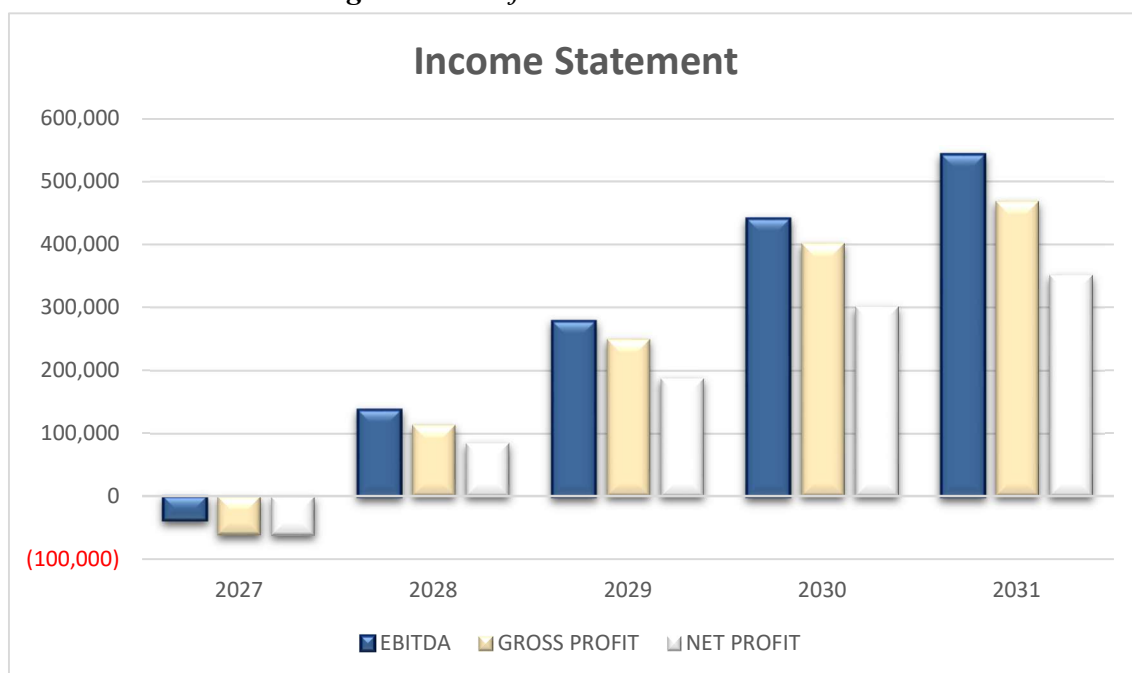
Figure 12. Projected Income Statement.

Figure 12 clearly describes the trend our profits are projected to follow is upward looking; despite suffering losses in the first period, these are fastly recouped by the second year. The confidence on the projections made lays upon the two factors. First of all, the constant growth live music industry has seen, as argued before in chapter 2, and the relevance of the experience economy; and secondly, the powerful value proposition of this project.

We have six sources of revenue, two per market. These are the two different packages we offer fans when they purchase our services.

Table 18. Projected Sales per Package, per Market.

DEDICATED SUPERFANS MADRID					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	80	187	318	445	556
PRICE	1,044.00 €	1,075.32 €	1,107.58 €	1,140.81 €	1,175.03 €
REVENUE	83,520.00 €	201,084.84 €	352,210.31 €	507,659.11 €	653,317.35 €

EXECUTIVE SUPERFANS MADRID					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	50	110	187	281	336
PRICE	1,200.00 €	1,236.00 €	1,273.08 €	1,311.27 €	1,350.61 €
REVENUE	60,000.00 €	135,960.00 €	238,065.96 €	368,467.54 €	453,805.15 €

DEDICATED SUPERFANS LONDON					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	65	143	229	309	386
PRICE	1,308.00 €	2,328.00 €	1,387.66 €	1,429.29 €	1,472.17 €
REVENUE	85,020.00 €	332,904.00 €	317,773.50 €	441,649.66 €	568,255.89 €

EXECUTIVE SUPERFANS LONDON					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	75	165	264	330	396
PRICE	1,496.00 €	1,540.88 €	1,587.11 €	1,634.72 €	1,683.76 €
REVENUE	112,200.00 €	254,245.20 €	418,997.04 €	539,457.60 €	666,768.96 €

DEDICATED SUPERFANS PARIS					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	75	165	248	371	446
PRICE	1,295.00 €	1,333.85 €	1,373.87 €	1,415.08 €	1,457.53 €
REVENUE	97,125.00 €	220,085.25 €	340,719.76 €	524,994.68 €	650,058.38 €

EXECUTIVE SUPERFANS PARIS					
YEAR	2027	2028	2029	2030	2031
UNIT SALE	65	143	215	322	376
PRICE	1,426.00 €	1,468.78 €	1,512.84 €	1,558.23 €	1,604.98 €
REVENUE	92,690.00 €	210,035.54 €	325,260.60 €	501,750.06 €	603,472.48 €

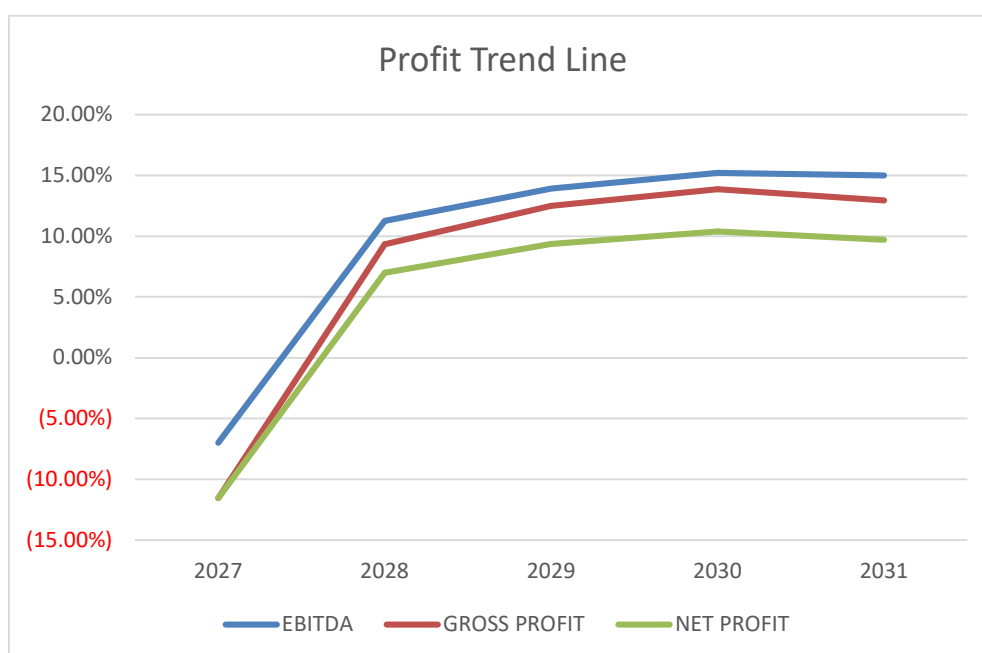
Unit sales refer to the number of packages sold. These sale projections are calculated based on industry standards. Packages were designed to attain different levels of Superfan-ness and income. We also offer the possibility to pay in three or 4 instances, so the offers seem more attractive.

The expected growth on sales was calculated using a combination of variables such as industry records and growth for the last 10 years (disregarding the eventuality caused by the pandemic in 2020 and the recovery period in 2021), the relevance Superfans are gaining in the industry, and macroeconomic expectations for the future such as inflation, uncertainty and so. Price hikes are mostly to account for future inflation.

Table 19. Projected Income Statement.

INCOME STATEMENT										
	2027		2028		2029		2030		2031	
REVENUES	535,775	100.00%	1,214,066	100.00%	1,994,803	100.00%	2,890,022	100.00%	3,611,584	100.00%
Sales	535,775	100.00%	1,214,066	100.00%	1,994,803	100.00%	2,890,022	100.00%	3,611,584	100.00%
COGS	(403,254)	(75.27%)	(898,248)	(73.99%)	(1,460,006)	(73.19%)	(2,109,639)	(73.00%)	(2,606,551)	(72.17%)
CONTRIBUTION MARGIN %	132,521	24.73%	315,818	26.01%	534,797	26.81%	780,383	27.00%	1,005,033	27.83%
External Services	(42,200)	(7.88%)	(49,040)	(4.04%)	(60,832)	(3.05%)	(73,606)	(2.55%)	(90,222)	(2.50%)
Salaries	(127,680)	(23.83%)	(130,234)	(10.73%)	(196,678)	(9.86%)	(267,057)	(9.24%)	(373,395)	(10.34%)
EBITDA	(37,359)	(6.97%)	136,544	11.25%	277,287	13.90%	439,720	15.22%	541,416	14.99%
Amortization & Depreciation	(23,177)	(4.33%)	(21,957)	(1.81%)	(26,957)	(1.35%)	(38,137)	(1.32%)	(73,317)	(2.03%)
EBIT	(60,536)	(11.30%)	114,588	9.44%	250,330	12.55%	401,583	13.90%	468,099	12.96%
Financial Expenses	(1,321)	(0.25%)	(1,158)	(0.10%)	(983)	(0.05%)	(796)	(0.03%)	(596)	(0.02%)
GROSS PROFIT	(61,857)	(11.55%)	113,430	9.34%	249,347	12.50%	400,787	13.87%	467,503	12.94%
Corporation Tax	0	0.00%	(28,358)	(2.34%)	(62,242)	(3.12%)	(100,202)	(3.47%)	(116,856)	(3.24%)
NET PROFIT	(61,857)	(11.55%)	85,072	7.01%	187,105	9.38%	300,585	10.40%	350,647	9.71%

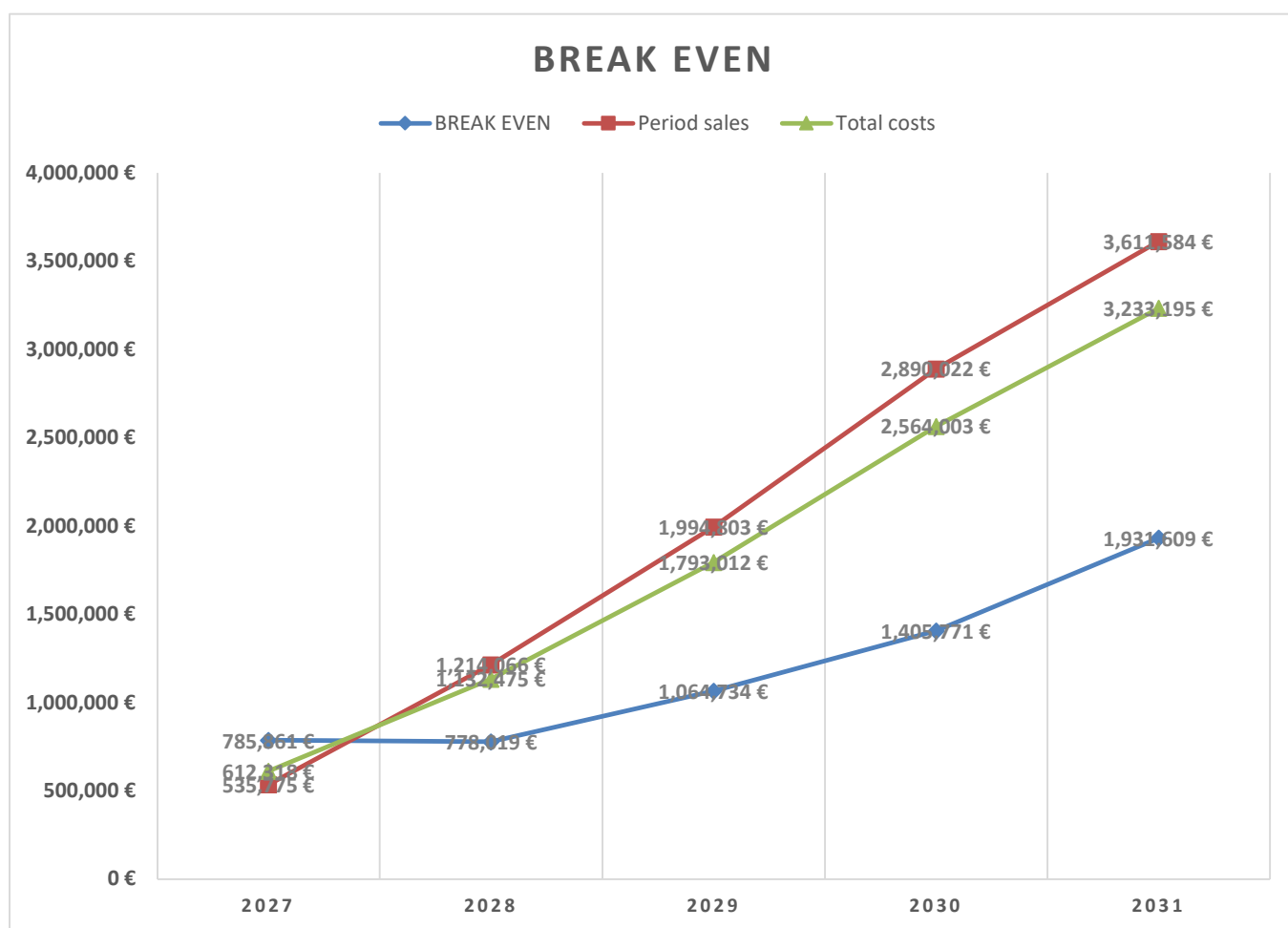
Table 19 complete describes the statement of all revenue and costs for the first 5 periods. Interesting enough, the biggest punisher on profits are direct costs, which mean a 73% of total price, yet the rest of the costs are drastically lower than variables. We see that despite the costs, margins have been improving throughout the years, proving the economic potential of the business.

Figure 13. Profit Trend Line

Although growth rate reduced last year of operations, 2031, it is important to remember that this is a fully profitable year, and revenues have increased a lot in absolute values and the potential to keep growing is immense.

Comparing our profitability to investment, the Break-Even analyses allow us to identify the minimum income level needed to pay off all debt and start making a profit. The chart clearly highlights how *Fans Amplified* surpass the level before finishing year 2 of operations, 2028.

Figure 14. Break Even point.



As a last note, the different ratios and measures highlighted are only examples of the commitment *Fans Amplified* has with working for a healthy financial and economic activity in order to ensure our services can reach as many Superfans as possible and remain operating throughout the years.

8. Formal and Legal Aspects of the Project

8.1 Choice of Legal Form and Justification of Election

Fans Amplified will be constituted as a Limited Liability Company in the Spanish business regime (Sociedad Limitada, SL), since we are based in Madrid, we must be incorporated in this country.

After carefully reviewing the options available to create our legal entity, the ‘Sociedad Limitada’ posed as the best option for us given on its features, as it limits the liability of the shareholders to the capital they contributed to the company and not compromising their personal assets in case the company runs into some financial turmoil. Moreover, it has more flexibility than other types of incorporations regarding creation and management of the bylaws and regulations.

We were incline to incorporate as a ‘Sociedad Limitada Nueva Empresa (SLNE)’ as it as an especial regime for startups and small businesses, but what kept us from doing so was that it has a more strict regime when it comes to conducting operations outside of the European Union, in London for that matter, and it is not easily scalable for the future, which limits the growth opportunity of *Fans Amplified*.

8.2 Shareholders Agreement

This document, although not strictly required by law in the Spanish legislation, is highly recommended as it outlines the policies, rights, and responsibilities between the company and its shareholders. It will define the remuneration policy of executives and board members, transfer and sale of shares, and future dividend distribution. As *Fans Amplified* is not listed in any public stock exchange, there is not necessary to focus on the distribution of dividends; we will rather reinvest those earnings to expand our reach of business and operations, hence, grow and scale organically.

These monies will be extremely impactful on our future sales and marketing budgets, as we will invest it in expanding our presence and increasing customer and brand awareness, striving to create new partnerships with local businesses and artists and

opening opportunities in new markets. The strategic use of this capital is challenging but also key to contribute to the growth and future of the company.

8.3 Administrative Formalities

In order to start business effectively, we must follow many administrative formalities to comply with local regulations and protect the brand and company from any form of legal claims by third parties.

To accomplish this, we will register the company at the Registro Mercantil Central and obtain our CIF number. Prepare and sign the company's bylaws and incorporate it to be able to operate, and lastly, register to comply with our tax obligations, from corporation tax to VAT personal income tax retentions from our employees.

Furthermore, as we will operate in France, we must register for a VIES number to be able to conduct cross-EU transactions and register in the *Registro de Operaciones Intreacomunitarias* for VAT and taxation purposes. Also, register as a non-resident service provider in the United Kingdom and VAT to be able to operate in the nation.

8.4 Accounting, Tax and Labor Obligations

Accounting Obligations:

Accounting will be done under the Spanish Plan General Contabilidad. We will engage in all the bookkeeping and accounts reconciliation, annual books presentation, income statement, and other documents to be submitted once a year to the Registro Mercantil.

Taxes Obligations:

Regarding the Corporation tax return, we are subject to the general 25% rate set by the Spanish authorities. However, as a new company, we are eligible for a 15% reduced rate during the first two fiscal periods.

In the VAT field, returns are done every three months by filling out forms and showing proof of the VAT reported. Apart from that, an annual summary must also be

submitted with the annual books. In the UK, as we are not established there, VAT must be reported and accounted for right after the delivery of our service is complete.

Lastly, as the Spanish law dictates, we must make retentions from every salary in the concept of ‘Retención del IRPF’ (personal income tax withholding). The retention rate varies depending on the employee’s salary, but those go from 20 to 35%

Labor Obligations:

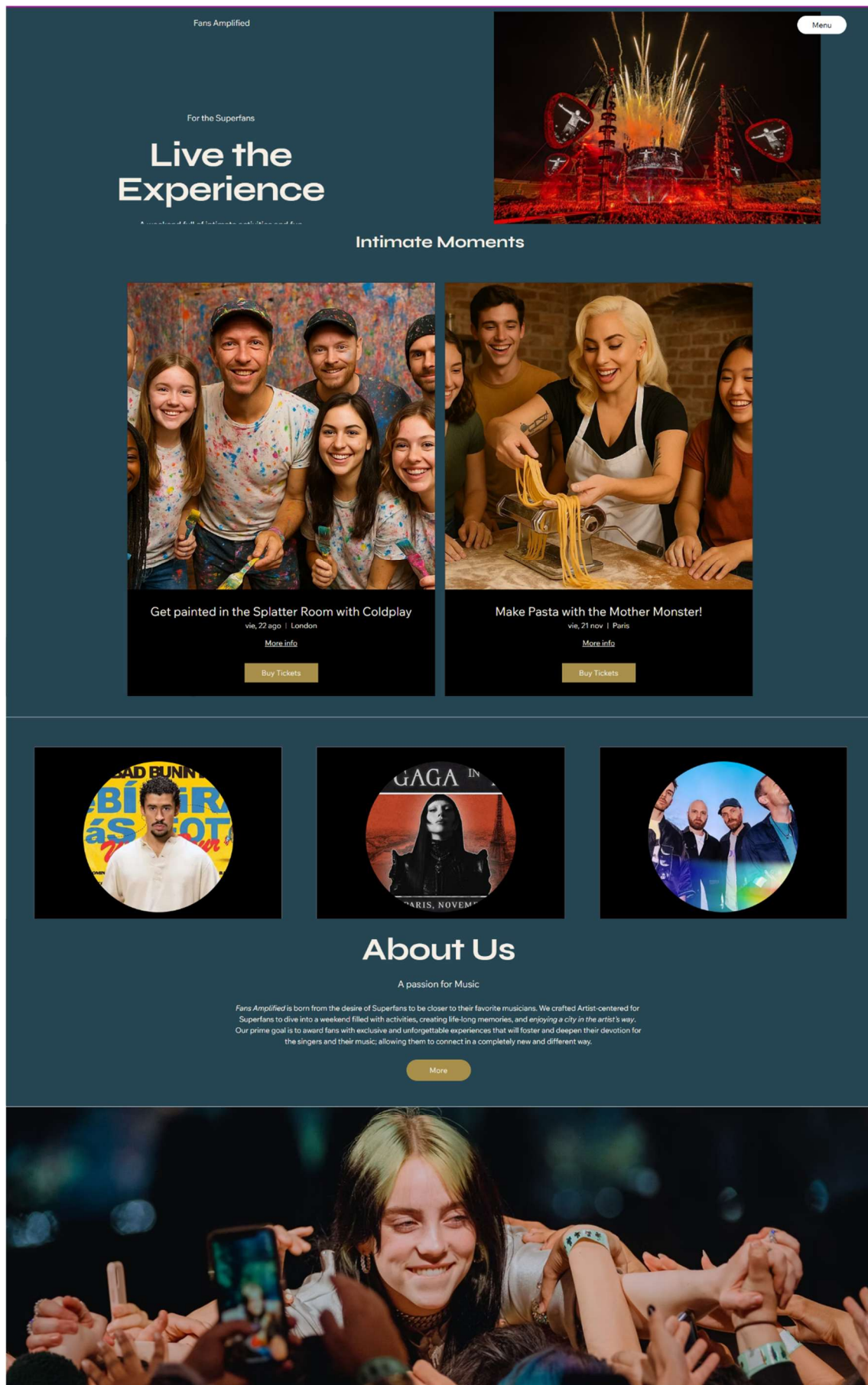
We must comply with the Labor Law requirements, from working hours to medical leave and any other matter treated in the legislation. It all starts by registering in the Social Security to obtain a ‘Código de Cuenta de Cotización’ to be able to employ people. After hiring, we must make monthly contributions to the Social Security services per employee, around 30% of their salary, plus the retention of their personal income tax, which was explained before.

9. Corporate Image

9.1 Web Page

The web page will be the main channel for our customers to contract our services. We will not have an app, so everything will be conducted through it. Our social media will be the presentation letter to our customers but our sales channel will be through our web page or partners’ web pages such as ticketing platforms or artists’ own web pages.

Figure 15. Landing Page Mockup.



Fans Amplified

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Note: Own elaboration using the drag-and-drop web design tool Wix.com

Figure 16. Booking page.

Fans Amplified Menu

Lady Gaga - MAYHEM Ball The World Tour

Be part of her intimate, closer, comeback to Arenas

Starts Oct 3 From 990 € Location 1

Available spots

Service Description

Be part of the community, engage with other superfans like you; explore Stefani's favourite places in town, and blast it during her epic performance saturday night!

Upcoming Sessions

Dates: Oct 3, 2025 - Oct 5, 2025
Total of 1 session

Friday, Oct 3	3:00 PM 50 hr	Miembro del equipo n.º 1
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Central European Summer Time (GMT+2)

Note: Own elaboration using the drag-and-drop web design tool Wix.com

9.2 Branding

We are not just selling our brand; we are selling emotional connections and experiences that will create lifelong memories, and everything in our brand reflects that. From our logo to the web site, everything is designed to appeal to nostalgia but excitement, community belonging and caring. Our core values and mission are present in everything we do, and in every means used for communication with customers. The core pillar of our brand strategy is the sense of belonging that comes from taking part in our experiences; emotions and passions are the driving motor of our communication campaigns.

People that buy our packages will not only have a music adventure, but they will take intimate part of their favorite artists, idols, role models' careers and life projects. For our buyers, the artist they Superfan is part of their emotional drive, hence the focus on communicating the emotions and feelings arising from the one-way connection between fan and artists. We strive to mutate that connection into a two-way relationship surrounded by music and melodies.

9.3 Social Responsibility

Fans Amplified strives to make an impact on the community. We are a social-driven company, meaning that our main business is immediately related to creating connections and community, building lasting relationships and helping create a social environment for people to feel free to express themselves.

Our values are our guiding compass, and our strategic goals do not only behold economic rewards, but also the impact and legacy we leave in our customers, artists and their communities, and in the live music industry overall. As leisure experiences providers, *Fans Amplified* recognizes its responsibility to act as guides for consumers of the industry, promoting safe environments for everyone, striving to protect our community, and working towards finding new ways to make the industry fairer for every player in it, and fighting to make it more sustainable.

One of these core values is 'Sustainability & Responsibility', which means we are committed to take our part in making the industry environmentally responsible,

supporting local businesses, eco-friendly accommodation, and responsible tourism practices. This value will be present in all our partnerships, so the joint venture can be held accountable and actually make a great contribution to the matter.

Our social mission is as important as our economic purpose; we empower Superfans, we give them experiences and memories that they will cherish forever; but we also empower artists by helping them reach their community, their 'fan club', and so allowing them to create bounds that transcend streaming and digital reproduction and appeals to human connection development.

10. Conclusion

Four years of deep learning about the music industry, plus an idea, and the task to create a business for this Final Degree Project became the perfect mix that gave birth to *Fans Amplified*. The project dives deep into the Superfans trend and the impact it has and will continue to have on the industry. Moreover, it develops a business around it and its potential in the live music industry. It explores the congruence of personal belonging, sense of community, love for music, and the joys of life to craft experiences that clients will cherish for the rest of their lives; by appealing to nostalgia and connection to music, *Fans Amplified* is set to become a reference in the live music industry, not because of the artists it collaborates with, but thanks to the experiences we provide that aims for consumers to enjoy a complete weekend that is all about/planned by the artist they most admire and love.

The project does not only expand into a new source of revenue for musicians, which it does, but also argues about the relevance fans have in live music and how it is being untapped at the moment and that has great monetization opportunities for those that can identify it.

The power of the project lies upon its crafted experiences and planning, which are not only fun and joyful but also are completely inspired by the musician and its music, for fans to be delighted by its personalization and uniqueness. Besides offering a travel agency service, *Fans Amplified* also provides an immersive experience of musical days, fun nights, and intimate connection with the artist, all leading up to an epic live show which will become even more special for the fan than any other concert they have gone as a normal attendee.

Fans Amplified has helped pave the way for the development of this niche in the industry and take advantage of the loyalty and devotion to increasing revenues and help artists increase their engagement with fans which will mean in more loyal customers, than will later translate into more streaming reproductions and direct sales between artists and fans. *Fans Amplified* is a musical experience provider that will strive to give clients memories of a lifetime, where music, travel, fun, and excitement meet and create musical experiences for the Superfans.

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12. Annexes

Annex I

Link to web page: <https://jramirezmasini.wixsite.com/fans-amplified>

Annex II

Annex III

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