MUSE HOUSE

THE FREE MUSICIAN BOOKING APP

Music Industry Innovation 2019-2020
By Nathalie Juma, Shaquilla Steer & Sophia Photiou

CONTEXT

Someone or something to be your Muse is a place where you draw creative inspiration. This app is the home for championing places where Muse's for performers are created." (MuseHouse 2019)

MUSE HOUSE

Keywords: MusePlayer is a performers (Musician or DJ) account. MusePromoter is a promoters account.

THE TEAM

**SHAQUILLA STEER
MARKET RESEARCH
LEAD**

Experienced in fan engagement, Steer has been the central into finding out what is best for our audience and enhancing the marketing strategies to the best interests of musicians, promoters and the application.

**NATHALIE JUMA
GRAPHIC DESIGN/ APP
LOGISTICS LEAD**

With experience in graphics and social media marketing for the last 3 years. Juma has built the branding and app design for Musehouse.

**SOPHIA PHOTIOU
HEAD OF FINANCE**

Photiou's takes lead in making sure all the finances for the application and branding are done. With a great understanding in partnerships and expansion. Photiou's main focus was on build the administrative structure of this business.
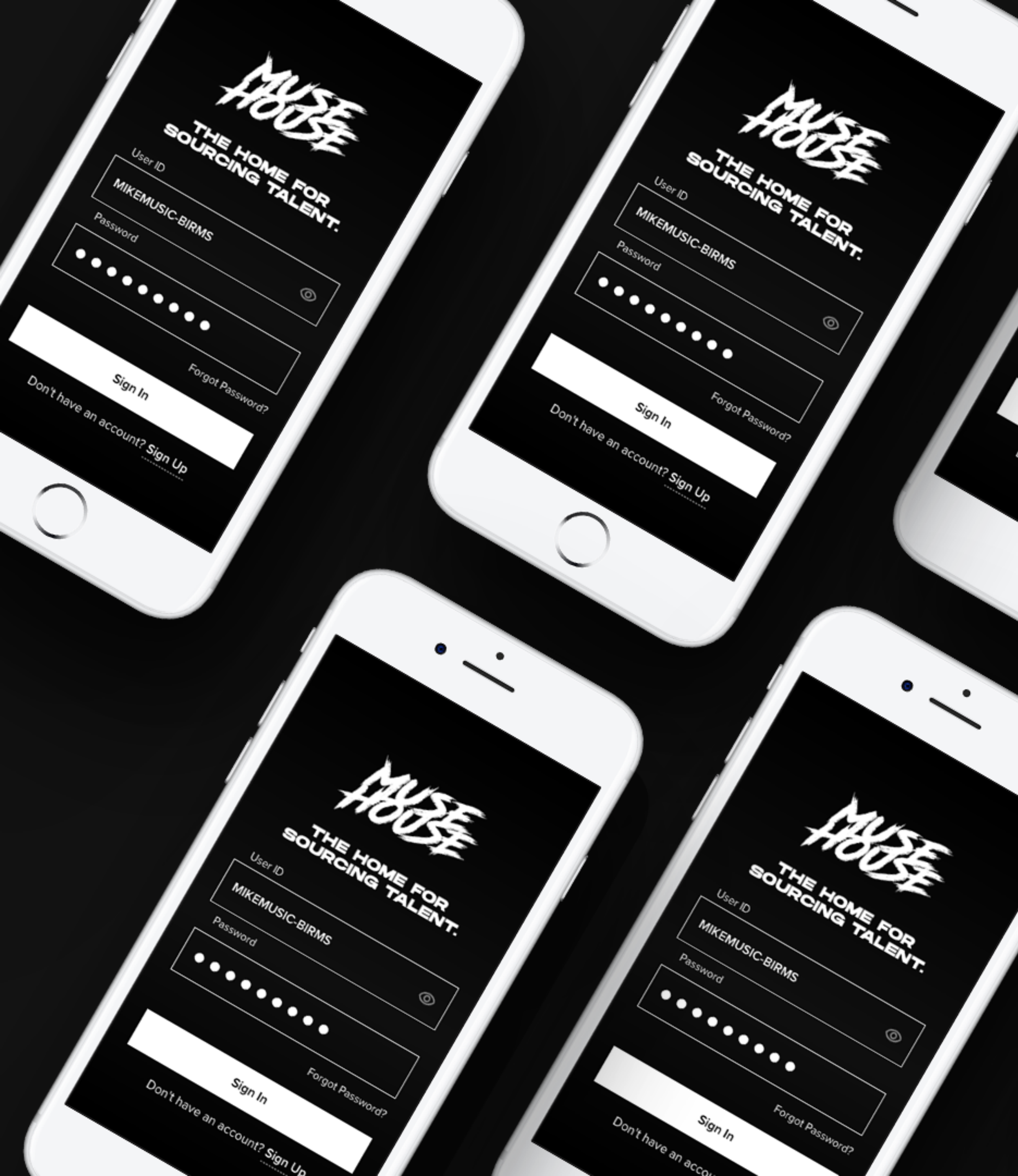
ABOUT US

We aim for Musicians/ Promoters to FIND, CONNECT & EARN.

The innovate app brings a **vital change** towards how musicians, DJ's and artist's bookings. With the right amount of **control** given to each party for each booking. Musehouse delivers a secure, easy and supportive app that gives a **detailed process** to booking a musician/ DJ. Getting musicians the pay they **deserve** instantly into their account and promoters the **professionals** they want to book for entertainment. Making finding the next gig and right act the easiest thing to do.

Location
Based in the UK. Musehouse is a service that will concentrate marketing/ events to towns that have a growing demand for live music. The app will be serviced for Apple Users that are in the UK and eventually plan to expand in other places in Europe.

ABOUT US

Purpose

UK having such a big demand for live music bringing in over "29.1 million" (n.d 2019) attendee's to gigs in 2017. There is no doubt that there is something lucrative for networked musicians when it comes to festival season and later in the year. On "average live performances account for 49% of professional musicians' income—compared to just 3% from recording." (W. Emma 2018)

With small gigs accounting for smaller towns nightlife. Developing an app where you can safely generate bookings and find musicians to play at these gigs. Will only bring ease and security to a business, where you are constantly having to go out of your way to meet new people for paid gigs as a musician or DJ. Being able to produce income, network and be endorsed by one app will create a stable root for performers starting and working in live music.

USP

NO Pay - NO Play

Creating an environment members feel secure, supported and at ease to book performers and be booked.

We Demonstrate a standard and policy for how musicians, promoters and managers should handle bookings fairly.

Creating a space which is monitored and regulated to keep business fair.

We Construct a rating system to create trust and reliability between each profiles name

Enriching the support young talent within the UK and can start to build a career.

ABOUT US - GAP IN THE MARKET

MELODEAL, BANDANGO, GET-A-GIG, HUBDIT, IndiePro, Musicstar being the only mobile apps in the UK. The highest rated app only has seven review's. Clearly showing that this market has room for anyone that is consistent and markets their product well.

Being an SME that is not locked to a specific location. Moving and developing attraction to this app can be focused in various locations in the UK that push Live Music. As this service operates on bookings generated from the app. Our main aim is to get as many active users on and receiving bookings frequently. Enabling us to focus our demands on marketing this app to our target audience.

Pushing online & gorilla advertisement at educational institutions, gigs, networking events and music business. This app could amount to the same success as websites like Jambro or Gigtown. As Musehouse is delivering content straight to their audience in locations where (eg Music School) they would be pushed to find work. Being in places where people interact with live music will only bring awareness to this application as well. As music managers, hosts, promoters, musicians attend gigs frequently as well.

Incentives like the App being Free, Premium user accounts. Musehouse charging the fee of "10% commission" which "A booking agent will generally charge." Drives in more customers as customers get to not only see a variety of musicians to work with and endorsements from promoters of musicians. But also use this as a tool to see what cities generate the most work for musicians and DJ's of their kind in specific areas of the UK.

Breaking traditions of normally having a booking agent or word to word conversations. Booking instant gigs and having the security of a contract, money paid rightfully to your account and information of gig/ event sent to you. Administration as a freelancer musicians and busy promoter becomes of ease. As you are able to find work without having to hassle yourself with constantly networking at different events for the best DJ or promoter of a gig. As long as talent meets drive. There is opportunity for any promoter and musician to get booked and make money from their phone.
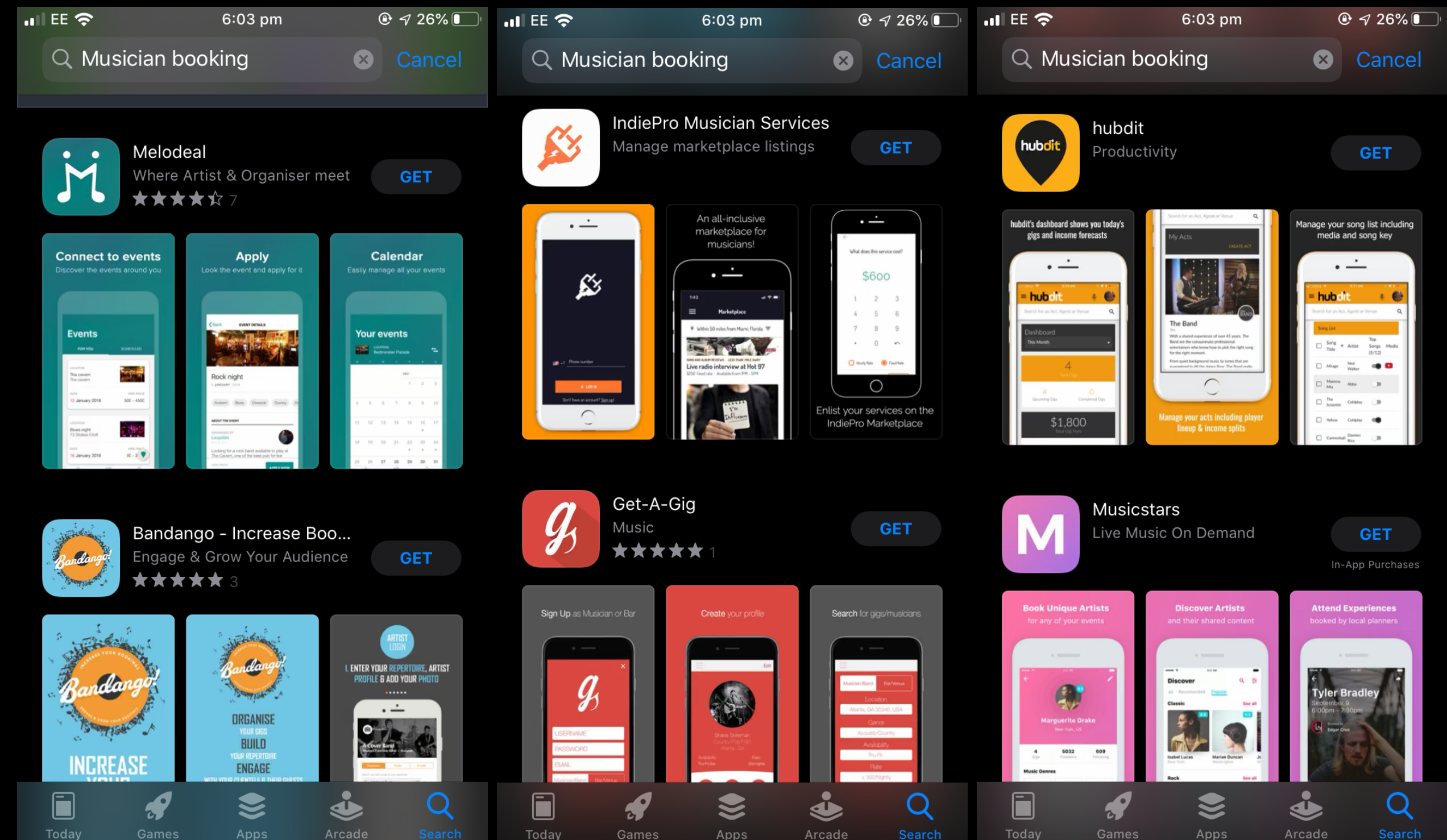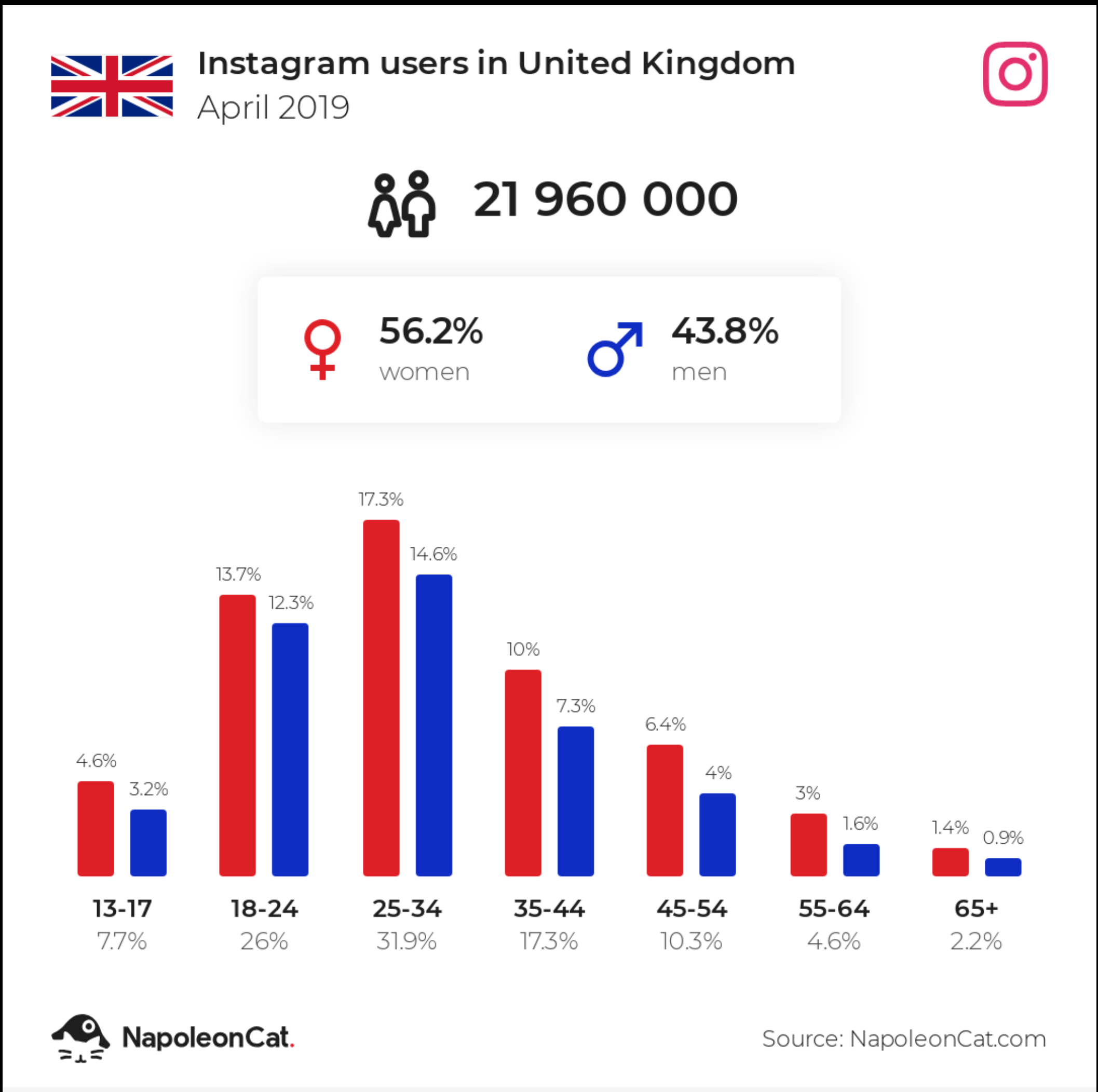
ABOUT US - TARGET AUDIENCE

Our target will be centred around promoters, musicians and DJ's that are from the UK.

They will have to be above 18 years as this app requires an individual to sign documents and receive payment. In addition DBS Checks would be required as there would be minors involved.

Starting from 18-30 years of age we will be focusing on Musicians/DJ's that use Social Media to push their talent out. Engaging with this community will lead onto free and influential promotion of the app. According to Statista and Napoleon Cat this age group hold over "30%+" (J. Clement 2019) of the users in the UK. Which is the highest age group to use Instagram.

By using this group as our target audience will enhance our marketing as we are going for a demographic that use free platforms that we will advertise our app on. Capitalising off a group that also attend live music events the most, will play to our advantage. As this group will hold discussion online about the consumers we are looking for

From our research we found that 40% of promoters and performers struggled with making and understanding contracts for themselves. 80% of participants sourced their gigs and performers from word of mouth. Which was effective but required a lot of energy in order to get a booking. Constantly having to hassle people for a chance a lot of performers in our research found themselves being requested to 'play for free". Which is not of benefit to them as a professional if they want to make a living of their skills.

Instagram users in United Kingdom
April 2019

21 960 000

♀ 56.2% women	♂ 43.8% men	

Age	Women	Men
13-17	4.6%	3.2%
18-24	13.7%	12.3%
25-34	17.3%	14.6%
35-44	10%	7.3%
45-54	6.4%	4%
55-64	3%	1.6%
65+	1.4%	0.9%

13-17	18-24	25-34	35-44	45-54	55-64	65+
7.7%	26%	31.9%	17.3%	10.3%	4.6%	2.2%

NapoleonCat.

Source: NapoleonCat.com

ABOUT US - AUDIENCE
PSYCHOGRAPHIC PROFILES

Andy started his career in promoting for other events. He has been pushing forward live hip-hop music with a band production this year in Bristol. Starting off with a few difficulties with getting high quality musicians to play with his artists. He found himself having to source last minute and expensive acts via word of mouth. With no formal experience or wider connections with musicians in Bristol he has found himself having to not finding exactly want he wants. Paying some Dj's deposits in the past for them to cancel or show up late, was something Andy got himself into at the start of promotion. Booking Musicians who are reliable and accountable for their actions is something he struggled to follow up as admin for him was not done to the standard of where he could keep track of things.

Why Musehouse for Andy?: Andy will be able to keep on track with all his bookings that he makes. Securing bookings with a contract which is simple and organised within the app. Staying on track with deposits and payments will be something he does not have to spend as much time. Using an app that shows him how well endorsed the musicians/ Dj's are for his shows, he will feel confident in paying the value they request/

20 year old SOLAARRIS a multi talented musician (Plays cello, saxophone and bass) based in London. Experienced in music production he makes his main income from studio work and live shows. Travelling and producing music. He struggles with completing invoices and admin as he is busy with gigging and setting up studio time. Not being able to take track and archive information means he sometimes forgets to get a complete payment for the various gigs he has each month. Gigging for 2 years he wants to be sure he commits to gigs where this payment and professional service from promoters when dealing with him and his band when they go on stage. He depends on his finances from gigging and busking and wants guaranteed work which will endorse him to more work.

Why Musehouse for Solaarris?: He will have a place that manages and keeps him updated on his booking admin. Guarantees him payment, keep him booked in London and can show on his profile clients who endorse him for future jobs.

ABOUT US - RESEARCH INTO COMPETITORS

GIG PIN

GIPPAGY

GIGTOWN

GigPin offers artists a direct and easy access to venues and promoters to speed up and simplify the process of finding gigs to play. In the fastest and most worthwhile way possible. Though very similar to our app concept we plan to make our app even more useful and efficient.

To make our app stand out from competitors we have included a rating system. This rating system will allow users to rate each other based on their experience in doing business with each other out of 5 which will be present on their profiles. When it comes to booking with a Promoter, DJ or Musician you will be able to decide whether to do business with them through judging their ratings so that you get a clear idea of how reliable they are.

Gigappy is an app which allows venues and musicians to book each other for gigs. The app is very unique as it allows for venues to be very specific about the musicians that they want to book as they are able to search the instruments they want and location. The app also allows for musicians to find venues to play at and includes direct messaging.
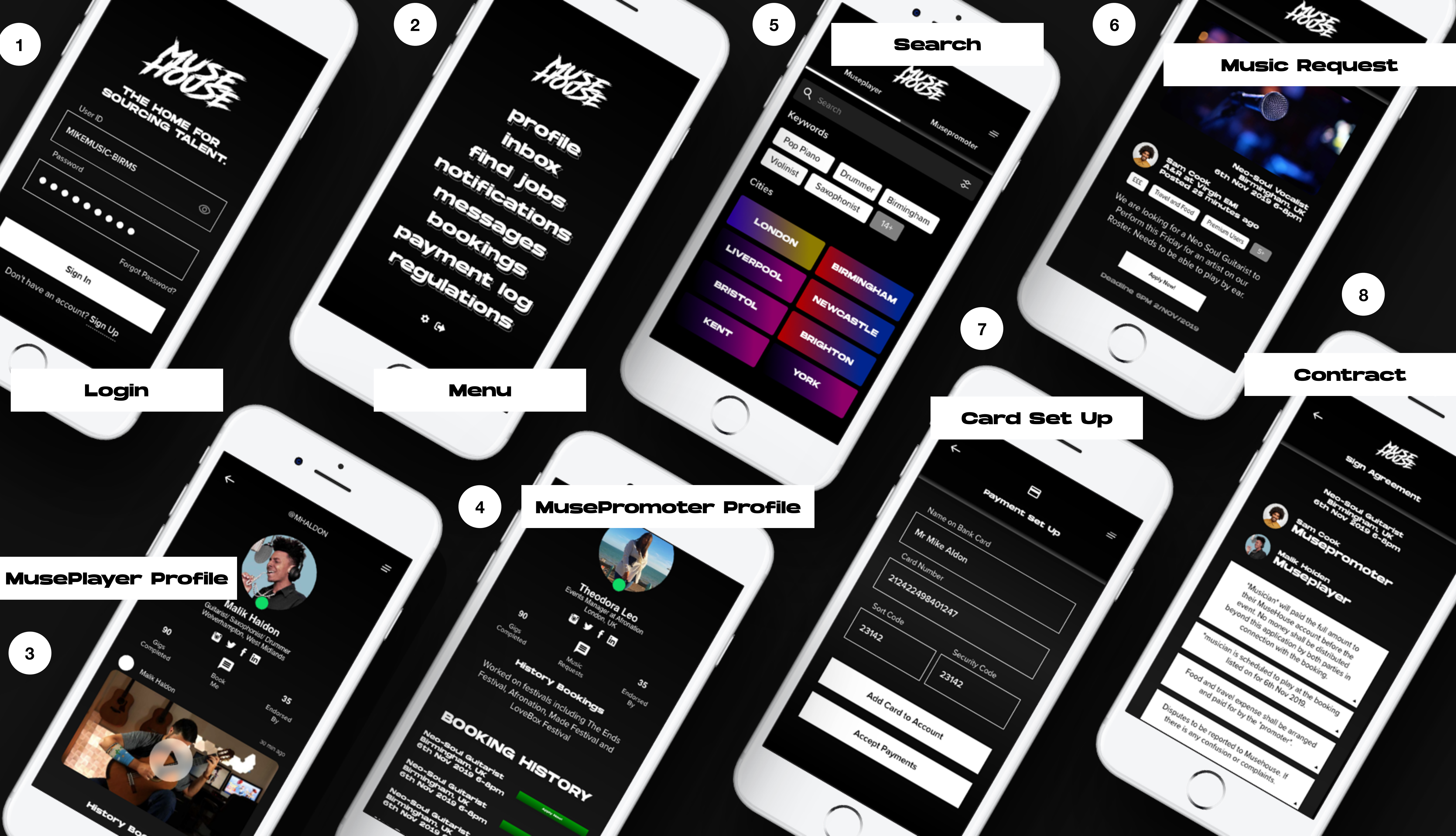
To make our app stand out from Gigappy we will be making MuseHouse a downloadable app onto smartphones. This makes the app a lot easier to access for those using it and also supports push notifications so that when those using the app get a job or a direct message they will be notified straight away, unlike Gigappy which is a browser only app which requires you to log in to see your notifications. As well as this we will be including self made profiles for our users to be able to showcase themselves to other users of the app.

Gigappy is an app which allows venues and musicians to book each other for gigs. The app is very unique as it allows for venues to be very specific about the musicians that they want to book as they are able to search the instruments they want and location. The app also allows for musicians to find venues to play at and includes direct messaging.

To make our app stand out from Gigappy we will be making MuseHouse a downloadable app onto smartphones. This makes the app a lot easier to access for those using it and also supports push notifications so that when those using the app get a job or a direct message they will be notified straight away, unlike Gigappy which is a browser only app which requires you to log in to see your notifications. As well as this we will be including self made profiles for our users to be able to showcase themselves to other users of the app.

1 — Login

MUSE HOUSE
THE HOME FOR SOURCING TALENT.

User ID
MIKEMUSIC-BIRMS

Password
••••••••

Sign In
Forgot Password?

Don't have an account? Sign Up

2 — Menu

MUSE HOUSE

profile
inbox
find jobs
notifications
messages
bookings
payment log
regulations

5 — Search

Museplayer   MUSE HOUSE   Musepromoter

Search

Keywords
Pop Piano
Violinist   Drummer
Saxophonist   Birmingham
14+

Cities
LONDON
LIVERPOOL   BIRMINGHAM
BRISTOL   NEWCASTLE
KENT   BRIGHTON
YORK

6 — Music Request

Sam Cook
Neo-Soul Vocalist
Birmingham, UK
6th Nov 2019 6-8pm
Sam Cook A&R at Virgin EMI
Posted 25 minutes ago

£££   Travel and Food   Premium Users   5+

We are looking for a Neo Soul Guitarist to
Perform this Friday for an artist on our
Roster. Needs to be able to play by ear.

Apply Now!

Deadline 6PM 2/NOV/2019

3 — MusePlayer Profile

@MHALDON
Malik Haldon
Guitarist, Saxophonist/ Drummer
Wolverhampton, West Midlands

90   Book   35
Gigs   Me   Endorsed
Completed   By

Malik Haldon   30 min ago

History Bookings

4 — MusePromoter Profile

Theodora Leo
Events Manager at Afronation
London, UK

90   35
Gigs   Music   Endorsed
Completed   Requests   By

History   Bookings
Worked on festivals including The Ends
Festival, Afronation, Made Festival and
LoveBox Festival

BOOKING HISTORY
Neo-Soul Guitarist
Birmingham, UK 6-8pm
6th Nov 2019
Neo-Soul Guitarist
Birmingham, UK
6th Nov 2019 6-8pm
Neo-Soul Guitarist
Birmingham, UK

7 — Card Set Up

Payment Set Up

Name on Bank Card
Mr Mike Aldon

Card Number
212422498401247

Sort Code
23142

Security Code
23142

Add Card to Account

Accept Payments

8 — Contract

MUSE HOUSE
Sign Agreement

Sam Cook
Neo-Soul Guitarist
Birmingham, UK
6th Nov 2019 6-8pm

Malik Holden
Musepromoter
Museplayer

"Musician" will paid the full amount to
their MuseHouse Account before the
event. No money shall be distributed
beyond this application by both parties in
connection with the booking.

"musician is scheduled to play at the booking
listed on for 6th Nov 2019.

Food and travel expense shall be arranged
and paid for by the "promoter".

Disputes to be reported to Musehouse. If
there is any confusion or complaints.

BRANDING & MARKETING

APP BREAKDOWN
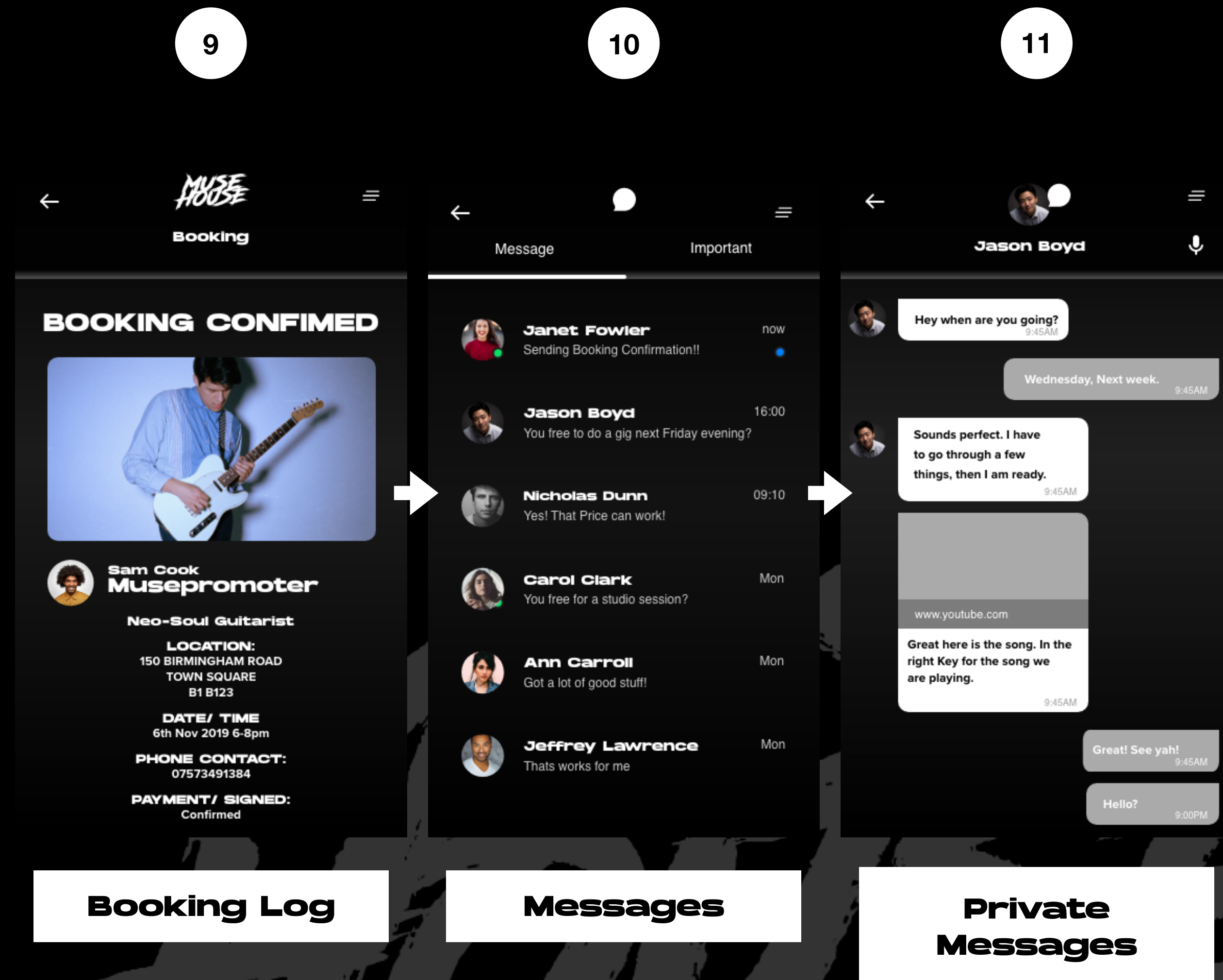A demo video of this application is in this link. www.bit.ly/musehouse-app

- **Login** - Users can easily make a login which will enable them to create a MusePlayer or MusePromoter account.

- **Menu** - Leading them onto the menu they can access all pages that direct you from setting up payment to search for gigs. When setting up it will lead you to your profile account.

- **Profile**

  - **MusePlayer Profile** - Musicians/ DJ will have this account. Where it will show their location, talent, video content, social media, profile statistic on gigs completed and Endorsements. These features are vital to showing how accessible the musician is and their talent. Being able to hold a page that links all your information and support from promoters and professionals within the industry. Only allows you to build attention for you next gig.

  - **MusePromoter Profile** - Similarly to the Museplayer profile, promoters Promoters will be able to show their information about them and the history into what gigs they have booked. By having a listing of bookings they would like Musicians/ Dj's to apply for enables them to see and search for talent instantly on their phone. Being endorsed as well is really important as musician/ Dj's want to know if this promoter will treat them well.

- **Search** - After developing your profile. Searching for jobs within your area and specific genre is what this page enables you to do. Archiving your keywords you can use these to find the right type of gig for yourself. When sourcing gigs it portly leads you to a bespoke choice selected by the user.

- **Music Request** - After finding the gigs in your area. A list of bookings you can apply for. Each having a deadline, you can view who the MusePromoter is, time and details of the gig, payment and requirements for the Musepromoter. By having this set on the app. Allows Musepromoters to get Musicians/Dj's that are only free and can perform to their standard on the booking application.

- **Card Set Up** - After being selected by a booking you applied for. A card payment set up will enable both MusePlayer and MusePromoter to apply their bank card to receive and give payment for the applied account. Having this card system on the app will make sure both parties know their money is secure before given or taken from both parties. Keeping the earnings with the Musehouse, allows no hassle in taking it back if for example a Museplayer was to cancel the booking and take the earnings.

BRANDING & MARKETING

APP BREAKDOWN
A demo video of this application is in this link. www.bit.ly/musehouse-app

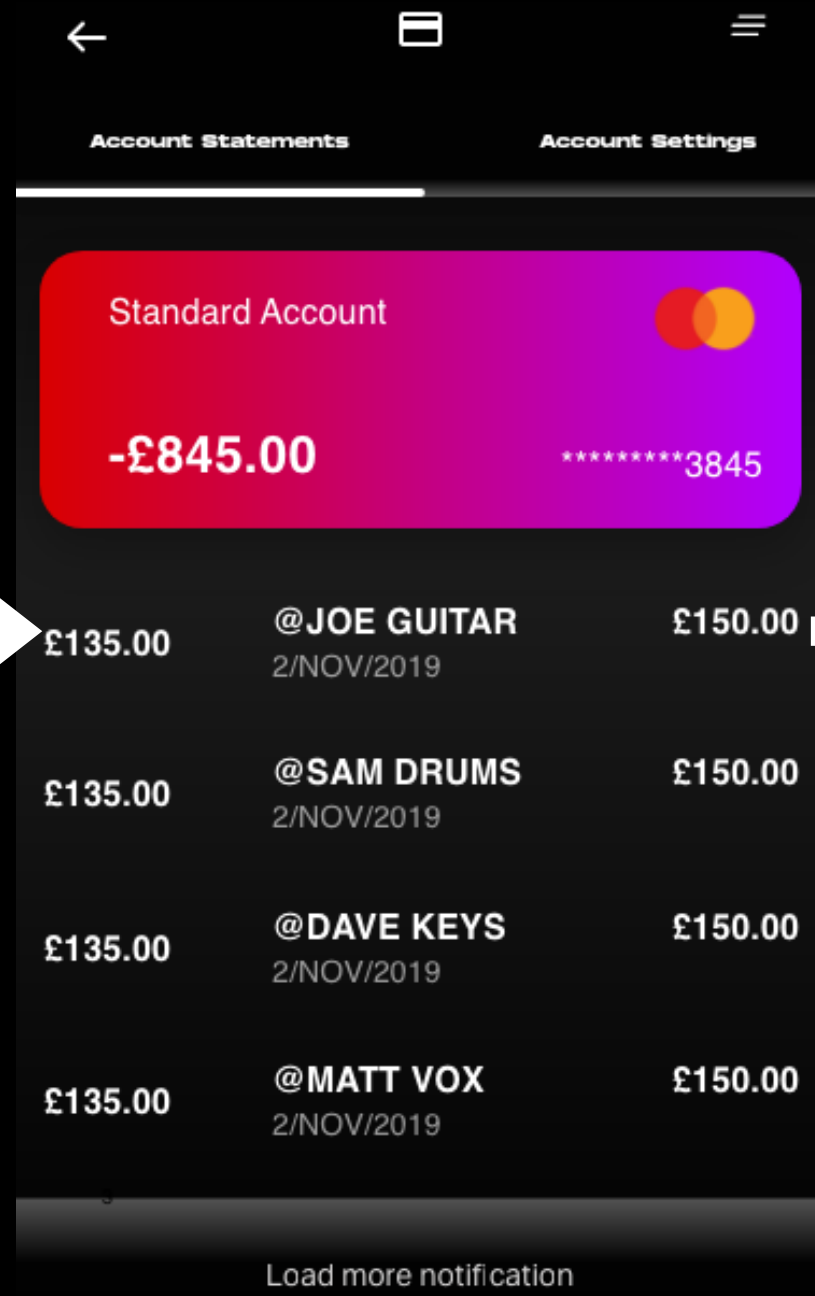- **Contract -** After setting up the payment. A custom contract will be completed by both parties about the booking. Detailing the duration of booking, cost, travel and food, consequence and general details of the event. Having a contract coded specifically for the booking enables the process to be quick for each party. Delivering the contract in breakdowns allows the customers placing the booking to understand and go through the booking properly and promptly. Requiring users to get into this habit allows them to feel secure from the app and for themselves.

- **Booking Log -** After confirming, agreeing to the contract and placing your card details in. The app will take account user to the Booking Log, where it will go through all the details and notes of the booking discussed by Muse Player and Promoter. By having this Log, both parties can take note of what they need to keep as a priority when confirming a booking.

- **Messages -** Any confirmed bookings or private messages are sorted on the app. Having this function on this app enables accounts to network and talk to people in the industry on upcoming bookings and finer details when getting confirmed

(9)

Booking Log

(10)

Messages

(11)

Private Messages

BRANDING & MARKETING

APP BREAKDOWN
A demo video of this application is in this link. www.bit.ly/musehouse-app

● **Private Messages** - Exchanging links to details of a booking to extra information of the night. Private messages allows you to conduct calls in the app. Instead of having to give out private information, which some user may not be comfortable giving.

● **Pay in / Out** - After completing the booking. All users will be able to view their statements. MusePlayers will be able to see the full Amount paid and 10% fee taken by the App. Having a clear summary of payment to your account. This page allows you to see the invoices and payments made by promoters you have worked with.

● **Regulations** - This page goes into detail about the regulations this application expects all users to hold in how they conduct each booking. When making a booking, accounts are required to sign this in their contract. This is done and made clear to all accounts to show the standard we want to uphold for musicians/ promoters starting out to those who have experience as well.

BRANDING & MARKETING
MARKETING STRATREGY

When releasing our applications a lot of focus is going to be given to online content made and interacting with these our consumers. These are following things in order; we intend to do to boost awareness and customers to our app:

- Release Event

- Social Media Campaigns

- Ad Campaigns

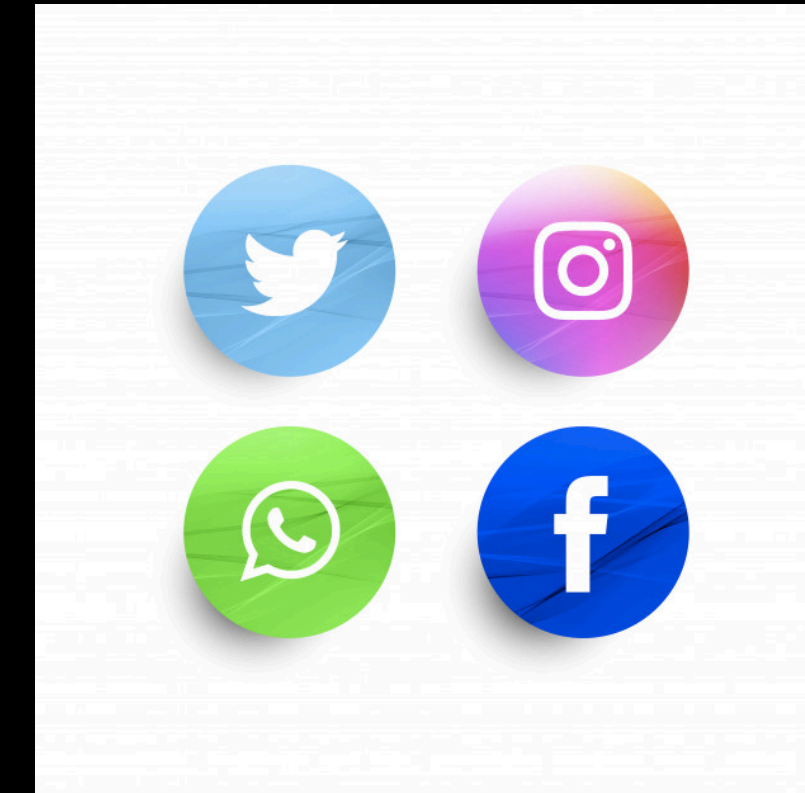- Promotional Video

- Tour of Music Development Facilities

- *Throughout all the marketing and press we do are aim is to push*

  - *ITS A FREE APP TO DOWNLOAD*

  - *FEE OF EACH BOOKING IS 10% from Musehouse.*

  - *Instantly make booking and securely earn from your talent*

  - *Find musicians who you can trust*

Release Event - On the day of releasing our app. We plan on doing a networking and open mic for musicians around in London. As this city hosts the most gigs in the UK. This also gives them incentive to sign up as they are able to showcase their talent on stage at a big event. Demonstrating the app and listing the clear incentives we will have DJ's, live music and a Q&A from ambassadors and creators of the app. Having as many musicians, promoters and press come to watch will bring more attention to our following online and App Downloads

Social Media - Our demand for customer interaction will come from social Media platforms. Using Facebook, Twitter and Instagram. Instagram being our main tool to support musicians in the community. A financial investment will be put into advertisement campaigns so it will reach the specific group of people we want to download this app. `Using photographers to create GIF's through a tutorial with how to use the app. Will help show people the simplicity this app gives.

To create a buzz online we would create a promotional video that will show on Advertising on Youtube and small advertisement boards. By having it released on one day will allow our customers to be over saturated with the news of a new app. Showing people a demonstration and USP's about the app, our target audience will be keen on download to see what all the buzz is about.

BRANDING & MARKETING
MARKETING STRATREGY

Tour of Music Development Facilities

Connecting with platforms like Ultimate Seminar, Wired4Music, Urban Development, Ditto Music, BBC Introducing Live and Notting Hill Music Publishing's Network Monthly. Using these networking events and platforms for promoting business for free. They can lead us to connecting and enhancing interaction with our target group. Frequently bringing in musicians and music industry professional to their event. By us holding a stall with merchandise and information about how to join will drive traffic to our app.

There is also a demand with Conservatories like BIMM, ACM, Leeds College of Music, Bucks university around the UK. Holding Fresher Events to society groups that specifically reach out to young adults wanting to pursue a career in music. By being there for these type of events will bring us closer to potential growth with entry level music business/ promoters journey. Connecting and staying part of their progress is really important for testimonials.

Creating our own networking events we can hold it as a place we champion users of our own. Getting promoters from the app to curate the event and book artists from that site. Will be great as a tour example in different cities. This will show that this app can work for whoever pushes their content on here.

BRANDING & MARKETING
BRANDING

These will be the type of products we showcase for when we go out to speak at fairs, networking events and music events. By having using the contrasting colours black and white. Will enable people to read what is on the t-shirt easily. By having the logo followed with the Download Store Logo will enable our customers to know what type of product we are servicing. With our slogan "FIND, CONNECT & EARN." Customers will be intrigued as we are using these verbs to describe the type of business we are and can service to them.

BUDGET

WE DEVELOPED THIS BUDGET FOR 6 MONTHS AFTER RELEASING THE APPLICATION. WE ESTIMATED THAT WE WOULD NEED £43,399 TO BUILD THIS APPLICATION FROM CROWDFUNDING AND FUNDING FROM NATIONAL SERVICES LIKE THE ART'S COUNCIL.

For the First 6 Months In Busness		Reason
Rent	£0	We will be employing freelance work. As it will bring down costs for having employees working a 9 to 5 with us. Being able to have employee's contract to work until completion works out finically better for us.
Freelance Workers (Accountant & App Adviser)	£4000pm	Employing these two positions will mean we will have someone to monitor frequently the cost of how much is coming in and out of the budget. App Adviser will help with any disputes made on the app by accounts. (Eg. Not beng paid on time)
App Developer	£15,000	They will help develop the app and have it running for iPhone users. This was an estimation made in support of App development website
Apple Develop Store App	£99	This is the fee Apple Charge per year to hold an app on their site.
Branding (flyers, Tshirts, Tote Bag, Business Cards	£1500	When going out to promote at schools and networking events. This is essential into customers remembering who we are.
Venue For Release Party (Amersham Arms, London)	£200	Historically known for musicians starting of their career in Live. This venue was the most ideal as a lot of
Advertisement Online (Facebook & Instagram)	£200pm	Pushing this essential getting our content to our tailored demographic. By investing £200 a month into this will enable us to reach the right audience.
Photographer Filmmaker and Graphic Design	£1400	By them building content from our release event to social media posts. Will ensure we have built
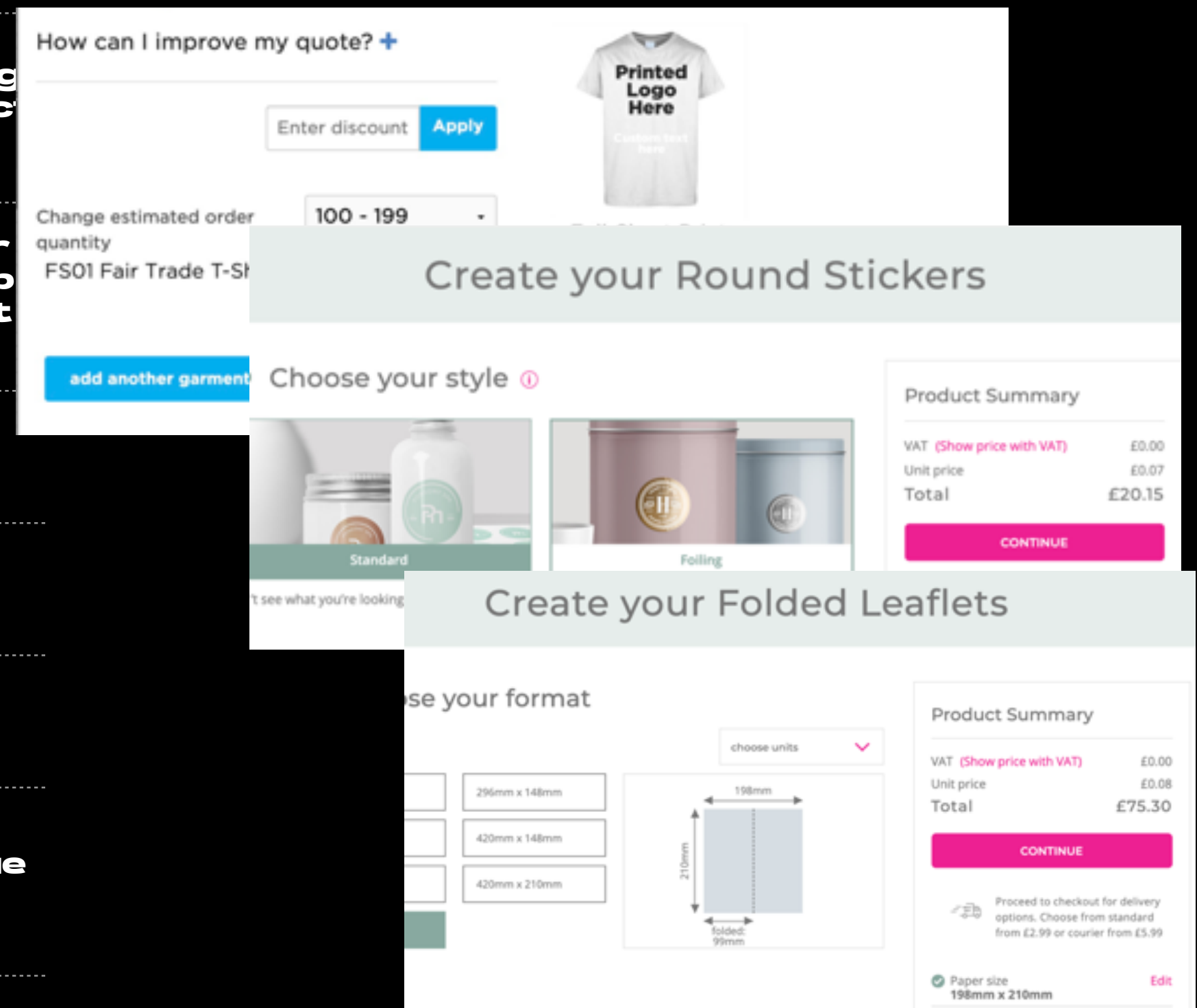
BUDGET

- **Potential Profit Outcome**

- **For our app every booking made we take 10% off each booking as a fee. Starting bookings from £50 - 200. Fee charges will range from £5-20. If Museplayers are receiving 2-3 bookings a month a profit per Museplayer will be £15 to Musehouse. Therefore having around 300 active users a month will help generate around £4500. The more active accounts we get this number will increase.**

- **Premium Accounts will be focused towards the MusePromoter accounts as it enables there to be a better filter for them to find talent and message them. As for MusePlayers, having more access to our events and notified about the best gigs for them to get booked. This will cost £5.99**

- **App Pop Up advertising will be a feature we will add when not having a premium account. By having this it will be an incentive to get users to get a premium account. In addition will be able to earn an estimated '£1744.42 a month' if we have 200,000 visitors a month from Ad Mob (Google). (Passive Income Caluculator 2019)**

- **https://www.passiveincomecalculator.com/admob-revenue-calculator/#visitors=200000&period=month&pageviews=2.5&ctr=1.3&cpc=0.35**

"As our 6 month budget is £43, 399 we would be needing to make a more than £7,233 per month to bring any profit into the business within the business."

AdMob Revenue Calculator
How much moeny can you earn with your App?

Visitors	Daily Income
200000 — Visitors per Month	$75.83
Pageviews	
2.5 — Pageviews per Visitors	Monthly Income
CTR (Click Through Rate) — 1.3 %	$2,275
CPC (Cost Per Click) — 0.35 $	Yearly Income
CPM (Cost Per Thousand) — 4.55 $ per 1000 pageviews	$27,300

GRANTS AND FUNDING SUPPORT

Gathering the overall start-up costs for the launch of 'Muse House' equals a total of £ £43, 399. We aim to receive a business fund and crowdfunding made on Kickstarter. With the remaining funds, after the start-up costs; we will reinvest the money back into the company to ensure that we build on our market and brand.

Funding supported by -
The Arts Council England is a common arts funding programme which will could help the us when starting up our business. They offer grants as well as loans that have overall impacted Arts & Culture businesses within the UK. The Arts Council of England show within their statistics that they made £71m 'Grant Investments' for the arts in 2017/18. Receiving a grant from 'The Arts Council is a suitable way for us to kick start our business. Due to their enormous amounts of work within the arts industry, we applied to receive a loan which will help us manage all of our start-up costs.

ARTS COUNCIL ENGLAND

Supported using public funding by
ARTS COUNCIL ENGLAND

The chart below shows Arts Council programme expenditure during 2017/18:

Grant investments we make

NATIONAL PORTFOLIO ORGANISATIONS AND MAJOR PARTNER MUSEUMS
NATIONAL PORTFOLIO ORGANISATIONS AND MAJOR PARTNER MUSEUM FUNDING TO SUPPORT A DIVERSE RANGE OF ARTS AND CULTURE ORGANISATIONS ACROSS ENGLAND
£582m

MUSIC EDUCATION HUBS
FUNDING FOR A NETWORK ACROSS ENGLAND TO SUPPORT MUSIC EDUCATION
£75m

GRANTS FOR THE ARTS
THESE ARE TO INDIVIDUALS AND ORGANISATIONS IN A VARIETY OF ARTFORMS
£71m

CAPITAL
SUPPORT FOR LARGE AND SMALL SCALE CAPITAL PROJECTS. THIS INCLUDES FUNDING FOR THE FACTORY PROJECT IN MANCHESTER
£102m

STRATEGIC FUNDS
FUNDS INCLUDE AMBITION FOR EXCELLENCE, CREATIVE PEOPLE AND PLACES, STRATEGIC TOURING, ELEVATE, GREAT PLACE SCHEME
*SEE BELOW FOR PROGRAMMES OVER £3M
£94m*

OTHER
RESTRICTED FUNDS EXPENDITURE FOR SPECIFIC PURPOSES
£23m

GRANTS AND FUNDING SUPPORT

European Student Start Ups -
As we are young entrepreneurs, we also looked at the European Student Start-ups investment scheme. This company focuses on student businesses, they devise expert mentoring programmes and networking systems to their guide clients. Most importantly, they concentrate on educating their clients on how to re-invest money into their businesses; which is what is important for us as a new SME company. Although the European Student Start-Ups (ESS) company will be very beneficial to us, we have decided not to apply for this investment scheme. As we are younger entrepreneurs and have begun a new small business, we are reluctant to give away a percentage of our company to in return of investment. The revenue we generate will within the first year of launching, will not be as great as other bigger music industry companies. If we were to carry out an agreement with the ESS, this would then weaken turn-over. We instead will learn to re-invest through other ventures, to keep our turn-over steady.

GRANTS AND FUNDING SUPPORT

Crowdfunding -
Another form of funding which will hugely benefit the launch of Muse House is crowdfunding. Various crowdfunding sites are valuable ways of building up a cash flow for start-ups. Looking at our USP, we believe that our business is one of a kind; it's gap in the market will be exclusive enough to benefit from crowd funders who are within the music industry and believe that our business is significant. It is said by Start up.com that Crowd funding campaigns can raise at least 42% within the first and last three days of the campaign for a brand-new business. https://www.startups.com/library/expert-advice/key-crowdfunding-statistics

There are a range of crowd funding organisations that we have researched. We firstly came across, 'GoFundMe' which is a very popular crowd funding organisation. Although, it is known that websites like 'GoFundMe' and 'KICK Starter' both have fixed funding expenditures system called 'All or Nothing'. Meaning, if you have not reached your financial target, the money will not be permitted to your company. Therefore, we have decided to use 'Indiegogo CrowdFunder' to partner up with to raise extra funds for our business. We believe that their crowd funding policies are much more suitable for our SME as their companies interest rates are less fixed and more flexible, rather than take 'GoFundMe' and 'KickStarter's 'All or Nothing' policy.

WHAT'S NEXT FOR MUSEHOUSE?

Looking into the future of Musehouse. We plan on extending this service for not only promoters and musicians but also for the extended crew that make live shows happen. From being able to hire sound Sound Engineers, runners, Stage Direction and more. By holding all these type of jobs in this App make curating a live event effortless for promoters. Being able to source, network, contract and pay all your freelance employee's under one app. Minamizies the possibility of both parties when booking feeling like they are not going to get the service they are due.

Also working alongside companies like Notting Hill Networking Event will be a good place of boosting traffic from Promoters. Based in Tileyard this place is home to MMF (Music Manager Forum), Tileyard Studios and other big music establishments in London. By supporting and pushing their network event drive traffic towards our Musepromoter profiles as a lot of managers, promoters, A&R's frequently go to TIleyard to network and meet with musicians.

Building a roster of influential users that bring people onto downloading this app. Similarly to cab promotional systems. Bringing in a number of new account holders from a custom link will give you a premium account for a month. By having incentives like this will push people into sharing the app, which is free promotion.

Being that this app is intended for live performance, going into studio work would be the best move after expanding and getting to know the different musician cities of the UK. Being able to link profiles like PRS and PPL. When MusePlayers are given the opportunity to work on studio work for artists. The discussion of rights to a song can be discussed fairly over a forum they can submit as evidence. Allowing account holders to leave voice notes of their creation and progress to a project. Getting paid for studio session will not be as hard to facilitate a fee when going through Musehouse.

APPENDIX 1
This is a questionnaire conducted by our group about about gigging with musicians.

Whereabouts are you based? (UK ONLY)	Are you a promoter or a musician?	How do you go about getting booked for gigs/ studio time?	How is the process like when it is paid? Do you ever have to ask or do work for free?	Do you prefer written contracts/ agreements before or after you do work with someone in a studio or for a live gig? and Why?	Do you find it difficult to request payment or find gigs in your area? Please expand.	Are there any apps or website you use to find gigs and studio sessions to play for? If you use networking on social media. Please expand, on how you go about building those relationships online.	Would you be keen on signing up for an app that shows you jobs for musicians and manages payments to Dj's/ Musicians for paid work?
London	Musician	I contact promoters	I mostly get asked to work for free	At the moment I dont particulary use contracts as I'm not getting paid for much of my work but when I do start to get paid I will definitley want to use written contacts	I dont usually ask for payment and I dont find it difficult to find gigs in my area, being based in London is great for the music scene	I have a lot of friends in the industry so they will contact me about events and I will then contact the venues	No because my management deal with all of this for me.
Birmingham	Musician	My manager gets in touch with promoters and then they tell me when the show will be	We used to get asked to work for free alot in the beginning but now that we have established a name in the birmingham music scene we very rarely perform for free	My manager wil always create written contacts for studio time or a live gig because we have had experiences in the beginning where verbal agreements were not met.	I don't find it difficult to request payment - I think that because I have management and am more established I tend to be very respected in the music scene. Gigs arent hard to find but I also do sometimes travel to London as there are more opportunities there.	My manager has alot of contacts due to being in the industry for a while, hie has a lot of followers on twitter and uses that to find gigs aswell as using it to build relationships by keeping in contact with them.	Yes as I believe it would allow me to make more money off my gigs and also find jobs easier.
Birmingham	Musician	get in touch with venues/studios and discuss a price and date	ive done a few gigs that are paid but for a very small fee and it took a long time to get my money off the promoter	yes i write contracts now but more so that i can get practice for when i do more paid gigs	i find it so difficult, people always try to get away with not paying. finding gigs in my area is easy, being the 2nd biggest city makes an advantage	social media is amazing for finding gigs as it makes it easier to get in touch with people in the industry that i would have not usually been able to be in contact with	yes depending on the terms and conditions
Birmingham	Musician	We look for bars and venues with open mic nights or looking for performers and contact them through email	We play for free as were just trying to build a fanbase	We write up contracts for studio work but not live performances as we aren't being paid much yet	I don't usually have to request payment as I am playing mostly for free. Gigs are quiet easy to find but I am not playing as often as I'd like to be	I find all of my studio sessions online as i'm able to look up reviews and also compare pricing too. When it comes to gigs I like to actually go and see the venues in person before playing them but I do have a few contacts online on apps such as Instagram and twitter where I find out about gigs available	Yes I would be interested as I think it would hekp me find alot more venues to play
Bristol	Musician	email promoters that i know of through contacts in the industry	very good experience when being paid for gigs	depends on what kind of gig it is and wether were getting paid - if we are, yes i use written agreements to make sure everything is followed up properly	no i am always paid on time and very easily. for the genre of music i play gigs are easy to find but i dont think they would be as easy for other genres	I don't know of any websites but I do use instagram which has lead me to a few promoters who I have emailed through finding their Instagrams	Yes - if it's a free service
Solihull	Musician	Go and visit pubs/bars/small venues and speak with the management on getting a slot	n/a	No I haven't	I have to travel into Birmingham for gigs as my area is a bit smaller and harder to get my name out there.	I use twitter to build relationships with promoters	Yes
Leeds	Musician	I do online research for studios and contact people that I know that can get me gigs	I always have to ask to be paid for gigs as I think promotors dont think I'm well estavlished enough to be paid. But I know my worth	Yes, I always create written contracts for any studio work or live gigs that I do. I like to keep a written copy of everything that I do just incase I need to go back and check anything. I also like to make sure that all agreements are set and there are full understandings on both parts.	Sometimes its hard for me to get payment and I have to pester for my payment but I always make sure I get my payment. There are gigs in my area but not as many as I'd like	Word of mouth is the best way to get sessions and gigs because I find it easier to build a relationship twith the promotors that way but social media is also very useful as it gets me in touch with people from all over the vountry to be able to perform at their venues and grow my fanbase.	I would but it would depend on how much it would cost for me to use this if there is a fee
Birmingham	Musician	We get in touch with promoters through our management	I always request to be paid for gigs - have always had a good experience	Yes - This is why I believe I have always had a good experience when it comes to being paid for my work	I don't find it difficult and I think this is due to my contracts that I have written up	Our management get in touch with promotors using social media and I also use it too. I don't believe to have found any websites that provide a service for me to find gigs/studio sessions, but social media is very useful for building relationships online.	I would be very intrested. I think it would make being paid for work alot easier.
London	Musician	Check online and see what open mic slots there are	Always perform for free	No, but I will when I start being paid for performances	Gigs are very easy to find in my area, especially as I play for free	Twitter is great for building relationships with promotors because you get to talk to them and build a relationship	Definitley
Coventry	Musician	My friend is a promoter and he contacts venues for us	I've had some promoters not give me my money but on the other hand I've had good experiences with promoters. It's hard trusting them but I just have to	From past experiences I've learned that writting contracts are essential as when I haven't, I have been scammed of money that I am meant to have been paid. I always write up agreements now.	It can be hard requesting payment when youre not very well known and promotors try and take the mickey, but I am adament to get payment depending on what kind of venue it is.	I tend to use social media apps to get to know other people in the industry. Through this I share my music when contacting promoters so that they can see my vibe. This helps build relationships as they already know what to expect.	I would be keen

APPENDIX 2

This is a questionnaire conducted by our group about about gigging with promoters.

Whereabouts are you based? (UK ONLY)	Are you a promoter or a musician?	Who is your first point of contact when booking a musician or artists for your shows?	What part is the hardest in dealing with finalising a booking with a musician/ artist?	Have you ever booked an artist/ musician who has ended up not being able to attend but get paid for your event? How would have changed around things?	Would you find it easier sourcing musicians/ artists for your events if it was done via an app that took into account both sides?	Being able to trust a musician/ artists to put together a good show is important. Whose opinion do you reply on to make sure that they are best for your show?	How many years have you been working in your trade?
London	Promoter	I normally email or contact artists via social media. Having a more personal relationship with them helps as I dont need to explain my expreience.	The manager taking too long to get back to me with an agreed price. Also contracts you have to be ery careful.	Yes. I have struggling requesting for deposits back if the cancellation has come undern them not making it. I just have to believe the musicians I book dont make mistakes on the night.	Yeah. It would make it more proffesional and secure	I rely heavily on their ability to handle their bookings. If you know they talking about they will come off with ease with the booking.	2 years.
Manchseter	Promoter	I contact their booking agent or email contact.	Making sure we both carely understand the terms with each other	Speaking to them over the phone and email about the terms for booking an artist/ musician i fhtey are independent and dont have someone who helps them.	Not sure. I like going through the traditional route and people change their prices.	I want a trusted body (like brands) to have partnerd and worked with them.	6+ years
Leeds	Promoter	Speaking to their manager or them directly	Havign them read all my messages.	Making sure they respond to my messages so everything is clear.	Yes a middle man we can trust and get what a musicia & promoter needds is vital.	Keeping in contact with my scenes best promoters and smaller promoters.	1 year
Birmingham	Promoter	Mainly Soundcloud and Dm them for there	Having them take my gig seriously.	Having a contract in place. I lost a lot of money	Yes.	Friends in the industry.	6 Months
Birmingham	Promoter	Booking Agent	Just finding the right people to book for the function I have going.	That the people I book know the traditional and new ways of booking a musicians and what things need to be sent on both sides	Yes. I would have less pay work and money problems to handle.	I tend to be a fan of their work.	4 years
London	Promoter	Social Media	Having them promote the event properly	Just having a formal conversation that can be logged over email.	Im sure there is a better system like this that can handle my money and operate a safe conversation for a booking to be handled.	I just want to know what expereince they have and then if its good. We move on from there.	3 years
Bristol	Promoter	Friends and Family/ Uni	As I deal with a lot of studio time. What comes to be the biggest problem is them mentioning splits on a song that is not finished.	No. Thankfully not yet	Yes. This would be great.	I rely heavily on social media following.	3 years.
Manchseter	Promoter	Online	They know that they are getting paid and I wont waste their time as I am new to doing events.	No. They just wanted to be paid the rest of their cash before they went on stage.	Yeah. So I can have any disputes handled without me having to worry as much if a booking was not done right.	I like to see what people say online	6 Months
Oxford	Promoter	We tend to know most of them via the internet.	Planning a journey for them to come to Oxford to perform as a lot of perfomers don't come from my area.	They had missed theri last train to Oxford so sorting out their transport was something we didnt think about after they had missed their train. Not having a formal agreement to who would pay we ended up paying for them to get here as it wouldnt look bad on them.	Yes. So I can get more artists in the UK I like.	I like to hear from other artists as they have to work a lot with them. Plus working with people you know makes it easier.	1 Year
London	Promoter	Friends of a Friend will reach out.	Knowing that they know I am experienced at booking musicians/ artists for my gigs.	They just faded out of conversation and would not give back the money after they cancelled.	Yes. So I can see who ensdorses them	I like to see proffesionals like promoters and Dj's endorse them via word of mouth and conversations online within the industry.	2 Years

Bibliography

House of Commons Digital, Culture, Media and Sport Committee [Online] Available at: https://publications.parliament.uk/pa/cm201719/cmselect/cmcumeds/733/733.pdf (Accessed on 6th December 2019)

J. Clement (2019) Distribution of Instagram users worldwide as of October 2019, by age group | Statista [Online] Available at: https://www.statista.com/statistics/325587/instagram-global-age-group/ (Accessed on 6th December 2019)

Emma Webster, Matt Brennan, Adam Behr and Martin Cloonan with Jake Ansell (2018) Valuing live music: The UK Live Music Census 2017 report [Online] Available at: http://uklivemusiccensus.org/wp-content/uploads/2018/03/UK-Live-Music-Census-2017-full-report-LARGE-PRINT.pdf (Accessed on 6th December 2019)

Ditto (2019) HOW TO FIND A MUSIC BOOKING AGENT [Online] https://www.dittomusic.com/blog/how-to-find-a-music-booking-agent (Accessed on 6th December 2019)