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ON STAGE - CONNECTING MUSICIANS WITH PEOPLE

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Acknowledgment

Abstract

On Stage is a Brazilian Startup that connects musicians and their respective contractors to events. The concept of the startup came from the joint ideas of three Brazilian friends who currently live in Brazil and are working to start the company in early 2019 in the Brazilian market, with future plans to expand operations to Portugal. The type of business proposed by On Stage is considered new and challenging, thus this work aims to explore and better understand the theoretical concepts that are behind this type of business and gain valuable insight into the Portuguese entertainment market.

Some principles were studied such as shared economies, e-commerce and internationalization processes, as well as research being conducted with potential clients, both musicians and music contractors, who are the target audience of On Stage.

Thus, this thesis has the objective of proposing a Project with external, internal and competitive analysis and is finally having information and actions for implementation. The final product consists of a strategies, operational plan, with recommendations in marketing characteristics: product, price, distribution and communication.

Keywords: startup; music; sharing-economy; e-commerce; internationalization; business plan; marketing

Resumo

On Stage é uma Startup Brasileira que conecta músicos e seus respectivos contratantes para realização de eventos. A Startup surgiu com a condensação de ideias de três amigos brasileiros que atualmente vivem no Brasil e estão trabalhando para que a empresa entre em operação no início de 2019 no mercado brasileiro e futuramente possa expandir suas operações em Portugal. O tipo de negócio proposto pela On Stage é considerado novo e desafiador, por isso este trabalho visa entender melhor os conceitos teóricos que estão por trás deste tipo de negócio e entender melhor o mercado de entretenimento Português.

Foram estudados alguns princípios como economia compartilhada, e-commerce e processos de internacionalização, além de ser aplicada pesquisa a potenciais clientes nas duas pontas que serão atendidas pela On Stage, os músicos e os contratantes de música.

Assim, essa tese tem o objetivo de propor um Projeto com análise externa, interna e competitiva e finalmente ter informações e ações para implementar o negócio. O produto final consiste em ter estratégias, plano operacional com recomendações relacionadas à características de marketing: produto, preço, distribuição e comunicação.

Palavras-chave: startup; música; economia compartilhada; e-commerce; internacionalização; plano de negócios; marketing

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1. Executive Summary

This investigation comes from the motivation to research the Portuguese Entertainment Market and create a Business Plan for On Stage, a Brazilian Startup that connects musicians and music contractors, allowing On Stage to be established, internationalize and begin plans of entering the Portuguese Market.

To give a solid base to the study, the project begins by defining a sharing economy and the evolution, threats and opportunities that the market holds. Next, it outlines e-commerce and its importance in the economy, followed by the new "monetary" Electronic Word of Mouth (e-WOM) and how it can influence the decision-making process. After that the strategies for Internationalization are explained based on the research and work of the main authors of the subject.

In order to achieve the company´s goals, avoid bad surprises, mitigate risks and be profitable, I used various principles and tools in the Marketing Plan (comprising of a marketing strategy and an operational plan with recommendations on the several axis's of marketing-mix: product, price, placement and promotion), PESTEL Analysis, Macro and Micro Analysis, Porter's 5 Forces and SWOT.

After that, I analyzed the Portuguese Entertainment Market by inquiring to local establishments (bars, restaurants, graduation parties), in order to understand the needs of potential customers and incorporate our findings into the company and in the Marketing Plan. Portuguese customers are open-minded when it comes to innovation, new products coming out and new releases, with the main desire being to have these new products or services before others around them do. Now, Portugal is one of the most visited countries in the world and thus is developing and fostering a market for entertainment and tourists. On Stage must strongly focus on innovation and enter the market with new, simple and practical solutions for customers in order to meet the needs and wants of Portuguese consumers.

The constant revolution and introduction of new technologies has deep implications on business management and influences the way you guide and create a Business Plan. Although On Stage is a new kind of business, it may still face competitors that emerge in the market offering similar services. So, On Stage must be conscious of creating great competitive advantages, delivering strong brand value, and complement the On Stage service with

Entertainment Insurance for both contractors. This insurance will address some of the difficulties that were found during the research phase (payments, availability, connections between people, earning extra money and helping amateurs become professional), improving the way artists and contractors connect and negotiate with each other. Consequently, On Stage will help facilitate the sharing of more music, happiness, better social lives and improved physical well-being.

All of the above was the basis of the objective to create a Business Plan, along with other objectives such as the study of the market, competition and company, paired with strategic decisions and creating an efficient Marketing Plan.

1.1 Introduction

Share. This is the word and concept that has changed the way people relate with each other and do business today. More and more companies are emerging using this concept and have been revolutionized the market in which they operate, we have great examples like Uber and Airbnb.

These businesses of the present and the future are a challenge for the forces of economy in which they operate. Trying to predict demands, consuming digital technologies, adjusting prices, facing laws and being able to be present so fast in several countries of the world.

In the sharing economy we have three participants: service enablers, service providers and customers. These are the three pillars that underpin the sharing economy. Similar to other triadic business structures, such as e-commerce firms, the strength of the interaction between service provider and the customer represents the success of the service enabler.

On Stage is a Brazilian startup that wants to act as a service enabler, connecting professional or amateur musicians (service providers) with their respective contractors (customers). On Stage plans to start operations in the Brazilian market in 2019 and in the future in the Portuguese market.

That is why this thesis is based on the elaboration of a business plan for internationalize On Stage and consequently establishing a Marketing Plan that will help in the elaboration of strategies, controls, notoriety by its target audience, being able to obtain profit and success for the company.

The platform wants to make this market less bureaucratic, more democratic and make people spend less time looking for what they really need. Making these customers become brand advocates and start recommending the service, making this e-commerce increasingly common.

Understanding these customers is part of the objective of this work, in addition to understand how the market works, what the complaints are and how On Stage can aggregate services and present new solutions to old problems, innovating and connecting more and more people interested in music . Therefore a questionnaire was applied to musicians and their contractors or potential contractors, where they were able to contribute with relevant information that led to the results of the Marketing Plan.

Besides the introduction, this article is organized in three more sections. In the following section, is presented the theoretical background of the concepts and characteristics of sharing economy, e-commerce and internationalization and make some propositions for the analysis of our case study. In section two, the marketing plan procedures. Section three, the methodological procedures are discussed. Section four, is discussed the findings pointing to the main implications and strategies.

2. Literature Review

2.1 Sharing Economy

2.1.1 Definition

The Sharing Economy (SE) is a relatively new phenomenon by way of technology standards (Zifkin, 2015), born of the Internet age (Belk, 2014), by providing SE services to a stranger for money (Sundararajan, 2016). The commercial sharing services or "prototypical actors and practices" (Navis et al., 2012, p. 26) of SE allow people to share resources in creative, new ways (Cohen & Kietzmann, 2014). It's a new form of sweating underutilized assets, by building communities around them and turning consumers into providers (Varsavsky, cited in Silver, 2013). Its participants are being labeled as digital matching firms (ESA, 2016) and the sector is perceived to contour four main characteristics (Penn & Wihbey, 2016): (a) they use information technology (IT systems) to facilitate peer-to-peer transactions; (b) they rely on user-based rating systems for quality control; (c) they offer the workers who provide services via digital matching platforms flexibility in deciding their typical working hours; (d) to the extent that tools and assets are necessary to provide a service, digital matching firms rely on the workers using their own.

The action of sharing involves 'the act and process of distributing what is ours to others for their use and the act and process of receiving or taking something from others for ours use" (Belk, 2007). For Bostamn & Rogers (2011), the sharing economy is also referred to as collaborative consumption or collaborative economy which is defined as a socio-economic model based on the shared usage of underused or unwanted commodities. Furthermore, Belk (2014) defines collaborative consumption as "people coordinating the acquisition and distribution of a resource for a fee or other non-monetary compensation like bartering, trading and swapping. Complementing collaborative consumption is the peer-to-peer-based activity of obtaining, giving, or sharing the access to goods and services, coordinated through community-based online services. It has been expected to alleviate societal problems such as hyper-consumption, pollution, and poverty by lowering the cost of economic coordination within communities (Hamari, 2015).

2.1.2 How the Sharing Economy works?

Kumar (2017, p. 2) says that "the business model of the sharing economy consists of a firm, or a service enabler, which acts as an intermediary between the suppliers of a good or service (service provider) and customers who demand those underutilized goods and services (this is shown in the Fig. 1).

This triadic business model works through the short-term rental of one particular service (e.g., transportation for Uber, accommodation for Airbnb). Due to the service-focused nature of the sharing economy, service providers are expected to deliver higher service quality since they have a face-to-face interaction with the customers, while conventional two-sided markets (B2B, without the need for a direct interaction or transaction between the seller and the buyer) thrive for higher product quality. The service providers in the sharing economy are not responsible for any marketing initiatives, instead this is conducted by the service enabler (Kumar, 2017).

Figure 1 – The Sharing Economy business model
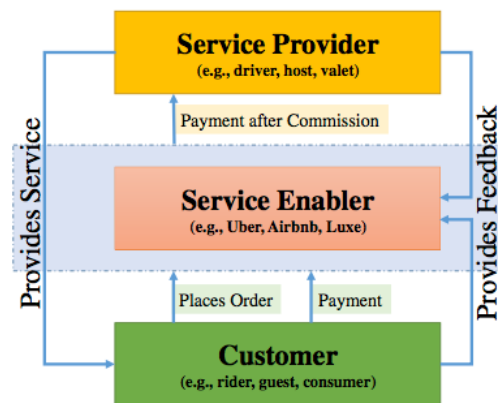
Source: Kumar, 2017

The success of the platform (service enabler) depends on building a critical mass of service providers and customers, as well as the service quality (Rochet & Tirole, 2003). The service enabler is set up as an online P2P platform that charges a commission per transaction. Convenience and low cost is key for customers, and service enablers should act accordingly to increase (stagger) the number of transactions (Möhlmann, 2015; Tussyadiah, 2016). Some examples of convenience that are enabled by the consumerization of digital technologies in

the form of user interface are, ease of payment, availability of the product or service, and response time (Fig. 2). The service enabler also takes the responsibility of marketing, data security, and a secure payment gateway. Thus, most importantly, the demand for the service is generated by the service enablers (Kumar, 2017).

2.1.3 Sharing Economy and its support

The theories that form the fundamentals of motivation for using the sharing economy are social exchange, self-determination, and reciprocal altruism (Bellotti, Ambard, Turner, et al. ,2015), (Fig. 3). Social exchange theory states that social and material exchanges are fundamental to human interactions, provided there is reciprocity of action (Emerson, 1976). In the sharing economy, service providers maintain a courteous and helpful demeanor during their interaction with a customer in an effort to earn a positive rating. Earning a favorable rating enhances the credibility of the service provider. Customers are also expected to display a polite demeanor, as it is a two-way rating system that disincentives the poorly rated entity (Kumar, 2017).

Figure 2 - Sharing economy supports
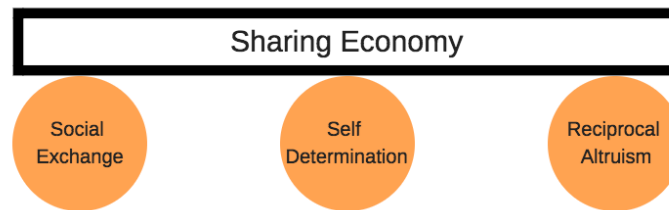
Source: own elaboration

The reciprocal altruism approach states that people are obliged to extend mutual favors to unrelated individuals (Trivers, 1971). This theory shows in the sharing economy as the service providers can switch roles and become customers and vice versa. The service enablers need to adjust and modify the rating system to accurately reflect the service quality and only then retain those that are above a certain quality. This step is essential for building a strong customer and service provider base, which is vital for their development (Kumar, 2017).

Self-determination theory looks at the various levels of intrinsic and extrinsic motivations (Ryan&Deci, 2000). The study of Kumar (2017, p. 3) shows that "the sole extrinsic

motivation to participate in the sharing economy is the monetary benefit received in exchange for the service provided, whereas intrinsic motivations are enjoyment, networking, or socialization. So, extrinsic motivations facilitate the service enabler to attract and maintain a strong customer and service provider base."

The factors identified for satisfaction and intention to use P2P services are economic benefits, social benefits (sense of community and personal interaction), utility maximization, and convenience (Tussyadiah, 2016). And for Möhlmann (2015), familiarity, trust, and utility were factors for choosing the P2P service again. Service enablers can use and take advantages of extrinsic and intrinsic benefits to attract service providers based on their unique needs.

2.1.4 The evolution of Sharing Economy

The late crisis in the 2000s had unfortunate outcomes such as massive job losses, an increased wealth gap, and wage stagnation (Guichard & Rusticelli, 2010). Kumar (2017, p.4) comments that "reduced consumer spending capacity forced consumers to be more cautious of their purchase behavior. This new alternative economy works around the current economic and social systems and tries to bridge the gap between conscious capitalism and hyper-consumerism by focusing on cost savings and convenience for customers."

The emergence of this business model can also be attributed to the changing needs of the young and tech-savvy generations, such as Generation Y, which is a vast and powerful segment that values mobility and foregoes ownership (Giffi, Vitale, Rodriguez, Gangula, & Schmith, 2014).

Some factors help to explain this evolution (Fig. 3):

- People joined the sharing economy as service providers in order to supplement their low paying or part-time jobs, or as a stopgap between jobs. For instance, 80% of the Uber drivers were working full-time or part-time while partnering with the firm and another 8% were unemployed (Hall & Krueger, 2015)
- The demographic aspect of the sharing economy participants is that the majority of them fall in a particular age group. Data from the Hall and Krueger (2015) study shows that 49% of Uber drivers are below the age of 39.

- Freedom and independence is also responsible for why many Generation Y adults shun traditional employment because there is limited control over timing, work schedule, and location.

- Generation Y customers are more likely to engage in switching behavior conditional to price and convenience (Dawar, Ahuja, Laroia, & Saxena, 2016).

- The service enablers, most of them using the e-commerce in the sharing economy have tapped into these qualities by cutting out bureaucracy, making user-friendly applications, and delivering services at a fast pace, which can be summed up as ease of use.

Figure 3 – Behavioral and technological factors leading to the sharing economy
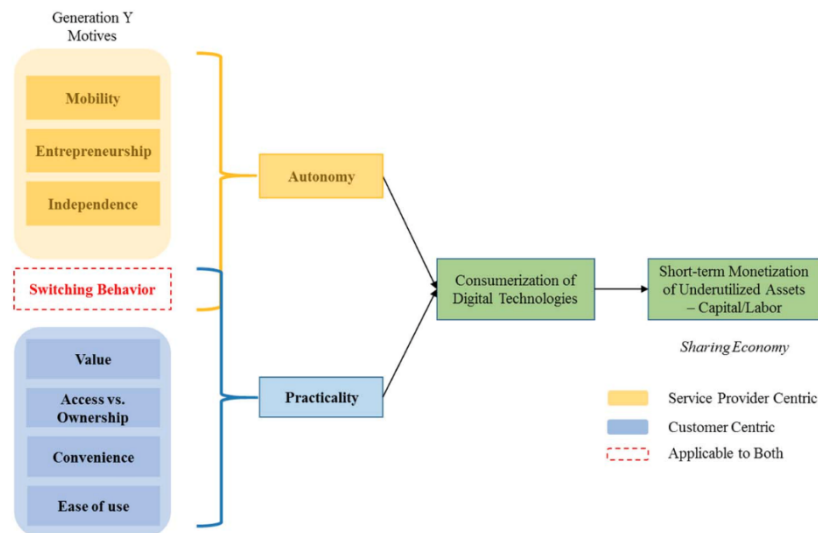
Source: Kumar, 2017

Sharing marketplaces using principles of sharing economy turn the one-to many into a many-to-many model where buyers and sellers shift roles fluidly. Sitting in the middle is a marketplace owner monitoring admission and transactions (service enablers).

As time goes by, it is possible to notice how many new startups and major brands begin competing in the sharing economy with those longstanding players and how they evolve fast using technology and brand new easy platforms to conquer customers. The marketplace economy will face steeper competition. Companies will need to succeed, not only with

service, but with value added. E-commerce, with its ubiquity and global reach characteristics has provided the sharing economy an ideal platform for it to foster and progress.

2.2 E-commerce

E-commerce is when people use the Internet, Website, and apps to do business. Say in a formal way, is when people do digital commercial transactions between organizations and individuals (Laudon, 2014).

E-commerce attracts more and more attention due to the evolution of technology, the way it challenges traditional business and the eight unique features it has that will be shown (Laudon, 2014):

Ubiquity — Available everywhere at anytime.

Global reach — All around the world.

Universal standards — Internet standards.

Richness — Videos, audios, photos, messages.

Interactivity — Interaction between people.

Information density — Cheaper information with high quality.

Personalization/Customization — Customize messages.

Social technology — Social relations.

E-commerce technologies make it possible for merchants to know much more about consumers and to be able to use this information more effectively. Online merchants can use this new information to develop new information asymmetries, enhance their ability to brand products, charge premium prices for high-quality service, and segment the market into an endless number of subgroups, each receiving a different price (Laudon, 2014).

This price will indicate the revenue model chosen by the company, so they can earn money, produce profit and return on investment and having more money to invest and face their competitors. Laudon (2014) enumerates some revenue models used by companies: Advertising Revenue Model: companies that offer content, services/products provide forum for advertisements and receives fees form advertisers, for instance, Yahoo and YouTube. Subscription Revenue Model: firms that offer content or services charges subscription fee for access to some or all offerings, for example, New York Times. Transaction fee revenue model: the company receive a fee for enabling or executing a transaction, for example,

Airbnb, that receives fees from their hosts and their guests. Sales Revenue Model: firms have revenue by selling goods, content or services to customers, for instance, Amazon. Affiliate Revenue Model: companies that steer business to an affiliate (connects) receive a fee or percentage of the revenue from any resulting sales, for instance, Amazon also do this, combining many revenue models.

2.2.1 E-commerce presence

Before building a Web presence to the E-commerce, you need to have a vision of what you hope to accomplish and how you wish to do it. The vision includes not just a statement of mission, but also identification of the target audience, characterization of the market space, a strategic analysis, an Internet marketing matrix, a Marketing Plan and a development timeline. It starts with a dream of what's possible, and concludes with a timeline and preliminary budget for development of the Web presence of E-commerce (Laudon, 2014).

One way to start is to identify the specific business objectives for your site, and then develop a list of system functionalities and information requirements. Business objectives are simply capabilities you want your site to have and then you can also apply this to developing an app. Developing mobile apps or a mobile Web site has some special challenges. There are special features on mobile devices such as location-based services that give firms the potential to interact with customers in new ways. Firms need to be able to take advantage of those features while delivering an experience that is appropriate to a small screen and consumers can use with just one finger. It is not as simple as just porting a Web site or desktop application to a smartphone or tablet. There are multiple mobile platforms to work with—iPhone, Android, BlackBerry, and Windows—and a firm may need a different version of an application to run on each of these. However, nowadays, there is a technology called hybrid that makes it possible to have the same version for IOS and Android with a few adjustments (Laudon, 2014).

According to (PwC, 2017) and the study "Total Retail: Global Survey of Online Shoppers," to build a powerhouse E-commerce presence the company needs to:

Maximize your customers' experience. The world may be more comfortable with online shopping these days, but as an Internet retailer, you still have the disadvantage that no one can physically examine your products. Fill this void with detailed product descriptions and

additional bullet points detailing specifications at a glance; utilize high quality photos, and integrate videos such as product demos; enable product reviews; always think about how you can give your customers more.

Establish your brand identity. From your logo and color scheme to your language use and total website design, every decision you make sets a mood and establishes your company's personality. How do you want your visitors to perceive you? How to anchor your brand in an ocean of multiple competitors?

Enable easy search-ability. Whether people come to your ecommerce website just to "browse" or whether they are looking for something specific, you should do everything you can to make their hunt a simple process. Place the search bar in a clear location (perhaps the top right) on every single page; suggest similar or complementary items to the one a visitor is looking at; use corrective searches that offer possible spelling suggestions rather than an error message; separate products into logical categories, and enable search within each category.

Be mobile-friendly. Online shopping isn't just happening on desktop computers, so make sure every customer can have a straightforward experience, no matter what device they are using. Responsiveness is vital for websites these days.

Go above and beyond. People remember quality service. It's the little conveniences and special add-ons that bring them back for more just as much as the quality products that they purchase. Companies should do more than the expected from clients.

Build Trust. People don't give their information to people they don't have confidence in. And also, they don´t buy services from sources that they don´t believe in. They need to be confident with the company, read about other´s experience purchase through their reviews, a form of electronic word of mouth. This is critical to build confidence and familiarity among current and potential customers with service providers.

2.2.2 Electronic Word of Mouth (e-WOM)

Word of mouth is the passing of information from person to person through oral communication. Advertisers use consumer incentives and social media to promote products and incite conversation among consumers. The object of word-of-mouth marketing is to communicate information about products with little to no company expenditure. Consumers

have the power to popularize products simply by talking about them. When people talk about products online, it is referred to as "electronic word of mouth" (Caffrey, 2015).

Since the beginning of the Internet, the Electronic Word of Mouth has become more important. 'For many businesses, online customer opinions have become a type of virtual currency that can make or break their products'' (Wright, 2009). Prior research has shown that consumer-purchasing decisions are significantly affected by online product reviews, affecting sales, and it is as influential as advertising (Chen et al. 2008, 2011; Chevalier and Mayzlin 2006; Ku and Chen 2007). Evidence shows that negative reviews are more influential than positive ones (Chevalier and Mayzlin 2006), while the reviewer characteristics may also play a critical role on the impact of their reviews (Forman et al. 2008; Hu et al. 2008).

According to Nielsen's Global Trust in Advertising report of 2012 (p. 21) "the explosion of social networks and consumer-generated media over the last few years continues to have a significant impact on advertising as consumers' reliance on word-of-mouth in the decision-making process has increased significantly." In the same Report that Nielsen surveyed more than 28,000 Internet respondents in 56 countries, 92 percent of consumers around the world say they trust earned media, such as recommendations from friends and family, above all other forms of advertising. Online consumer reviews are the second most trusted source of brand information and messaging, with 70 percent of global consumers surveyed online indicating they trust messages on this platform, an increase of 15% in four years.

With all the potential that e-commerce presents being available anywhere in different parts of the world at the same time it is important to be aware of different reviews and cultures, because what may be important for a type of culture may not be important for another type. With this global reach, companies need to research and work hard in order to serve markets that are different but uses the same platform. The process of internationalization must be detailed, addressing strategies, goals and targets of how to reach new countries.

Figure 4 – e-WOM characteristics
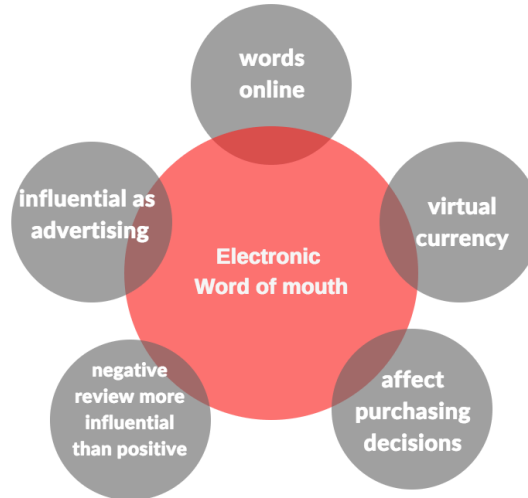
2.4 Internationalization

Internationalization of companies in basic terms is understood as a process of increasing involvement in cross-border operations, explained by the degree or the commitment for a specific market, the selection of particular markets, or both the commitment and selection. Internationalization is complemented by the process of planning and implementing products and services so that they can easily be adapted to specific local languages and cultures (Kotler, 2006).

For internationalization to take place, someone or something – triggers – inside (perceptive management, specific internal event or importing as inward internationalization) or outside (market demand, competing firms, trade associations or outside experts) the firm must initiate it and carry it through. To succeed in global marketing the firm has to overcome export barriers like insufficient finances and knowledge, lack of foreign market connections, export commitment, capital to finance expansion into foreign markets, paired with lack of productive capacity to dedicate to foreign markets and lack of foreign channels of distribution. Further barriers may exist if management continue to put emphasis solely on developing domestic markets, if costs escalate due to high export manufacturing and the business cannot service further distribution and financing expenditures that come with Internationalization. The company should start by analyzing its long-term global strategy, linked to factors such as the experience accumulated in previous internationalization attempts

(if applicable), interest in foreign markets, expansion of the network and whether there exists any internal resistance to internationalization (Hollensen, 2011).

2.4.1 Internationalization Strategies

2.4.1.1 The Uppsala Internationalization Model

Researchers from the University of Uppsala focused on the internationalization process. Studying the internationalization of Swedish manufacturing firms, they developed a model of the firm's choice of market and form of entry when going abroad.

Johanson and Wiedersheim-Paul (1975) mentioned four different types of entering an international market: Sales objects: what kind of product or service, Operations methods how the company will establish in the international market, Markets: analyze political, cultural and psychic features between different markets, organizational structure: areas into the company with great employees, finance: resources to invest, personnel: intellectual capital.

2.4.1.2 Transaction Cost Analysis Model

The foundation of the Transaction Cost Analysis model was created by Coase (1937). He argued that 'a firm will tend to expand until the cost of organizing an extra transaction within the firm will become equal to the cost of carrying out the same transaction by means of an exchange on the open market' (p. 395).

Hollesen (2010) concludes that: If the transaction costs through externalization are higher than the control cost through an internal hierarchical system, then the company should look for internal activities, in other words, if the power between buyer and seller is too high then the company should rather internalize.

2.4.1.3 Network Internationalization

According to the Network model of Internationalization, the process of company internationalization is defined as the establishment, maintenance and development of relations with network participants in foreign markets (Forsgren, 1989). This model stresses the importance of developing long-term interactions with entities from the foreign

environment and characterizes the internationalization process itself as determined by the entity-diverse foreign environment and the establishment of formal and informal contacts with the entities in it. The degree of company internationalization is reflected by the extent to which it occupies certain positions in national (foreign) networks and the degree of importance and integration of these positions.

When companies seeks for network strategy, the internationalization process could proceed more quickly. High-tech industries tend to go abroad fast and to set up their own subsidiaries. Business men behind those companies have networks of colleagues dealing with the new technology (Hollesen, 2010).

A criticism that has been levelled to this approach is that, while it goes in the right direction, it perhaps does not go far enough in the analysis of the interaction network that the expanding firm is involved in, and other, more detailed and specific dimensions of the phenomenon should be considered (Fletcher, 2008).

2.4.1.4 Born Globals

In the case of born globals we may assume that the background of the decision-maker (founder) has a large influence on the internationalization path followed. Market knowledge, personal networking of the entrepreneur, international contacts and experience transmitted from former occupations, relations and education are examples of such international skills obtained prior to the birth of the firm.

Most often born globals must choose a business area with homogeneous and minimal adaptation of the marketing mix. The argument is that these small firms cannot take a multidomestic approach as can large firms, simply because they do not have sufficient scale in operations worldwide. They are vulnerable because they are dependent on a single product (niche market) that they have to commercialize in lead markets first, no matter where such markets are situated geographically. The reason is that such markets are the key to broad and rapid market access, which is important because these firms often incur relatively high fixed R&D costs, which occur upfront, i.e. before any sales are made. Since this is the key factor influencing the choice of the initial market the importance of psychic distance as a market selection criterion is reduced. In order to survive, firms must quickly capture the growth track to cover the initial expenses. Finally, competition for a typical born global is very intense and

its products may become obsolete rather quickly (e.g. in the case of software). If a company is to take full advantage of the market potential during its 'global window of opportunity', it may be forced to penetrate all major markets simultaneously (Âijö et al., 2005).

These authors however, also highlight that the born global approach as it stands presents some gaps, more specifically with regards to the antecedents of the born global phenomenon in terms of managerial behavior and preferences, and with regards to the outcomes in terms of the born global's strategic (as opposed to purely financial) performance. This critique is corroborated by Zahra et al. (2005), who point towards the internationalizing management's motivations as well as cognitive abilities as key determinants of the internationalization decisions and processes.

Global networks

Today, successful international commerce is increasingly facilitated through partnerships with foreign businesses – distributors, trading companies and subcontractors, as well as more traditional buyers and sellers.

2.4.2 The 11 C´s of E-commerce Internationalization

According to Econsultancy (2012), there are 11 C´s to be considered in the Internationalization of E-commerce:

a) Country

Know deep the country that the company is establishing. Political, Environmental, Social and Technological way.

b) Customers

Customers will bring profit for the company. Without them there is no company, no profit, no business.

c) Communication

Communicate with the right way with customers and all the shareholders. Bringing all of them close to the brand.

d) Culture

Understand the cultural variances can mean the success or the failure for the business. Also for establishing strategies for internationalization.

e) Customer service/Customer proposition

Local customers wants to speak to someone with their native language.

f) Competitors

Analyse, knowing deep and be one step ahead of all competitors.

g) Currency and payment options

Local customers prefer to do payment in their local market currency.

h) Conversion

Establish KPIs in the market to measure the success or failure of strategies.

i) Channels (and category)

In the case of E-commerce, develop a great, easy and intuitive platform, using cultural features do bring more customers.

j) Content/Service

Produce local content to local market.

k) Costs

Costs need to be controlled and focus on the main ones. So, understanding how they can increase the Return on Investment.

Analyzing and understanding the mentioned items above is part of the preparation of the Marketing Plan in order to strategize, position the company, segment its audience and consequently make the company profitable. This plan must undergo changes and adaptations to the extent that measures are working or not, especially in an internationalization process in which cultural issues can mean the success or failure of the business.

2.5 Marketing Plan

The planning process (1) identifies the goals or objectives to be achieved, (2) formulates strategies to achieve them, (3) arranges or creates the means required, and (4) implements, directs, and monitors all steps in their proper sequence. Therefore, joining this definition with Kotler and Armstrong (2012) it is necessary to add some words: marketing opportunities.

2.5.1 Steps in the Marketing Process

Kotler (2000, p.50) says "the marketing process consists of analyzing market opportunities, researching and selecting target markets, designing marketing strategies, planning marketing programs, and organizing, implementing, and controlling the marketing effort". The four steps in the marketing process are:

1. Analyzing market opportunities. Involves identifying potential long-run opportunities given the company's market experience and core competencies. To evaluate its various opportunities, assess buyer wants and needs, and gauge market size the firm needs a marketing research and information system. The firm can then also study buying behavior, perceptions, wants, and needs of their potential market. Smart firms also pay close attention to competitors and look for major segments within each market that they can profitably serve.

2. Developing marketing strategies. Involves the preparation of a positioning strategy for each new and existing product's progress through the life cycle, making decisions about product lines and branding, and designs and marketing its services.

3. Planning marketing programs. Transforms marketing strategies into marketing programs, by making basic decisions in marketing expenditures, marketing mix, and marketing allocation. The first decision is about the level of marketing expenditures needed to achieve the firm's marketing objectives. The second decision is how to divide the total marketing budget among the various tools in the marketing mix: product, price, place, and promotion. And the third decision is how to allocate the marketing budget to the various products, channels, promotion media, and sales areas.

4. Managing the marketing effort. Means to organize the firm's marketing resources to implement and control their marketing plan. Due to surprises and disappointments during the implementation of marketing plans, the company also needs feedback and control.

2.5.2 Contents of a Marketing Plan

Considering Kotler (2000), the Marketing Plan is one of the biggest steps that the company needs to prepare in order to reach the Market and its customers. Investing time and money in this area will help a firm to understand the main questions about their product or service:

what, when, how, why and how much. The Marketing Plan must be comprised of eight sections:

➤ **Executive summary and table of contents:** A brief summary that outlines the plan's main goals and recommendations; it is followed by a table of contents.

➤ **Current marketing situation:** Presents relevant background data on sales, costs, profits, the market, competitors, distribution, and the macroenvironment, drawn from a fact book maintained by the product manager.

➤ **Opportunity and issue analysis:** Identifies the major opportunities, threats, strengths, weaknesses and issues facing the product line or brand.

➤ **Objectives:** Spells out the financial and marketing objectives to be achieved.

➤ **Marketing strategy:** Explains the broad marketing strategy that will be implemented to accomplish the plan's objectives.

➤ **Action programs:** Outlines the broad marketing programs for achieving the business objectives. Each marketing strategy element must be elaborated to answer these questions: What? When? Who? How much?

➤ **Projected profit-and-loss statement:** Action plans allow the product manager to build a supporting budget with forecasted sales volume, costs and projected profit. Once approved, the budget is the basis for developing plans and schedules for material procurement, production scheduling, employee recruitment and marketing operations.

➤ **Controls:** This last section outlines the controls for monitoring the plan. The goals and budget are spelled out for each month or quarter to review the results each period.

To assist in the elaboration of the Marketing Plan, it is fundamentally important to collect data with people who are in the environment in which the company is intended to be established. This helps to transform the entrepreneur´s dream into structured actions, establishing priorities and adapting the plan according to the needs and understanding of the market, as well as being able to communicate to all those who are involved in the project and guiding directions that the company wants and can take.

3. Methodology

This chapter describes the methods and techniques of data collection and analysis that are going to support and help the construction, development and implementation of the Marketing Plan proposal for On Stage. The objective of this part is also to provide the information needed to complement the conceptual and theoretical information gathered in the previous chapters and to undertake decisions about the implementation proposal.

3.1 Data Collection

The research gathered both primary and secondary data. Secondary data is data that was collected for another purpose and already exists somewhere, providing a starting point for research and offering the advantages of being low cost and readily available. Primary data is data gathered for a specific research project and it is usually conducted using individual questionnaire surveys. Primary data was collected in order to validate some issues based on literature reviews and user´s habits, expectations and willingness to adopt new platforms.

3.1.2 Primary Data

Type of study and measurement scale

- A quantitative study was applied in this research with the following objectives:
- Study the user´s profile (musicians and music contractors)
- Understand their habits and consumptions
- Study their willingness of having a platform that could help the interaction between the user´s and make business
- Understand better how the market is settled and how formal or informal it is
- Understand the problems and opportunities between a negotiation of musicians and music contractors

There are two questionnaires used in this study. They were made separately in order to adequate for two different kinds of user´s: musicians and music contractors. They are divided into two parts: demographics, consumption habits and problems identified between negotiations. The types of questions included are: closed ended questions, multiple choice questions and likert-scale questions.

Sample characteristics

In this case, the 'universe' is composed of musicians and music contractors, with age +18, no restriction of gender and place is the residence of Portugal.

In the research, the sample was composed of a group of heterogeneous individuals, from both genders, with different ages and backgrounds in order to have the most representative sample possible. To select the people that answered the questionnaire, the sampling method used was the non-probability sample of convenience.

Data collection and treatment

In order to test the market and gather more information about musicians and their contractors two different kinds of questionnaires were applied; One for the Music Contractors (Questionnaire 1) and the other for the Musicians (Questionnaire 2). The results will be displayed for each questionnaire.

The two questionnaires were applied during March and April of 2018. People were asked to complete an online survey for a Master in International Management applied into the Music/Events Market.

After being collected, the data was treated on Excel and Google Forms.

4. Marketing Plan for On Stage

4.1 Secondary Data Analysis

4.1.1 External Analysis – Analysis of the Market

4.1.1.1 Macro Environment – PEST Analysis

There are several macro-economic factors that can have a profound impact on the performance of a company. In particular situations such as new ventures or product launch ideas, these factors need to be carefully analyzed in order to determine how big their role in the organization's success will be. The PEST Analysis is an analytical tool for assessing

external macro-economic factors: Political/Legal, Economic, Socio/Cultural and Technological.

Political/Legal Environment

This includes government regulations and legal factors in terms of their ability to affect the business environment and trade markets. The main issues addressed in this section include political stability, tax guidelines, trade regulations, safety regulations, and employment laws. Portugal is a developed country that belongs to the European Union, was one of the founding members of the Euro Zone and the OECD (Organization for Economic Cooperation and Development). It is a republic with democratic political regime. Portugal also has constant incoherency of the governance policies and increase of hidden cases of corruption leading to reduction in the confidence rate

Portugal has a program called Portugal 2020, that is a PARTNERSHIP AGREEMENT between Portugal and the European Commission, which brings together the five European Structural and Investment Funds - ERDF, Cohesion Fund, ESF, EAFRD and FEAMP - which define the principles that set out the economic, social and territorial development policy to promote, in Portugal, between 2014 and 2020.

These programming principles are aligned with Intelligent Growth, Sustainable and inclusive, pursuing the EUROPE 2020 STRATEGY.

As in other countries, Portugal has been appropriate, learned and legalized practices that encourage the sharing economy and this must be kept constant as new companies that use the same principle emerge and some will need government regulation to legalize the Marketplace. In recent years, it has been possible to see how the government has taken some actions related to Uber and Airbnb in order to establish rules, encouraging new technologies and services but also preserving other services that already existed.

Economic Environment

Economic factors can affect the purchase power of potential customers and the capital cost of the company itself.

After the height of the euro zone financial crises in 2011, Portugal is now cited as an example of economic resurge, applauded by international institutions. Higher inflows of foreign capital and a flourishing tourism sector should help keep the robust economic expansion on track. The rush of foreign investors will also keep the ongoing housing boom afloat. Moreover, healthy labor market dynamics underpinned by continued solid employment generation should help shore up wages and keep private spending resilient. Economic growth is expected to be moderate from last year (2016), however, owing to an anticipated slowdown in domestic demand. Specialists expect the economy to grow 2.2% in 2018, which is down 0.1 percentage points from last month's forecast, and 1.9% in 2019. (Focus Economics, 2018).

The sharing economy represented a turnover in Europe which, in taxes, contributed € 3.6 billion to the European Union in 2015 (European Commission, 2016).

For Portugal, according to data published by the European Commission based on PwC's estimates in 2016, the sharing economy market was worth 265 million euros and the number of people employed was around 8,400. The contribution to GDP was 0.14% and accounted for 0.17% of total employment. Already then, housing was the most important sector with almost 5,000 workers and a revenue of around 121 million euros. In terms of the number of people employed, secondarily there was transport (2,161 workers) and a revenue of around 40 million.

Social/Cultural Environment

These factors are related to the general characteristics of the population, such as size, concentration, schooling, sex, profession, marital status, family composition, geographic distribution, behavior and needs of consumers and the community in which it's inserted.

According to the report called POP – 20 years of public opinion in Portugal and Europe, published on 2013, Portuguese people have the perception of living a happy life and they feel happy. Consequently, they do more activities related to well-being, exercise, going out to bars, restaurants, parties, to travel and so on. In general, the Portuguese people tend to balance their personal life, (work, leisure, career and retirement). They are people who like to go out and travel.

The study of European Commission (2016) mentioned before, also outlines the benefits to cities and their culture. The sharing economy led to the revitalization of cities, for example, in Lisbon, the degraded historic center underwent significant urban rehabilitation work. The document recalls that 30% of buildings in historic center of the city were empty. In addition to the rehabilitation of buildings, has led to greater security, also benefited residents and workers and changed the people lifestyle, enjoying more areas that were considered bad.

Technological Environment

Technological and environmental factors can be obstacles when a company wants to enter or reduce and influence outsourcing decisions. The companies established in Portugal, in general, have access to a great level of basic communication infrastructure.

Portugal is a country of the European Union (EU) where, in recent years, the proportion of the population employed by the information and communication technologies sector has grown the most. According to data released by Eurostat (2016), the share of ICT specialists in total employment rose from 1.4% in 2011 to 2.3% in 2015, which represents 105,000 people.

With an environment conducive to new business and an appetite for technology, Portugal was distinguished as one of the 13 innovation champions of the first annual study of the Consumer Technology Association (CTA). According to Gary Shapiro, president of CTA, the goal of the international Innovation Scorecard report is to identify the countries that most foster an innovation ecosystem. Twelve indicators were considered: broadband, diversity, entrepreneurship dynamics, investment in innovation and development, diversity, environmental quality, human capital, drone regulation, car and housing sharing, fiscal framework, autonomous cars and freedom. All these factors can contribute for establishing new technological companies in Portugal complemented with good labor work.

Accompanying this technological growth, it is possible to see a significant growth of e-commerce in Portugal, people feel more confident and want more convenience to be able to use these types of platforms that facilitate daily activities. According to the Digital Economy Association, Portugal is entering the fourth digital decade, where it is possible to see the explosion of Internet use through smartphones and social networks on a global scale,

resulting in an exponential growth of electronic commerce. Digitalization has streamlined the customer experience, facilitating the buying and interaction process between the consumer and the company, these new technologies have driven significant changes in how consumers communicate with each other, conduct business transactions and interact with brands and companies.

4.1.1.2 External Analysis – Consumer Behavior Analysis

Students have been a growing presence in the last decades in Lisbon. Between 2000 and 2013, the yearly Erasmus population, for instance, coming to Lisbon grew from 1024 to 3942 with a total accumulation of around 30,000 for the period (62% of them in the last 5 years), this data was collected from PORDATA, Platform 'Study in Lisbon', National Erasmus Agency (Portugal) and Eurostat, 2012.

Besides students, Portugal is also attracting more tourists year after year. Tourism in the national territory broke records in 2017. Portugal received 20.6 million guests last year, an increase of 8.9% from 2016. Preliminary data released by the National Statistics Institute (INE) also shows a rate of profit growth from companies, which is much higher than the money spent by guests. Thus, due to the positive economic outlook,, entrepreneurs started to invest more money taking into consideration these potential customers, creating bars, restaurants and night clubs with live music, good drinks and happy atmospheres. They are constantly seeking to attract more customers to spend money in their establishments.

These numbers show the potential for the market and how consumers are looking for leisure, which complements the service that On Stage offers. This shift in behaviour shows that artists and musicians could play a part of these investments in bars, restaurants and nightclubs.

Another thing to consider is the number of marriages in Portugal increased by 3.8 percent in 2017, a trend registered since 2015, according to the National Statistics Institute (2017). According to the data released, in 2017 33,634 marriages took place in Portugal, 3.8% more than in the previous year (a further 1,235 marriages).

An average marriage in Portugal currently costs 26,151 euros, according to a comparative study of Exponoivos (2014). Ten years ago, the same marriage would have been 20,000 euros and in 1994, the party would cost no more than 15,000 euros. To reach these average figures,

Exponoivos counted the expenses of photography and video, the honeymoon, clothes, flowers, car rental, invitations, gifts, animation, wedding cake and 100 guests.

This evolution of costs over two decades is reflected in an increase of 74% and 31% compared to 1994 and 2004, respectively. For Exponoivos, the increase is due to the natural evolution of the market, responsible for greater consumption and purchasing power on the part of the bride and groom, "which allows them to be more demanding and pretend that the day of their marriage is unique", the study reads. Understanding and knowing these numbers is important to know what market potential On Stage has taking into account wedding parties held in Portugal, since they need musicians to play in the parties, and facilitating this hiring is one of the challenges proposed by On Stage. Connecting musicians in all kind of events they could play.

4.1.1.3 Questionnaire 1 – Music Contractors

Data Analysis

The first questionnaire was applied to 204 people that could be potential clients for On Stage and to people that have not hired any kind of musician, this second type of respondents is important to understand the reasons that they never did business with musicians.

Univariate Analysis

   a) **Sample characterization**

From the total of the answers, 204 respondents, the conclusion was that 55.4% were Females and 44.6% were Males (Chart 1). According to the variable age, the majority of the respondents were 18 to 25 years old, making up 57.8% of the total, 26.5% were 26 to 30 years old, 31 to 40 years represents 6.4% and + 40 years old is 9.3% (Chart 2).

Chart 1 — Gender Variable Distribution

Gender

Male
44,6%

Female
55,4%
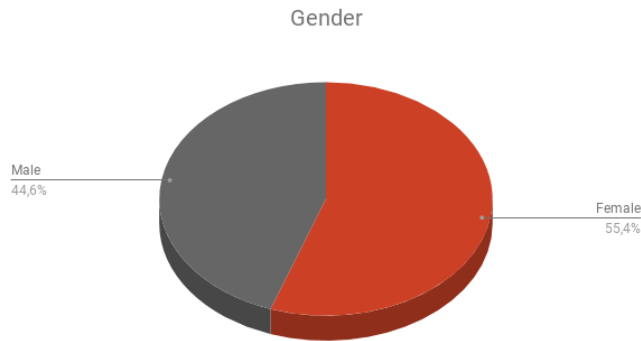
Source: own elaboration

Chart 2 – Age Group Variable Distribution

Age

Number of respondents

125			
119			
100			
75			
53			
50			
25	13	19	
0			
18 to 25 years.	26 to 30 years.	31 to 40 years.	40 +
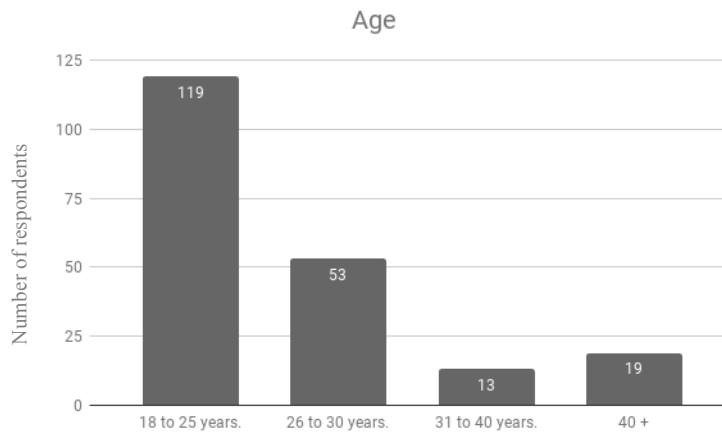
Source: own elaboration

As Portugal is seeing a great increase of international students, tourism and diversification of labors, there were responses from a few different nationalities that could be potential clients. Most of the respondents were Portuguese, followed by Brazilians, Dutch, Swedish, South African, Belgian and German (Chart 3). It is important to say that all of the respondents live in Portugal and all of them could contract musicians using the platform, mainly Portuguese and Brazilians that have lot of cultural similarities.

Chart 3 – Nationality Variable Distribution
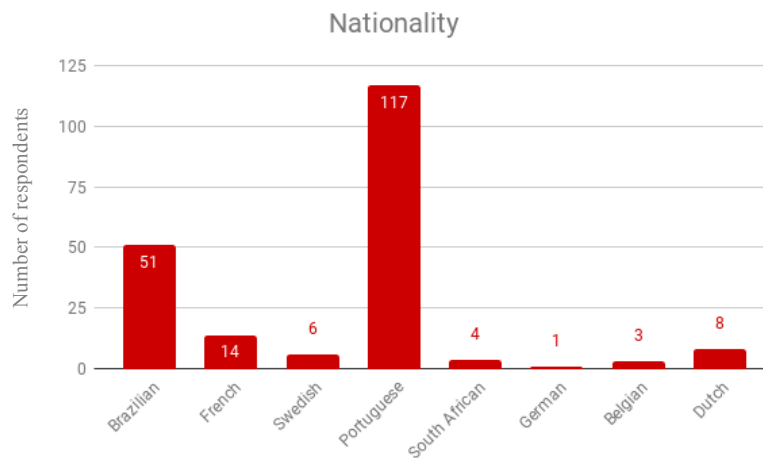
Source: own elaboration

b) Consumption Habits

This part aims to understand the consumption habits of the respondents and how they consume music, shows and celebrations. It is important to understand the approach between musicians and music contractors.

Question 1: Have you ever hired a musician to play in parties?

Most of the respondents (55.9%) said that at least once they have already hired a musician. 72 persons or 35.3% said that they hired for birthday parties. 6.9% or 25 persons said that they hired musicians for several events, like weddings, birthdays parties, graduation parties and bars.

The respondents that said that never hired a musician are considered as another indicator and were taken off from this analysis. These kind of people could be potential clients in the future if On Stage create a demand in the market as happened with Uber, for instance, where people that started using the platform were not taxis users.

Chart 4 – Have you ever hired a musician to play in parties?

Have you ever hired a musician to play in parties? Musician= DJs, singers, bands, instrumentalists.
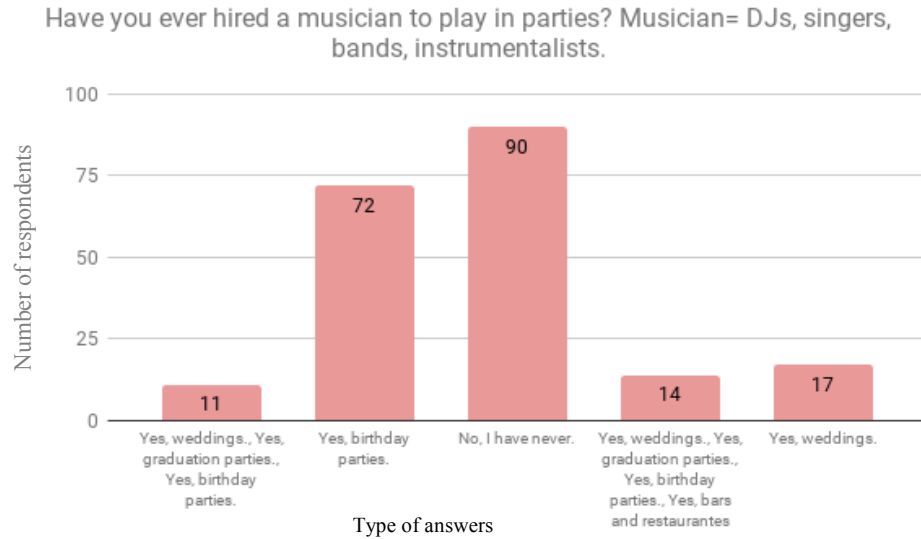
Source: own elaboration

Question 2: What kind of musical rhythm did you hired?

Most of the respondents, 50% (Chart 5), said that they hired musicians that play Pop Music, followed by others that said that hired musicians that play different genres of music like Jazz, Rap and DJs playing commercial music.

Chart 5 – What kind of musician did you hired?
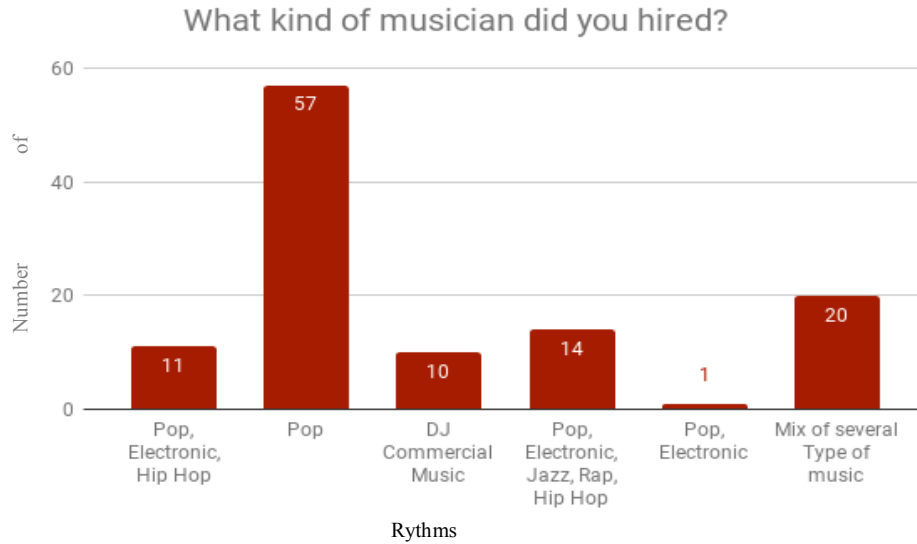
Source: own elaboration

Question 3: How did you know this musician that you hired?

Chart 6 shows that the majority of the respondents (60%) said that the musician that they hired was a recommendation of their friends and family. Others said that they knew about Social Media, Facebook (12%) and Instagram (9%).

7% represented Google and 9% said that they saw the musician playing in another event. This is a gap that On Stage could attend to, being a platform that discloses musicians and give options to Contractors.

Chart 6 – How did you know this musician that you hired?

How did you know this musician that you hired?
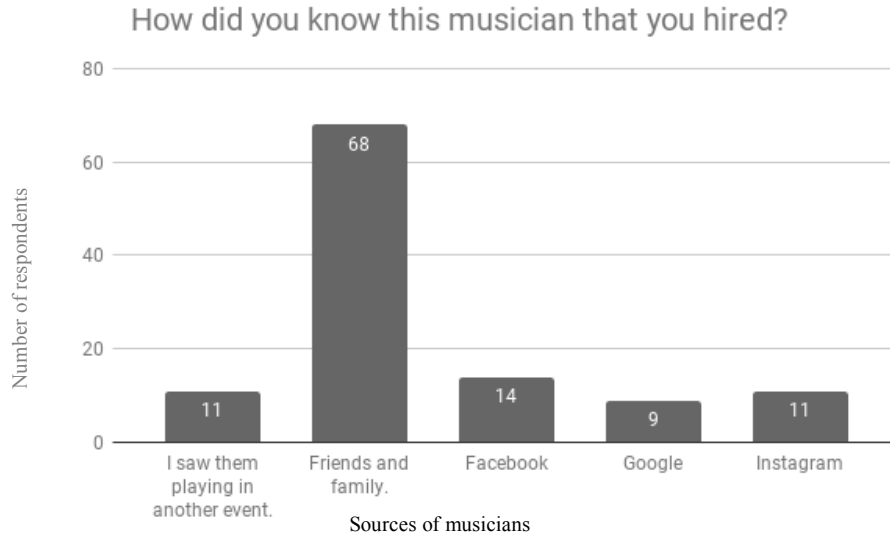
Question 4: How much did you pay for the show?

Chart 7 - The average amount of money spent with the musician contracts was 124 euros. Most of the respondents said that they spend around 100 euros with the musicians. Another significant range was between 385 and 550 euros.

Chart 7 – How much did you pay for the show?

How much did you pay for the cache?
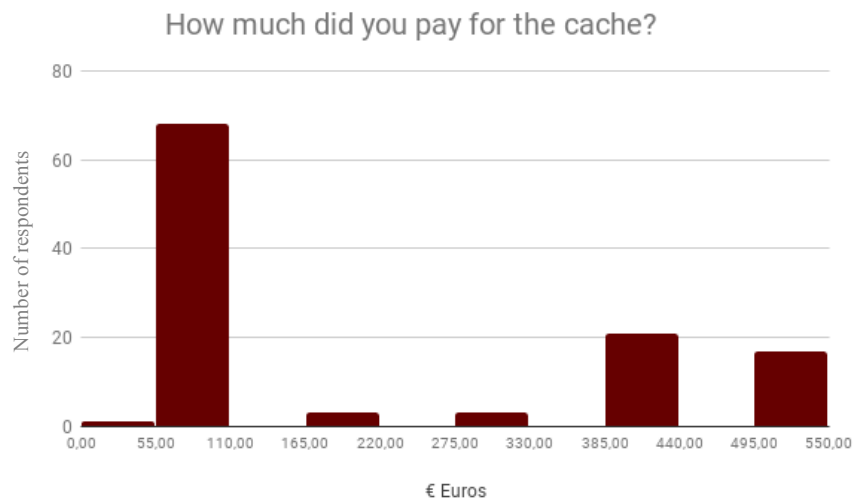
Question 5: Do you know a musician (DJ, Band, Singer, Instrumentalist, etc) that you would recommend to play on an event?

On Chart 8, 77% of the respondents said that they know a musician that they would recommend to play on an event. And 23% said that they don´t know any musician.

Chart 8 – Do you know a musician that you would recommend to play on an event?

Do you know a musician that you would recommend to play on an event?

No, I don´t know.
23,0%

Yes, I know a few.
77,0%
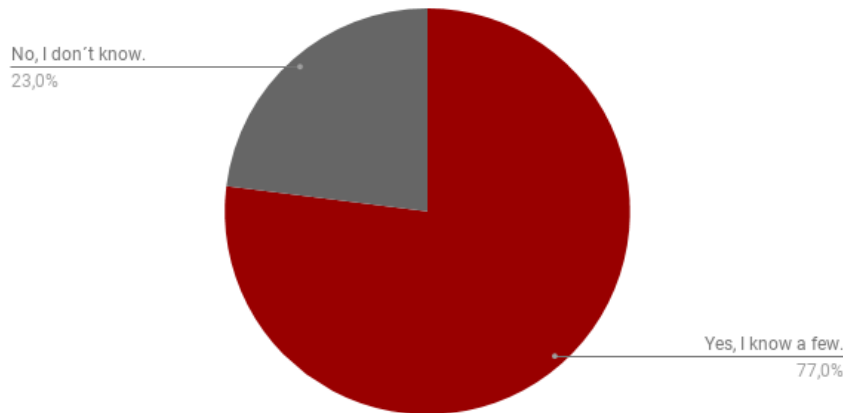
Source: own elaboration

Question 6: Do you think this/these musician(s) that you know would have more success if they have more visibility?

Chart 9 shows, the biggest proportion of respondents, 71.7%, said the musicians would have more success if they have more visibility, because there isn't a platform that they could spread their work.

Another 19.5% said that the musicians that they know have already success. Lastly, a small number of respondents (8.8%) said that they don´t know any musician.

Chart 9 – Do you think this/these musician(s) that you know would have more success if they have more visibility?

Do you think this/these musician(s) that you know would have more success if they have more visibility?

- 8,8%
- 19,5%
- 71,7%

- ● Yes, there isn´t a platform that they could spread their work.
- ● No, they have success already.
- ● I don´t know any musician.
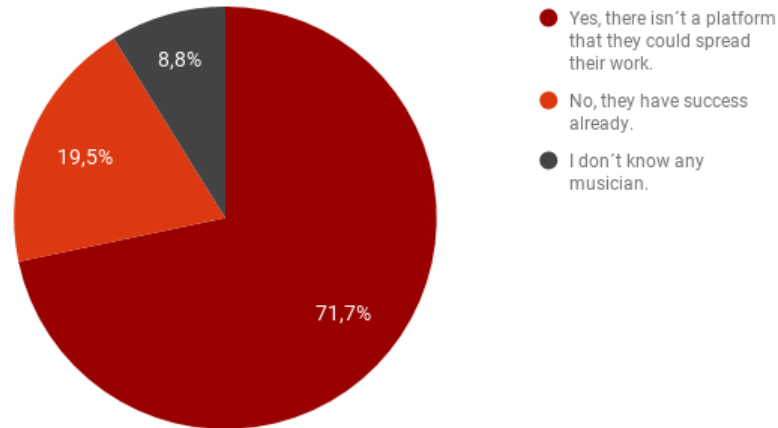
Source: own elaboration

c) Scale Questions

In this section, the respondents were asked to answer the following sentences according to a scale that varies from 1 – Strongly disagree to 5 – Strongly Agree. The analysis will be displayed as an average of answered scale. Chart 10 shows the average scale answered by music contractors in a graphic way.

Chart 10 – Music contractors average scale per sentence

Sentence 1 – 3.7

Sentence 2 – 3.3

Sentence 3 – 4.2

Sentence 4 – 3.7

Sentence 5 – 3.5

1   2   3   4   5
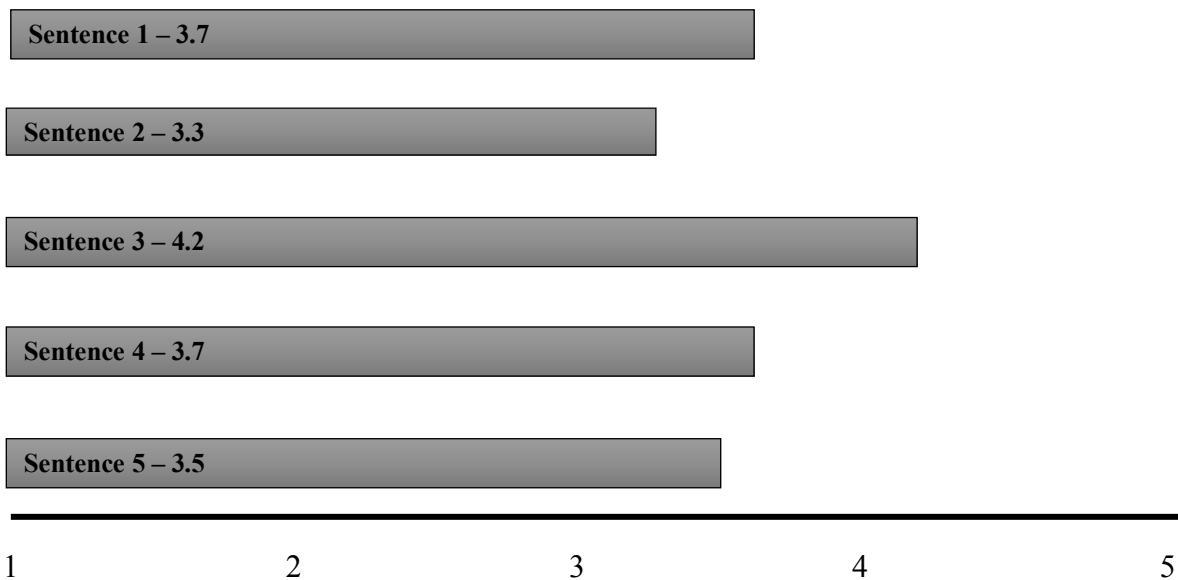
Sentence 1: Reputation (trustworthiness, reliability, commitment) is a problem/difficulty for me when I want to hire a musician.

Considering the average scale, the respondents said that this sentence has a score of 3.7. So, Reputation is a problem for people when they want to hire a musician. On Stage have a solution for this problem, because Musicians will have reviews after presentations, one of the benefits of Electronic Word of Mouth. Also, the company will have professionals that will check the information given by musicians, making the musician database more reliable.

Sentence 2: Negotiating the payment is a problem/difficulty for me when I want to hire a musician.

The average scale for this sentence is 3.3 the tendency is that people more agree than disagree with it. On Stage will help with the negotiation between two parties with tips, price suggestions, events and sometimes with direct help if requested.

Sentence 3: I don´t know where to look to hire a musician and see the price of the payment.

Average Scale is 4.2. Most of respondents state that they do not know where to look for a musician when they want to hire one, find out the payment and other information about musicians. As we could see in the section above, most of people that want to hire a musician look for recommendations among their family and friends. On Stage will have a great database of reliable musicians with their prices and performance videos that will easily help contractors to choose according to their profiles.

Sentence 4: Some risks during the event are a problem/difficulty for me when I want to hire a musician.

For respondents, some risks during the event are a problem, which is why the average scale is 3.7. With the Entertainment Insurance that On Stage will provide, it will be possible to mitigate a diverse number of risks during the event and music contractors will feel more comfortable to invest in this kind of market and events.

Sentence 5: I would be willing to pay a fee for a platform, in order to resolve these risks and difficulties to help me to hire a reliable and talented musician.

Most of the respondents state they would be willing to pay a fee for a platform when hiring musicians, average scale 3.5. It is important that On Stage shows the benefits of using the platform and its competitive advantage in order to make people interact and contract beyond it, trying to turn this scale score 5.

4.1.1.4 Questionnaire 2 – Musicians

The second Questionnaire was applied for 49 Musicians that play music on a professional or amateur way in order to understand how they work and what they expect from their contractors and the market.

Univariate Analysis

    a) **Sample characterization**

71.4% of the respondents were Male and 28.6% were Female (Chart 10).

And 87.8% of the total are living in Lisbon and the rest, 12.2% are living in Porto, all the cities located in Portugal, Chart 11.

Chart 11 – Gender Variable Distribution

Gender:

Female
28,6%

Male
71,4%
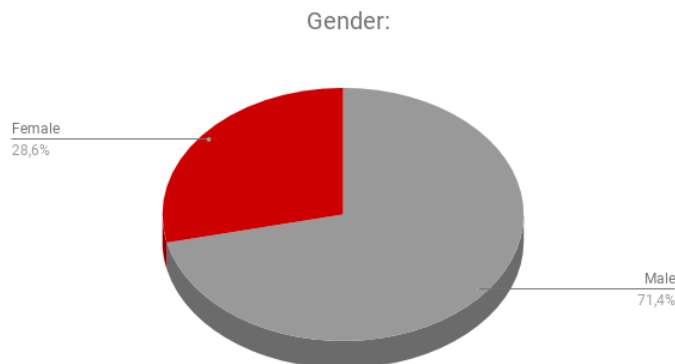
Source: own elaboration

Chart 12 – City variable distribution

What city do you live?

Porto
12,2%

Lisbon
87,8%
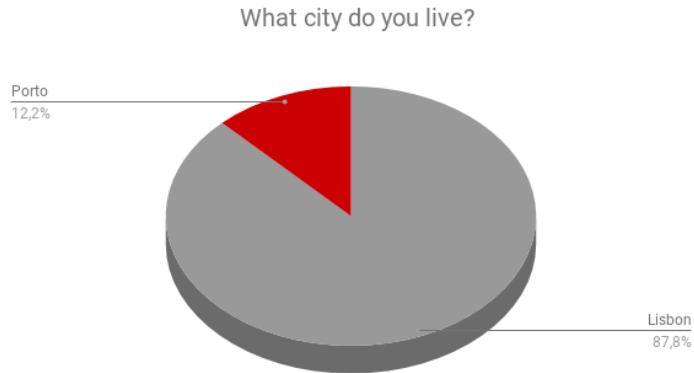
Source: own elaboration

However, all the respondents live in Portugal it was possible to find different nationalities like: 2% are French, 2% are British, 2% are Spanish. As there is a big community of Brazilians living in Portugal, 28.6% of the respondents are Brazilian and 65.3% are Portuguese (Chart 12).

Chart 13 – Nationality Variable Distribution

What is your nationality?

French
2,0%

British
2,0%

Brazilian
28,6%

Portuguese
65,3%
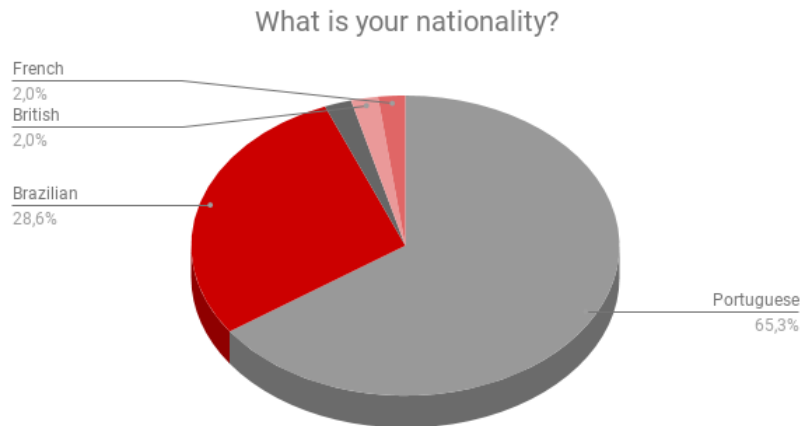
Source: own elaboration

One of the questions to the musicians was for how long have they worked as a musician (amateur or professional), and the answers are:

Chart 13 shows, the majority, 35.4% have worked as a musician from 0 to 2 years, 31.3% from 3 to 5 years, 18.8% +10 years of being a musician, and the minority work from 6 to 10 years, 14.6%.

Chart 14 – How long do you work as a musician?
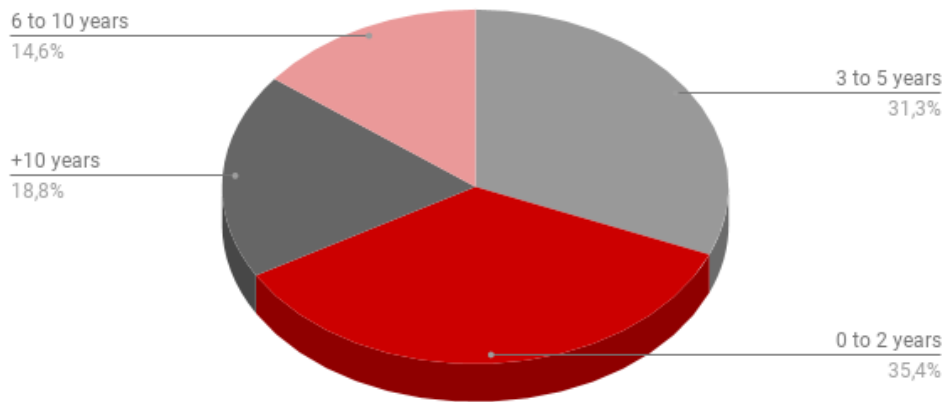
Source: own elaboration

Another question to musicians was what kind of music do they play and the following answers were: Chart 14, the most popular genre that musicians play is Rock; the great majority plays this kind of music during their performances. Followed by Pop music, Reggae, Jazz, Rap, Hip Hop and Electronic Music, usually played during events just for DJ´s.

Chart 15 – What kind of music do you play?
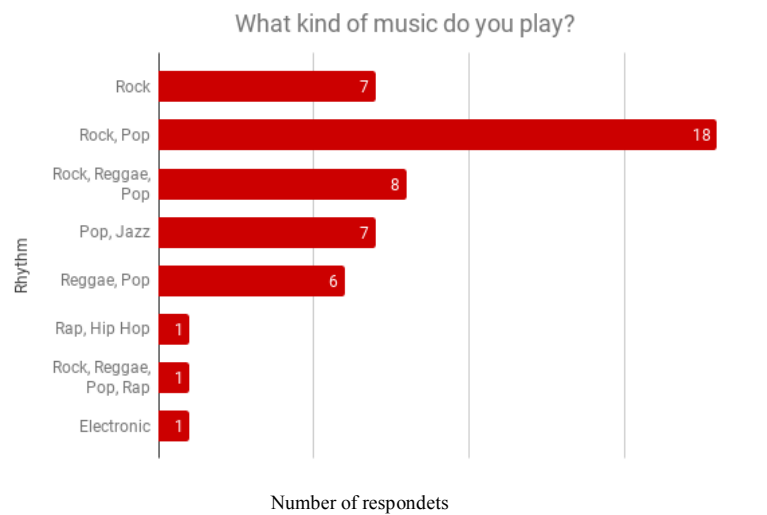
What kind of music do you play?

Rhythm	Number of respondets
Rock	7
Rock, Pop	18
Rock, Reggae, Pop	8
Pop, Jazz	7
Reggae, Pop	6
Rap, Hip Hop	1
Rock, Reggae, Pop, Rap	1
Electronic	1

Source: own elaboration

b) Consumption Habits

This part aims to understand the consumption habits related to musicians and how they disclose their talent. It is important to understand the approach between musicians and music contractors.

Question 1: How do you propagate/spread your music and talent to be hired?

On Chart 15, 91% of the respondents said that they use the three main tools that exist nowadays in the world to disclosure their job: Facebook, Instagram and YouTube. Other tools were also mentioned: Whatsapp, E-mail, Twitter, however these platforms are not as used as the previous ones.

Chart 16 – How do you propagate/spread your music and talent to others in order to be hired?

How do you propagate/spread your music and talent to others in order to be hired?

Tool	Number of musicians
Facebook, Instagram, Youtube	32
Facebook, Instagram, Youtube, Whatsapp	13
Facebook, Instagram, Youtube, E-mail	1
Facebook, Instagram, Twitter, Youtube, E-mail,	1
Facebook, Instagram, Twitter, Youtube	1
Facebook, Instagram, Twitter, Youtube, Whatsapp	1

Number of musicians
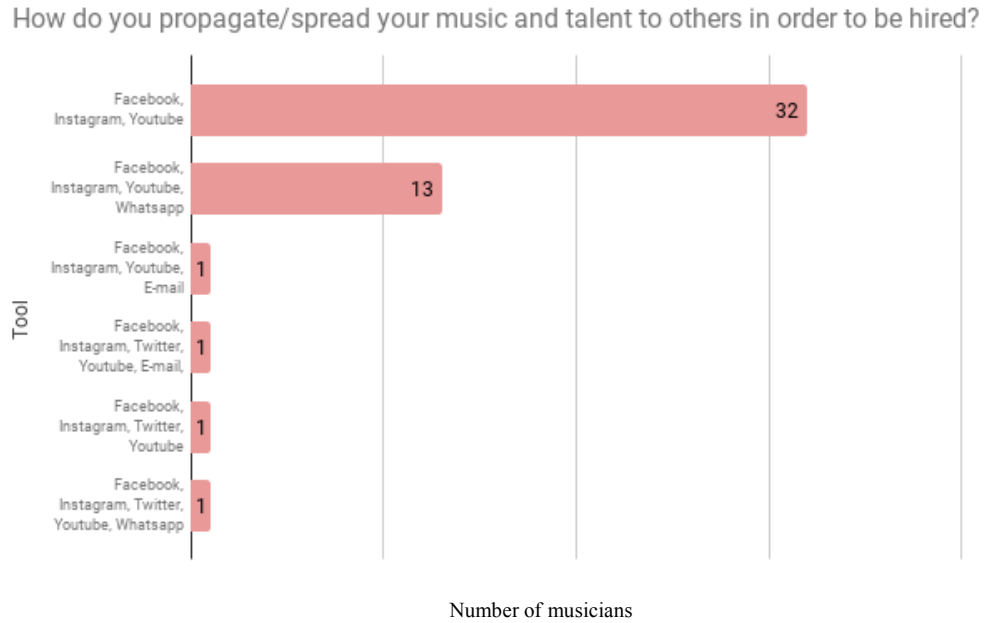
Source: own elaboration

Question 2: What kind of events do you usually play?

According to the questionnaire, the main events that musicians play are Wedding celebrations, Birthday parties and at Night clubs, Chart 16.

Chart 17 – What kind of events do you usually play?
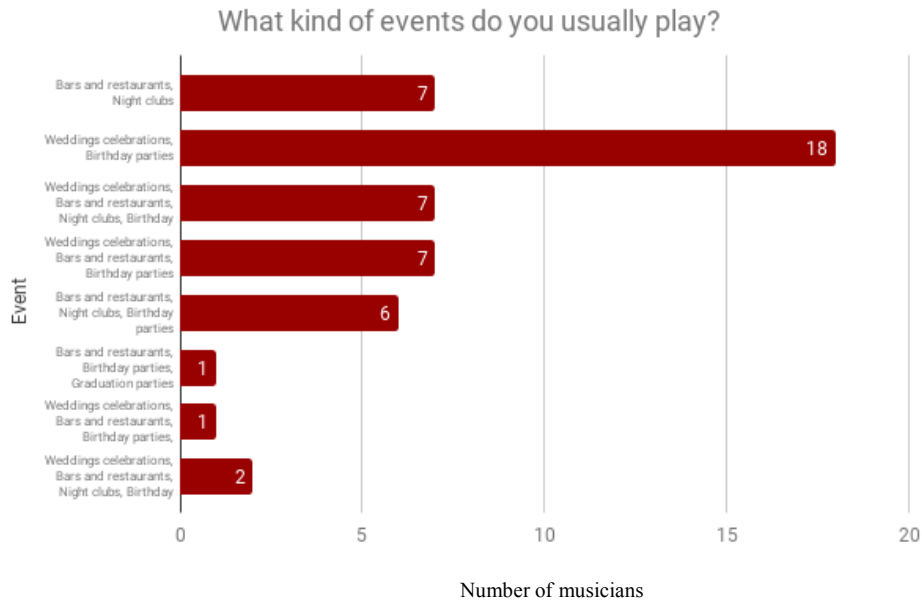
What kind of events do you usually play?

Question 3: What is the monthly average of events that you usually play?

Chart 17 shows that 40.5% of the respondents said that they usually play from 6 to 10 events during the month. 36.7% said that they usually play from 2 to 5 events. 20.4% have a the monthly average of 11 to 20 events and 2% play from 21 to 50 events during the month.

Chart 18 – What is the monthly average of events that you used to play?

What is the monthly average of events that you used to play?
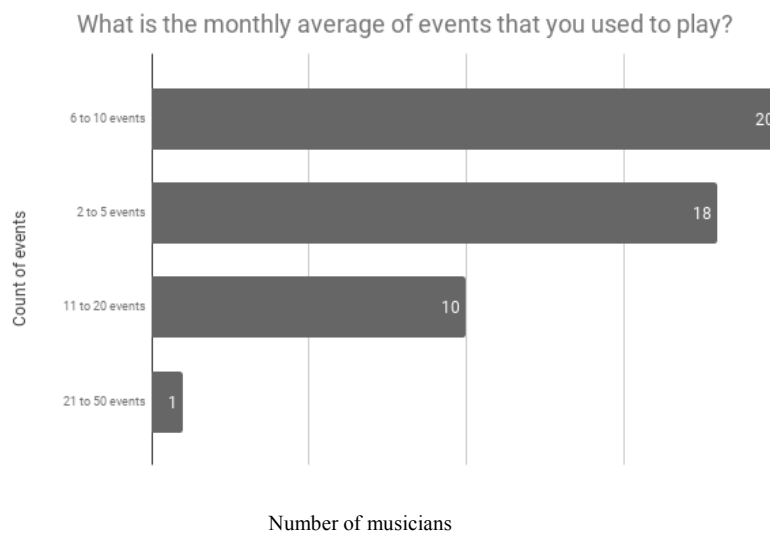
Question 4: When do you usually play more?

On Chart 18, 57.1% of the musicians, they usually play in events during all the week and for the rest of them (42.9%) play more during weekends.

Chart 19 – When do you usually play more?

When do you usually play more?

During all the week.
57,1%

Weekends.
42,9%
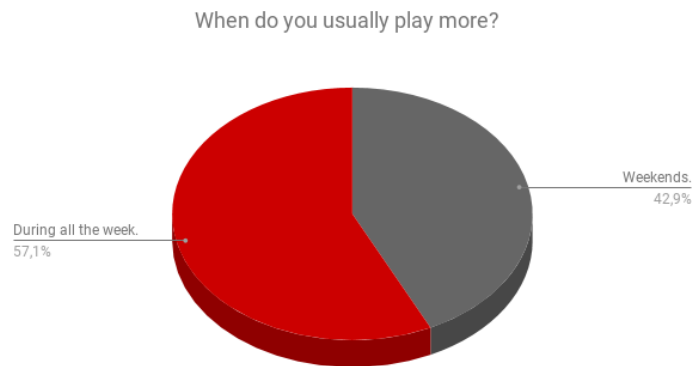
Source: own elaboration

Question 5: How much do you charge for playing in an event?

Chart 19, 53% respondents charge 100 Euros for playing in an event. We can assume that they are not very famous musicians. For 32.6% they charge around 200 and 300 Euros per event. 12.2% charge around 1,000 Euros for playing in events, they have a different kind of show and are a bit more famous than the others.

Chart 20 – How much do you charge for playing in an event? (Euros)

How much do you charge for playing in an event? (Euros)
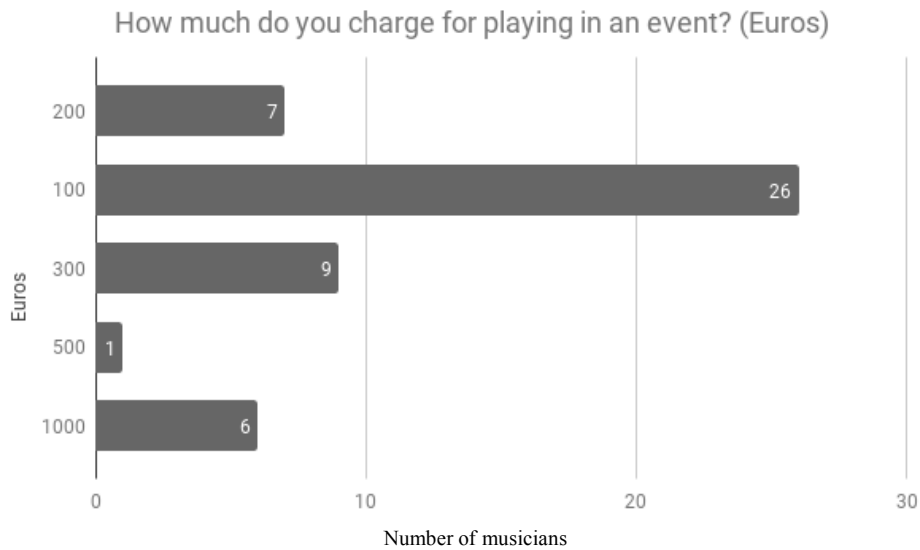
Source: own elaboration

Question 6: How do you usually receive your payment?

Chart 20 shows, 51% of the musicians usually receive their entire fee after the performance at the event. For 30.6%, the contractors usually pay the musicians part of their fee before the presentation and part after the presentation. And 18.4% receive their entire fee before their performance.

Chart 21 – How do you usually receive your cache?

How do you usually receive your cache?
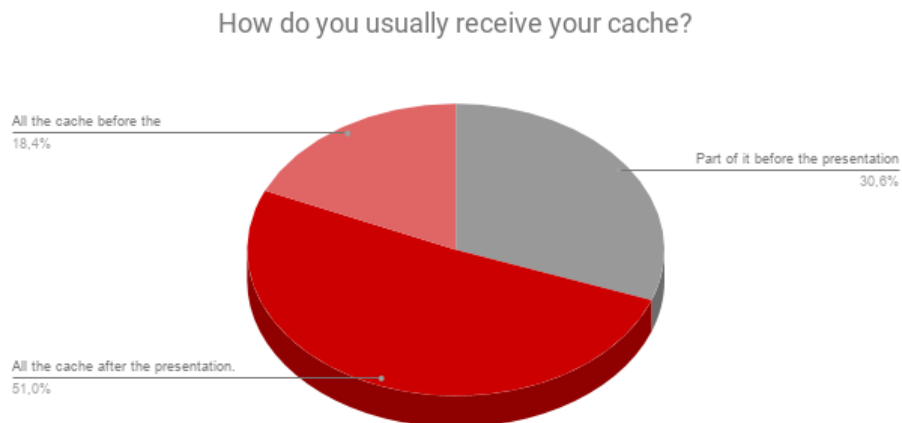
Source: own elaboration

Question 7: Do you have your own sound equipment?

49% of the respondents said that they do not have their own sound equipment and the contractor needed to provide it for the event. 36.7% said they have their own sound equipment and take it with them to the events, and just 14.3% said that they rent the equipment when they have a performance (Chart 21).

Chart 22 – Do you have your own sound equipment?

Do you have your own sound equipments?

No, I rent them when I have
14,3%

Yes, and I take them to
36,7%

No, the contractor need to
49,0%
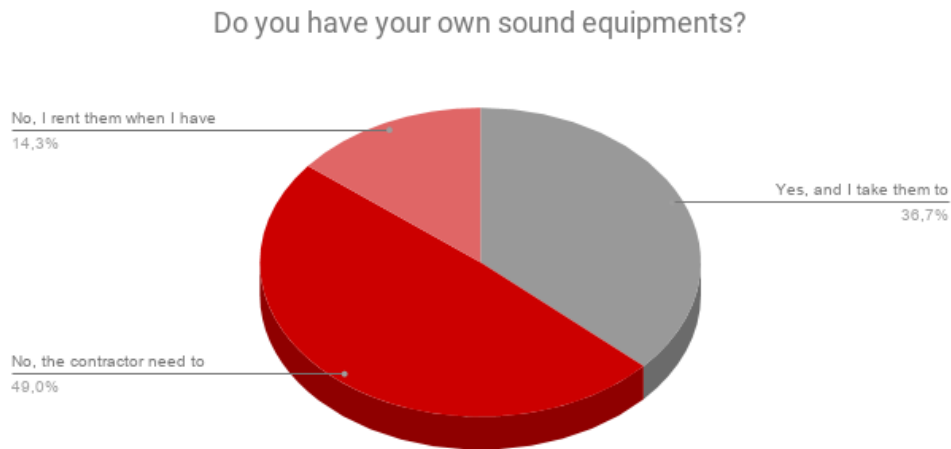
Source: own elaboration

Question 8: Do you know the benefits of having Entertainment Insurance for musicians?

The Chart 22 shows how most of the musicians (65.3%) don´t know the benefits of the Entertainment Insurance. 32.7% said that they might know the benefits or heard something about this and only 2% said that they know the benefits of this kind of Insurance.

Chart 23 – Do you know the benefits of having Entertainment Insurance for musicians?

Do you know the benefits of having an Entertainment Insurance for musicians?

Yes
2,0%

Maybe
32,7%

No
65,3%
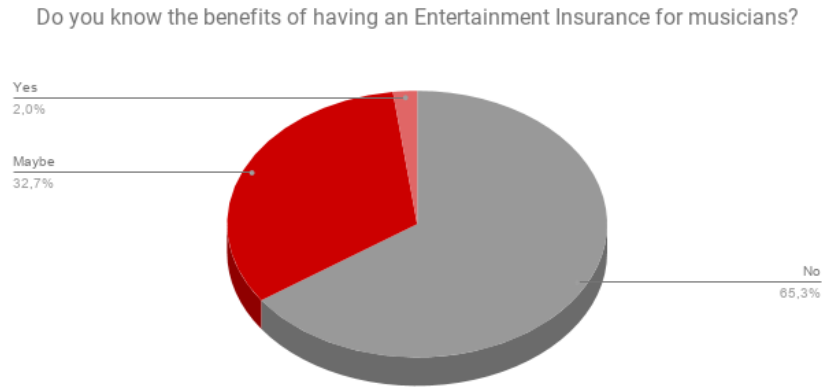
c) **Scale Sentences**

In this section, the respondents were asked to answer the following sentences according to a scale that varies from 1 – Strongly disagree to 5 – Strongly Agree. Analysis will be based on average scale given by respondents. The Chart 24 shows graphically the average scale answered by musicians.

Chart 24 – Musicians average scale per sentence

Sentence 1 – 1.8

Sentence 2 – 4.4

Sentence 3 – 3.7

Sentence 4 – 4.6

Sentence 5 – 4.6

Sentence 6 – 4.8

Sentence 7 – 3.9

| 1 | 2 | 3 | 4 | 5 |
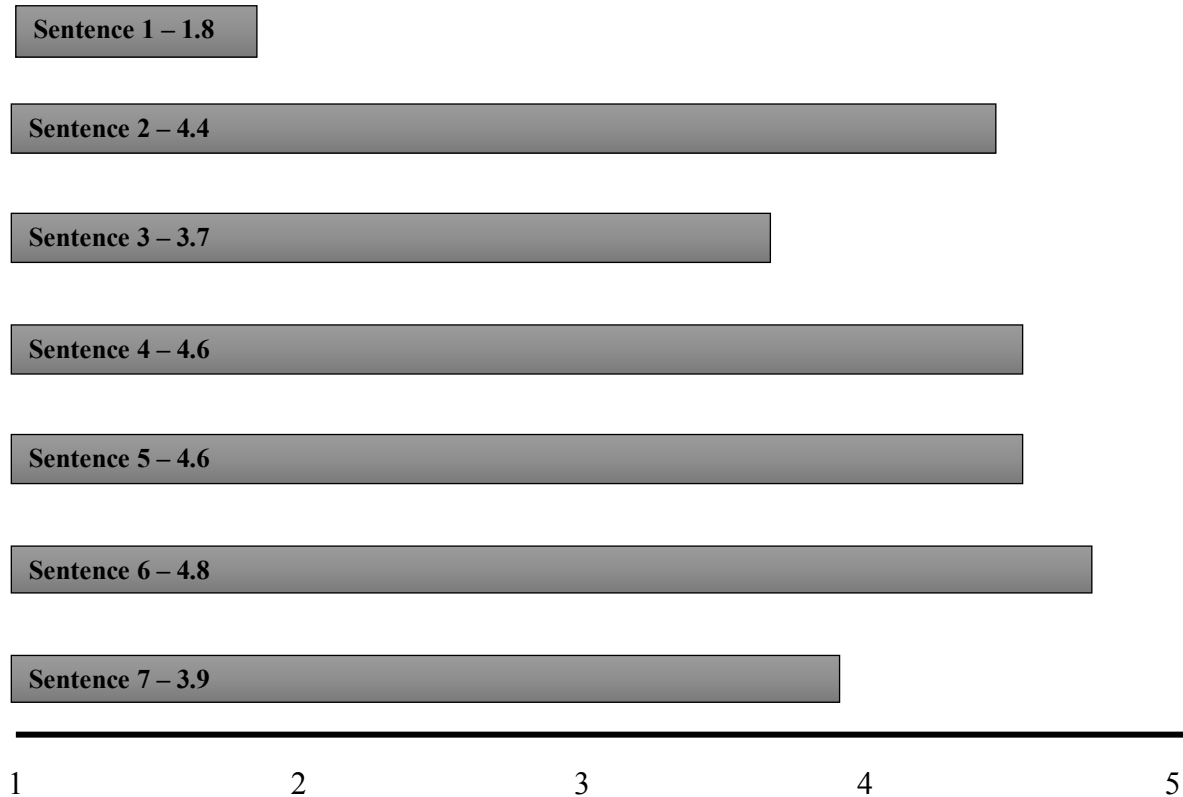
Sentence 1: I am satisfied with the money that I earn from music.

The average scale for this sentence is 1.8. It shows that musicians are not so satisfied with the money that they have been earned from music.

Sentence 2: Receiving part of the cache is a problem/difficulty for me.

Receiving the payment or part of it is a problem for the musicians. That is why the average scale is 4.4. This is another problem that On Stage will deal and have the solution.

Sentence 3: Sound equipment broken or not working is a problem/difficulty for me.

Sound equipment broken or not working is a problem for musicians. The average scale here was 3.7. As was mentioned in other question, the musicians that have their own sound equipment have some problems with them when using in events. Or musicians that do not have, faces obsolete sound equipment.

Sentence 4: Lack of visibility to show my music and talent is a problem/difficulty for me.

For most musicians the lack of visibility or a place that they could spread their talent and disclosure their music is a problem, average scale 4.6. This is another gap that On Stage will be different, joining everything that musicians need to show their talent and having more opportunities to play, earning more money.

Sentence 5: Contractor´s Reputation (trustworthiness, reliability, commitment) is a problem/difficulty for me when doing business.

For almost all the musicians (average scale 4.6), the contractor´s reputation is a problem for the negotiation.

Sentence 6: A platform dedicated to musicians would help me to have success and spread my talent.

We can say that all the musicians that answered the questionnaire agreed that a platform would help them to disclosure their job, considering the average scale was 4.8. Even if there is some platforms like YouTube and Facebook, there isn´t anything solely dedicated to music and to make business in this market.

Sentence 7: I would pay a fee for a platform that could resolve these problems/difficulties and also have Entertainment Insurance to help me and earn more money.

Average scale was 3.9. Most of musicians agree to pay a fee for a platform that would resolve these problems. That is why On Stage will have to focus on the advantages of using a platform in order to have musicians using it and able to pay a fee and ensure the company has a profit.

4.1.1.5 External Analysis – Competition Analysis

Competitor Analysis is an important step to sketch the marketing strategy as it is always recommended to know the competitions move. The company needs to know whom its direct competitors are that are offering similar products and services. However, it is also beneficial to identify and analyze the indirect competitors who may not have the same product as you, but have a concept that has the potential to replace your product without your knowledge.

Direct Competitors:

Gigloop

Gigloop is a Brazilian Startup that is now established in France. It is a Marketspace for hiring artists from the Music Market. The focus is on DJs that play in Clubs and Electronic Music Festivals, especially in Brazil and Europe. With Gigloop you will no longer need to contact numerous agencies and use different communication channels. Everything will be done in one place, from artist research, to payment and logistics, solved in simple steps on a single platform. Although, the potential customers from On Stage and Gigloop are a little different, it is important to follow its steps and services that they are offering because the customers could be the same in the future.

Strengths: already exists in the European Market, experience on the market, investment from Venture Capital.

Weaknesses: focus on DJs and electronic music festivals, no Entertainment Insurance on background, no reviews after performances, weak and confusing platform.

Figure 5 – Gigloop Logo

Source: www.gigloop.com

Book a Street Artist

According to its website, Book a Street Artist are a German invitation-based online platform on which people can get promoted and booked for various occasions ranging from weddings to corporate parties, private events and festivals. With the platform, they want to empower people who are artists and provide them with the right tools to manage the booking process, from the negotiation to the final payment. Artists become officially part of the portfolio when they have their profile created as well as a minimum of one artistic service. From that moment on, their profile is visible for clients who would like to book them. Being part of the portfolio also means to be part of a community of artists that aim to help each other and connect, rather than competing against each other.

Strengths: already exists in Lisbon, experience on the market, all kind of artist in the portfolio, great platform.

Weaknesses: payment not through the platform, no Entertainment Insurance on background, no reviews after performances, still in consolidation process.

Figure 6 – Book a Street Artist Logo

Source: www.bookastreetartist.com

Indirect Competitor: The Informal Market itself

After a lot of research and study about the music, event and entertainment Market, we gained an understanding that the process of a contractor hiring a musician can often be quite informal, without documentation of payment, no declaration of income or the paying of taxes. Thus, this could potentially pose a problem for On Stage if the company does not accurately show the real competitive advantage it has and what makes using the platform positively different for its users. The musicians and the contractors may not have the wish to adopt the use of the On Stage tool to help them if they are not able to see the real advantage. This is also a gap that On Stage is considering in its Marketing Plan.

4.1.1.6 Microenvironment Analysis

The microenvironment in marketing includes all those micro factors that affect business strategy, decision-making and performance. It is vital for business success to conduct macro environment and microenvironment analysis before the decision-making process.

For the most part, in the marketing environment, micro factors do not affect all businesses in the industry in the same manner. The reason being is that every business is different in size, capacity, financial resources, human resources and overall strategies (Kotler, 1998).

Customers

The customers are the central part of any business, as businesses must attract and retain as many customers as possible to generate revenue.

There is a gap in the musicians market considering the lack of visibility of them in order to be hired for performances in events, even being professional musicians or amateurs. Musicians and their respective contractors tend to be very sensitive about the safety and suitability of the people involved in this process. The research conducted through questionnaires in this thesis shows the need to establish a more transparent and secure relationship between these two players.

Competitors

There are some direct competitors in this Market, however they do not offer all of the services that On Stage is planning to have. For example, they do not facilitate the transaction between Musicians and Music Contractors.

There are two competitors that were mentioned before. Gigloop is more focused on DJs that perform at electronic music festivals and Book a Street Artist is the competitor that resembles more than On Stage proposes, though it does not have Entertainment Insurance on background and negotiations and transactions are not through the platform.

Employees

Skilled employees can help an organization to achieve organizational goals and objectives. As skilled and experienced employees bring their own expertise to the business to support organizations goals and help work towards business success.

It is possible to find qualified professionals in the Portuguese labor market, since Portugal has attracted qualified people and companies willing to invest in the country.

Suppliers

Considering the market studied, the suppliers for On Stage will be the Musicians that will subscribe to provide their services on the platform. Thus, On Stage does not have the control over the exact volume of suppliers, but will create tools to screen the quality of the suppliers, and tools that encourage more musicians to subscribe by creating incentive programs or awards, gathering feedback to improve the business and improve the negotiating between clients.

4.1.2 Internal Analysis

4.1.2.1 Organization Analysis

On Stage is a sharing economy startup company in the Brazilian market that connects musicians and people looking to hire someone to play music at events or in bars, restaurants, parties, weddings, graduations and so on. Behind all of this service, there is an Entertainment

Insurance that will ensure customers feel safe and could be compensation if some problems occur during the transaction between the musician and the contractor. The On Stage company was born in 2017 from an idea of one of the business partners. The structuring of its functions and improvements to the service that On Stage wants to sell to its clients is now underway. The startup wants to enter and capture the Portuguese market through innovation, quality of services that it offers and a reliable database of diversified musicians, with the vision to expand all over the world, and why not become a new industry Unicorn.

Mission and Values

On Stage´s mission is to connect people that produce music, in whatever way or form that may be, and show their talent to the world and those who want to enjoy this music, while promoting entertainment and a better quality of life. Music is often the best way to connect and bring people together and On Stage aims to be the leading platform to facilitate this.

On Stage´s Values are innovation, quality, satisfaction, reliability, respecting cultures worldwide and focusing on the clients and the talent.

Objectives

- Implement the platform in the Portuguese Market – Internationalization.
- Be a well-known sharing economy platform that provides good music and entertainment to people.
- Have a database of more than 1,000 musicians signed up in 6 months.
- Develop and implement policies and guidelines for the minimum standards of service quality to guarantee its users experience.
- Enhance the safety and security program.

Strategies

- Related Diversification: establish partnership with other startups that will help to expand the marketplace of On Stage. So, more people can know that this platform exists and how it works.

- Social Responsibility: partnership with NOG or companies related with Financing Future, where people can donate cents that could be converted in millions.
- Product development: develop and improve the platform where people can communicate with each other, show their music and talent, and easily navigate their way through the app. With a philosophy of constant improvement, by always looking for tools that could facilitate the exchange between musicians and their clients.
- Market penetration: Establish in the Brazilian Market and be enter in the Portuguese Market, seizing the opportunity of cultural similarities.

4.1.2.2 Competitive Advantage

The main competitive advantage will be the Entertainment Insurance in a partnership with a major insurance company that will offer a complete insurance policy for this type of market and will assure a number of risks inherent to musicians and the respective events and places where they will present their music. On Stage is working with a first line insurer in Brazil, that also have operations in Portugal, and assembling this type of insurance with this partner, since this business is relatively new in the market.

4.2 Competitive Analysis

4.2.1 Porter's Five Forces Analysis

Porter's Five Forces is a model that identifies and analyzes five competitive forces that shape every industry and helps determine an industry's weaknesses and strengths. It is frequently used to identify an industry's structure to determine corporate strategy; Porter's model can be applied to any segment of the economy to search for profitability and attractiveness (Porter, 2005)

Competition in the industry: Low

As previously mentioned, there are not a lot of existing competitors in this market. All of them are considered new companies and are not yet well established. However, as long as the market is expanding, more competitors can emerge or grow stronger. From now, On Stage does not feel threatened, but needs to be prepared for future aggressive competition.

Potential of new entrants into the industry: High

It is considered easy for a competitor to be part of this market. The entrance cost is low, considering the development of the platform and marketing. No strong barriers are placed for potential competitors. On Stage must be aware of this low barrier to entry and create a strong brand to establish customer loyalty.

Negotiating power of the suppliers: Low

The bargaining power of vendors is low because On Stage controls the connection between the two parties. For On Stage, the supplier is the musician that offers his music and talent to contractors; they are the ones that facilitate the business. The musicians are the base level, providing potential clients services that they require. On Stage will work in tandem with the musician to avoid problems with the customers. On Stage offers the musicians the liberty to decide the conditions to their contractors, always following some rules and brand principles and determining their prices.

Negotiating power of the customers: High

The negotiating power of clients is high because at the moment they have a broad range of services to choose considering price, location, rating and artist style. The economic growth has always been helpful in developing the tourism and leisure of a country. Customers have the buyer power in the alternatives of prices and styles available for them to choose from and can thereby quickly decide whom they will hire without hurting their finances. The relationship between On Stage and its clients is based on transparency, trust and a high quality service that meets their needs. The company is customer oriented and tries to create a big community that wants to live from music.

Threat of substitute products: High

The threat of substitutes is quite high because switching costs are non-existent to individuals who will utilize On Stage. Customers can very easily choose another competitor, like Book a Street Artist. Furthermore, customers could still do business in an informal way. That is

why On Stage need to be innovative and keep improving, hearing the needs of the customers in order to create value and competitive advantage for them. They need to realize how easy and secure doing business is via On Stage and also the advantages of having Entertainment Insurance.

4.2.2 SWOT Analysis

SWOT Analysis is a matrix used for business purposes that aims to analyze companies' strengths and weaknesses as well as opportunities and threats they can face in the market.

Table 1 – SWOT Analysis

Strengths	Weaknesses
1) Innovative company	1) managing some issues such as a no show of the musician
2) New service for the market	
3) Entertainment Insurance	2) high operational costs (customer service)
4) Reliable database of musicians	3) Service easily copied
5) Marketplace where people can easily find a musician to play	4) Still developing the market and the brand
6) trust and safety: accountability of musicians and clients (dual rating system)	5) Internationalize the company without forgetting the Brazilian market
7) truly customer-oriented customer service	
Opportunities	**Threats**
1) Musicians will be paid right after presentations	1) Part of the market is informal
2) discover amateur and talent musicians	2) Service easily copied
3) create a relationship between musicians and contractors	3) Still developing the market and the brand
4) possibilities to expand in a related market: sound equipment rental, produce videos	4) Possibility to hire the musician out of the platform
5) Potential for expansion around the world	5) People may not be willing to pay a fee to the platform

4.2.3 Dynamic SWOT

Dynamic SWOT Analysis, or DSA, is a project management process that leads to good, clear, clean-cut, high quality decision making and programs of definitive executive action. The DSA process starts with the traditional simple SWOT analysis, identifying the four energizing attributes in each situation, Strengths, Weaknesses, Opportunities & Threats. It then upgrades the SWOT analysis and refines the outcome, moving it forward through several diagnostics and learning events into performance enhancing strategies and projects for business excellence. The project process is highly dynamic and is a powerful engine for successful personal & organizational development. Significant improvements in the quality of personal judgement and organizational capability manifest through the use and re-use of this project best practice process (DELTRY, 2013).

Table 2 – Dynamic SWOT

SO Strategy	WO Strategy
- **(S5xO3):** Focus on direct and easy communication between musicians and music contractors. No need to pay intermediaries.	- **(W1xO1):** Show musicians how professional they should be and having certainty that they will receive their payment.
- **(S4xO2):** Create a reliable data base considering professionals and amateurs musicians, being more democratic in the market.	- **(W5xO5):** Internationalize the platform is a challenge for a new Startup because resources are not so abundant, make careful movements for expansion.
ST Strategy	**WT Strategy**
- **(S3xT2):** Focus on the competitive advantage of having a great Entertainment Insurance with number 1 Insurance	- **(W1xT1):** Show the importance of creating a reliable database by looking for committed professionals.

Company, the service could be copied but the Insurance is a plus. **- (S4xT4):** Show musicians the potential of a big data and the visibility that the platform will have, reaching a great number of potential customers and having reviews among platform.	**- (W3xT3):** Be prepared for the emerging competitors that will arise. Adding value to the platform and our differentiation.

<p align="right">Source: own elaboration</p>

4.2.4 Key Success Factors

Essential characteristics for an organization in order to have success in the market. On Stage needs to consider these factors:

Innovation – A brand needs to be innovative, with a complete and easy platform that will connect musicians and contractors having an Entertainment Insurance elaborated just for the platform.

Quality – Product with high quality with the best communication to the customer. Companies must verify the musicians that will subscribe through platform. Checking if they are real and how good they are. Also giving some tips of how they can be more professional and what is the market looking for.

Trust and Safety – Offer a reliable service through verifying email addresses, phone numbers and photos. This can also be extended to private messages, reviews and references and social connections.

Price – The fee received from musicians and contractors should not be too high, otherwise these two parties would start negotiating not using the platform.

4.5 Strategic Plan – STP Analysis

4.5.1 Segmentation

The process of defining and subdividing a large homogenous market into clearly identifiable segments that have similar needs, wants, or demand characteristics. Its objective is to design a marketing mix that precisely matches the expectations of customers in the targeted segment. These criterias help in the dimensioning of the population that On Stage wants to achieve, restricting its demographic area that in the case is Portugal and more specifically Lisbon in the beginning. People's lifestyle and behavior also interfere with the Segmentation process as it helps in identifying habits and factors that influence consumer buying decisions.

Table 3 - Market Segmentation Criteria Variables

Criteria	Variables
Demographic	Age, Income, Family composition
Geographical	Country
Social, Economic	Income, Educational level, Religion
Behavioral	Expectations, Occasions, technological skills

Source: own elaboration

Lindon (2011) complements the segmentation with the performance criteria against the product: the segmentation as a function of the consumer´s statute and its fidelity. Consumer status segmentation is a fundamental segmentation in marketing because it is strictly linked to the choice of volume sources, the first step of the entire segmentation process. In this concept, it is intended to distinguish between non-consumers, potential consumers, former consumers, new consumers, occasional or regular consumers, which correspond to different degrees of loyalty. This segmentation allows the differentiation of attitudes and behavior towards the product.

For On Stage it is important to define this segmentation, because the product is quite new in the market and consumers have different characteristics.

4.5.2 Targeting

After segmenting the market, the company has to choose which segments of the market are appropriate to target and determine how the product will be offered in each segment.

This targeting was established according to the surveys applied to the musicians and their contractors or possible contractors. Establishing potential customers for the platform and how that interaction between these two audiences would be.

Table 4 – Targeting Segment for On Stage

Musicians	Contractors
Male and Female	Male and Female
18 – 50 years	Owners of Bars, Restaurants and Night clubs
Artists related to music	
Professional and Amateur	Brides and Grooms
	Birthday people
	University graduates

Source: own elaboration

On Stage will sell their service to two targets: Contractors: People that are looking for musicians (owners of bars and restaurants, birthday persons, brides and grooms and promoters of parties) to play in an event, and musicians: people that play music amateur or professional.

The age can vary between 18 to 50 years considering musicians and contractors. The culture and regional within Portugal can also have influence, for instance, in Lisbon people may hire other kinds of artists considering the bustling nightlife.

4.5.3 Positioning

Positioning is a strategy to develop a distinctive image in the minds of the consumers. Two characteristics are inherent on positioning: identify the main attributes of the product or service; and differentiate. To help this analysis we will use the golden triangle of positioning.

Table 5 - Identification and Differentiation

Identification	Differentiation
Entertainment industry, focus on musicians and music contractors. Live music performances.	Innovative platform, easy way to hire musicians, having a great Entertainment Insurance that helps people to do their events and mitigate risks.

Source: own elaboration

The golden triangle is a graphical tool for depicting a brand's desired or perceived positioning relative to an important competitor in the market place. It is composed of three vertices: consumer's expectations, potential trumps of the product, and positioning of competing products (Kotler, 2014).

Figure 8 – Positioning Golden Triangle

Consumer´s expectations
Entertainment experience, save money, customization, flexibility, negotiation, quality.

Position of competing products
Well-designed platform, cheaper fees or No fees.

Potential trumps of the product
Quality of musicians, flexibility to negotiate, strong branding, new technology, Entertainment Insurance, Pay the amount agreed.
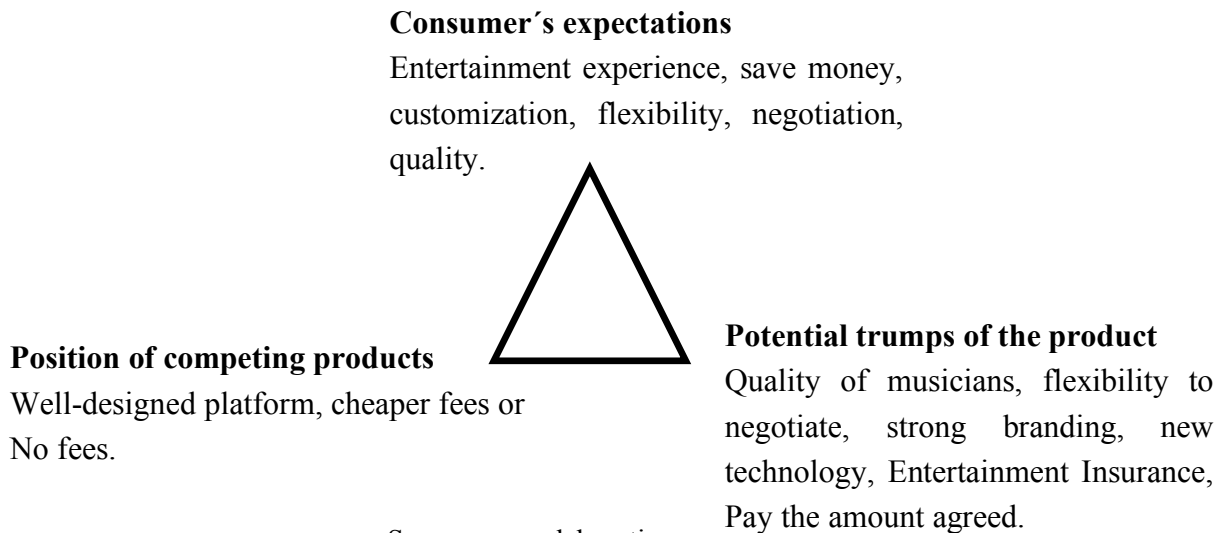
Source: own elaboration

Complementing the positioning: Emphasize and distinguish features of On Stage brand: what it is, what it does, how, why and create a suitable image, being innovative and regulating a market.

As On Stage has two main clients, the positioning from a musicians perspective will be to spread their talent on a platform, having more visibility, making more money with more

events. Musicians will receive feedback from users in order to improve their services and reliability. From a contractors perspective: variety of musicians to be hired, knowing their reputation and reviews, ease of finding a specific kind of musician in the platform. Connecting both sides in an easy way, spreading music and happiness.

4.6 Marketing Mix

The marketing mix is a set of controllable variables that companies should use to influence the buyer's response and consequently sell more products/service. It is possible to study the four variables that help a company to develop the product or service as the brand image and be profitable. They are: Product, Price, Place, Promotion. (Kotler, 2013)

4.6.1 Product/Service

On Stage is an online marketplace using the sharing economy principle to establish and improve the service connecting people with the same interests. The service will provide a unique Entertainment Insurance that will help and assure both parts during the event and their transaction.

The core service of the platform will be to connect musicians to their respective contractors and as a support service will have an Entertainment Insurance that will show customers a competitive advantage, mitigating risks during all the process, starting from negotiation and finishing with the payment after the event done. As musicians' registrations grow, there will be more and more options from musicians such as singers, bands, instrumentalists, DJs for different music rhythms. These musicians will be chosen according to occasions where they can perform at events such as weddings, bars and restaurants, private parties, birthdays, graduations. Meeting the need identified during the questionnaires to have a tool in which this type of artist can be sought and who shows confidence in the time of hiring. On Stage would work as a showcase, where musicians will be exposed and interested customers will enter, contact and negotiate through the platform, hiring and after the event, do a review (e-wom). Creating a reliable database of both musicians and clients.

On Stage can be accessed via either websites or mobile Apps for iOS and Android. Registration and account creation is free. However, before hiring, users must provide a valid

name, email address, telephone number, photo, and payment information. Users can search for musicians using a variety of filters including style of music, event, location and price.

On Stage has to overcome obstacles to build a level of trust between musicians and contractors and instill confidence in its platform. This problem was identified in the questionnaire. Thus, needs to showcase the platforms great quality in order to attend to the consumer´s expectations, creating competitive advantages and show some associated services like:

Preparation for purchase: On Stage requires each member to complete a profile and upload photos so that members can learn about each other. The site provides a logged private messaging system as a channel for users to message one another privately before hiring and accepting the shows. An On Stage account can be linked to accounts on social networking services such as Facebook, YouTube and Instagram, thus providing the musician and contractor with data on common friends and interests.

Purchase/Transaction: The Transaction will be completely secure and verified and it will be possible to negotiate how the payment will be made. The payment of the event will be assured from On Stage and the musician will have no doubts of receiving their fee (the want for this feature was discovered with the questionnaire). So, the complaining about musicians identified in the questionnaires that they do not receive the payment or receive part of the payment after the event will the solved.

After Sales: After the musician completes a show, the contractor and musician have the option of leaving references for each other and reviews of their show, which are posted publicly, providing a basis of their On Stage reputation. On Stage will have Entertainment Insurance in the background, this will be explained more detailed in next topic.

Partnership with other companies/services/adding social benefits: On Stage will look to establish partnerships between companies that share the same interests, for example: NOG that works with music (doing business among the platform, people will help these NOGs); Developing social bonds, helping create a music community; Companies that rent or sell sound equipment, they could offer their products/services among On Stage.

Also, complemented by other tools:

Adding financial benefits: the musicians will be part of a club membership program to bond the customer closer to the company, creating a status of "SuperMusician", with benefits of priorities on listings, and discounts.

Entertainment Insurance

One of the differentiations of On Stage is having Entertainment Insurance agreed with a great Insurer Company that can have some insurance coverage in order to provide an advantage to musicians and music contractors to do business among the platform. Some of the coverages are: Cancellation of the Event, No Attendance, Event Liability, Luggage, Adverse Climate Conditions, Miscellaneous Equipment for the Event, Wardrobe - Clothing – Makeup, Musical instruments, Forced Public Loss, Wedding gifts and Wedding Dresses.

Because of this insurance, we are adding value to our platform trying to avoid our clients contracting their services outside the platform, as well as the reviews after hiring (electronic word-of-mouth).

Cultural Adaptation

On Stage needs to adapt itself to every country, with the possibility of needing to adapt even at city level. Some cultures could be more conservative and have more concerns about this sharing economy. In order to develop these markets and be successful, the company needs to continuously develop and modify the product and aggregate value to match with cultures and clients.

4.6.2 Price

The musicians will determine the prices of their shows. So, it will be possible to find a variation of artists with a variety of prices that will be suitable to any kind of client. As long as On Stage maintains a strong volume of musician´s subscribing the number of offers will increase and prices will adjust to suit the competitive environment. The musicians will need to improve their service and offer good quality of their shows.

On Stage will charge the contract services with a fee that will vary for musicians (5%) and music contractors (6 – 12%) depending on the price of the musician´s show, the local, the risk of the event.

All the transactions will be handled through platform, the money is transferred to the musicians 24 hours after their presentations to the music contractors.

4.6.3 Place

On Stage is entering in the Brazilian Market in 2019 and expect to have great acceptance and success after two years of planning, researching and tests with the platform.

Now we want to internationalize our Market and be in Portugal. We believe, considering the cultural similarities with Brazil, that Portugal is a viable option to help achieve our objective of being an internationalized company. Doing so by offering a different service, with a high technological platform in order to spread talent and music in Portugal. Later on, we want to expand to other European countries.

On Stage platform will be like a marketspace which customers have access to offers (musicians performances), with messaging, negotiation and feedback. In addition, the platform will present information on how it works, help topics and any other information that is inherent in providing service in order to facilitate hiring by the platform and demonstrate security for the clients.

4.6.4 Promotion

On Stage is promoted through a mix of marketing channels. It advertises to the musicians and music contractors through traditional as well as modern methods such as Outdoor Advertising and Digital Media marketing. On Stage will try to communicate the value proposition of "live the music" through its advertisements and uses a geo-localized strategy for these promotions by creating content relevant to a given location, in this case, Portugal. It also uses Social Media analytics (Facebook, Instagram, LinkedIn, Google, YouTube) to target the relevant audience for the various properties listed on its portal. In order to target the right audience some Social Networking tools will be used: Search Engine Optimization (SEO), Pay-Per-Click Advertising, Display Advertising, Google Search Network, Blogging , other content marketing channels and Email marketing. This strategy consists of following the tendency of consumers turning away from the traditional sources of advertising: radio, television, magazines and newspapers (Hollensen, 2011).

Digital tools will help the automation of some manual tasks that end up taking a lot of execution time and make it difficult to prioritize more strategic activities. With these tools, you can handle a large amount of information, speeding up processes and thereby leveraging results. The Digital Marketing tools specifically are examples of solutions that companies have been looking to reduce customer acquisition cost (CAC). Just as Digital Marketing can reach more people at the same time and with a greater audience segmentation.

Some tools used will be:

Email Marketing and email automation flows: facilitating and escalating the management of Leads and the maturation of these in the sales funnel.

Search engine optimization (SEO): tools are designed to help companies improve search rankings like Google, keywords: music, live music, singer, band, musician, hire, entertainment insurance, weeding, celebration, party, bride, groom, DJ, Portuguese live music.

Analytics Platform: measuring the results of actions online is essential so that you can get the best data from your business. This can be done through the use of Analytics platforms. Among the advantages of using this type of platform are the evaluation and understanding of the engagement of visitors with the site. With this, it is possible to measure the return on investment (ROI) of the actions performed and to detect which actions and strategies are generating the most results to attract and engage the public.

Social media monitoring software: social media monitoring systems help in optimizing actions in networks. These tools stimulate productivity gains by pre-scheduling postings on Facebook and Instagram, make it possible to track brand statements and evaluate engagement and response to content and the follower base.

Facebook, Instagram: these social media will the two that On Stage will focus for advertising. Huge database that is used for advertising purposes and has the power of segmentation, all to offer personalized and efficient ads. In addition to allowing access to a growing base of followers. Instagram has the power of storytelling (Visual StoryTelling), which helps to convey the values of the On Stage brand better than with other types of content. Both provide the effective use of #hashtags to position the company, a feature that can show daily audience. Giving the opportunity to reach different types of goals in

advertising campaigns. On Stage will produce constant content for posts on these social networks, presenting the company and musicians available in the database.

Youtube: use the tool to publicize the artists that are visible on the platform, creating channels and helping non-professional musicians to publicize their works.

4.6.4.1 Communication Strategy

On Stage needs to show their potential clients, musicians and music contractors how the platform works and how this could be an advantage to them. On Stage must consider what to communicate to these clients considering the brand, the competitive advantage and being aware of the feedback they may receive due to this communication.

On Stage wants be known as an innovative company, that connects people through music, spreading happiness and helping people to do business and earn more money.

Some tools that are controlled through the company that will help the Communication Strategy are publicity, relations with specialized press, media publications and institutional websites; explaining everything we can about the platform, clarifying any possible doubts.

Brand Partnerships are another way of achieving our goal. We will search for other companies that are related to music, shows, entertainment and instruments, in order to provide more exposure and generate a lot of buzz, assuming that in general, customers of each brand will love to find something new that appeals to them. The brand crossover has to offer something unique, which becomes possible when we partner with other likeminded companies.

Nowadays, we have seen the rise of digital influencers that advertise services and products. This is another marketing element that we can do for On Stage Communication, gathering influencers and digital/social influencers in an event that we host (Journalists, Bloggers, Youtubers, Podcasters, Instagram Stars and Famous Musicians).

On Stage also wants to be Socially Responsible, doing the best to change and improve things related to music. To do so, we will hold events in NOGs that uses music within their jobs and invest money in children that have musical talents, thus helping and taking care of the world that On Stage is involved.

The Communication needs to be clear and consistent, without saying more than is necessary and is honest, always communicating. Potential clients should know, like and act in order to do business among the platform.

Communication Goals

On Stage communications goals are:

- Introduce the company to customers and market
- Brand awareness
- To raise notoriety
- Being noticed as a Socially Responsible company

4.7 Finances

Assumptions

Finance Planning produces valuable information for managers and entrepreneurs. It should enable evaluations and corrections to be made in the direction of the company. In addition, it should reflect in numbers what was described in the other sections of the plan.

The Investments for the beginning of operation are App and Web Adequacy, regarding the platform that will exist in Brazil, On Stage need to do some customizations among Taxes, Forms, Labels and Designs for reality in Portugal. The amount of this development is based on the Brazilian provider that is creating the platform and will do these adjustments.

Equipment in this case is related with laptops and printers. In the beginning, we will not have an Office structure in Lisbon; people that will be hired will be home based.

Legal Consultancy will be needed in order to have contingency and be prepared for any legal problems that On Stage could face in Portugal, and so On Stage is ready with potential issues related to bureaucracy and responsibilities. This amount is based on a budget that we received from a Legal Office located in Lisbon.

Table 6 – On Stage Initial Investments

Investments	
App and Web Adequacy	€ 5.000

Equipments	€ 3.000
Legal Consultancy	€ 1.000
TOTAL	**€ 9.000**

<p align="center">Source: own elaboration</p>

The fixed costs related are based on estimate values that On Stage received from providers located in Portugal and Brazil (when the service could be done from distance). On Stage matched these providers by networking and after checking the service quality.

Regarding Service and Platform Maintenance, the service will be provided with the same Provider that developed the platform. The Accountant has been chosen according to networking and legal verifying. The Marketing budget is based on the Marketing Plan that was shown before and it will have variations as long as On Stage verify the efficiency and business made through the platform. Employees estimated in this case will be located in Lisbon and their roll will be related to technology and development supporting the company that gives maintenance to platform. It is estimated for 1 or 2 trainees depending the level of knowledge needed.

The Insurer among a high-quality Insurance Company is the item that has the bigger amount of money in Fixed Costs; it is justified because of the risk of this company. The value is estimated according to the service and insurance coverages presented before that will aggregate competitive advantage for On Stage. This cost will be low as long as more transactions will be made through the platform and the Insurance Company sees profits and low risk level. This is a new sector for this business, the Insurance Companies that we asked for budget are developing best ways to deal with it, it is a hard work path. On Stage is negotiating with two companies known worldwide, Mapfre and Chubb. They are all interested in this business and collaborating to present us the best proposal. So, this Cost intends to get much lower in the future.

<p align="center">Table 7 – On Stage Fixed Costs</p>

Fixed Costs	
Accountant	€ 100
Server	€ 200

Platform Maintenance	€ 150
Marketing	€ 500
Employees	€ 2.000
Insurer (Entertainment Insurance)	€ 3.000
TOTAL	**€ 5.950**

Source: own elaboration

On Stage offers free listings to musicians and let's their contractors browse the listed spaces and select the one which best suits their needs on the platform. The business model of On Stage is such that the hiring and monetary transactions are done on On Stage´s platform. This is from where the company earns its share of revenue from 2 different sources that have been explained below:

- **Commission from Musicians**

On Stage charges musicians 3% commission from contractors upon every hiring for an event done through the platform.

- **Transaction fee from Contractors**

On Stage charges 6 to 12% nonrefundable fee of the hiring amount from contractors upon every confirmed booking. The exact cost depends on the size of the musician reservation -- a more expensive one will result in a lower service fee. The fee is paid when a hiring is made and approved by the musician.

On Stage does not decide how much to charge for the musician. They let the musicians define what price tag to put on their show, and whether to include any of the fees permitted according to negotiation and the event, including taxes.

The Revenue Model (Transaction Fee) is inspired from Airbnb, a successful marketplace of a sharing economy that has been changing the market. Of course, the market of On Stage and Airbnb are different, so this was freely inspired.

Table 8 – On Stage Fee

App Fee	
% Fee from Contractor	6 - 12
% Comission from Musician	5

Source: own elaboration

The price of the musician on On Stage depends on a variety of factors, including location, quality, size of the band, sound equipment available, whether they are famous or amateurs, and other amenities.

On Stage musicians and music contractors do not exchange money in person. Contractors pay for everything that was agreed on the platform website or App when they hire for shows, and musicians receive the payment from On Stage by PayPal or direct deposit.

It is important to note that the cost values indicated above were obtained through budgets provided by companies contacted through a networking by the On Stage team and by the developer of the platform that already works in this Market in Brazil and Portugal. These costs can be modified according to the needs or the increase of service scope as the project progresses and also the Euro variation, because some services will be made in Brazil. Regarding the revenue percentage of the company in each transaction that will come from the Contractor and the Musicians can also undergo changes, since studies and new financial modeling are done constantly to simulate scenarios and return on investments. As On Stage works in a relatively new market with little concrete market data, also having a relatively large informal market, this is a job that must be improved at every step and with all new research and information obtained by the company.

On Stage understands that there is potential in this market due to previous research, product and other competitive advantages mentioned above, and that it needs to delve deeper into financial modeling to make the project feasible and attract investments.

4.7.1 Monitoring and Evaluation (KPI´s)

Key performance indicators (KPIs) are like milestones to all kinds of companies. Monitoring them will help companies to identify progress toward sales, marketing, customer service

goals and investments. There are many types of key performance indicators. They may be qualitative, quantitative, predictive of the future, or revealing of the past. KPIs also touch on various business operations. For a business like On Stage, it is important to measure the following KPIs (Hayes, 2018).

Sales: Ecommerce providers can monitor total sales.

Average order size: how much a customer spends on a single order.

Average margin: average margin is a percentage that represents your profit margin over a period of time.

Number of transactions: total number of transactions.

Conversion rate: the rate at which users on your ecommerce site are converting (or buying). This is calculated by dividing the total number of visitors by the total number of conversions.

Competitive pricing: It's important to gauge your success and growth against yourself and against your competitors. Monitor your competitors' pricing strategies and compare them to your own.

Customer lifetime value (CLV): how much a customer is worth to the business over the course of their relationship with your brand.

Revenue per visitor (RPV): average of how much a person spends during a single visit to your site.

Churn rate: tells how quickly customers are leaving your brand or canceling/failing to renew a subscription with your brand.

Customer acquisition cost (CAC): how much a company spends on acquiring a new customer.

Site traffic: refers to the total number of visits to the ecommerce.

Time on site: how much time visitors are spending on the website.

Bounce rate: how many users exit your site after viewing only one page.

Traffic source: where visitors are coming from or how they found your site.

Mobile site traffic: Monitor the total number of users who use mobile devices

Newsletter subscribers: how many users have opted into your email marketing list.

Subscriber growth rate: how quickly your subscriber list is growing.

Email open rate: the percentage of subscribers that open your email.

Email click-through rate (CTR): the percentage of those who actually clicked on a link after opening.

Unsubscribes: total number and the rate of unsubscriptions for your email list.

Social followers and fans: the number of followers or fans you have is a useful KPI to gauge customer loyalty and brand awareness.

Social media engagement: how actively your followers and fans are interacting with your brand on social media.

Clicks: The total number of clicks a link gets.

Active issues: how many queries are currently in progress.

5. Conclusion

During the past few years, it was possible to see the rise and the strength of the sharing economy, with recently created companies now being worth more than older ones that operate in the same sector. The Sharing economy is growing rapidly in the global market. Consumers are having the opportunity to afford products and services at a reasonable price and have many options. For instance, there are a lot of cases of success like Airbnb and Uber, changing years of structured business.

E-commerce is one of these areas that come with many possibilities for businesses and consumers. Creating more opportunities for profit and advancements for businesses, while creating more options for consumers. Given the growing importance and use of the Internet, social media and mobile, E-commerce has been growing rapidly in many countries and improving technologies and societal behavior. On Stage comes with the proposal of offering its service using E-commerce and the shared economy in an internationalization process in Portugal, only once it has started its activities primarily in Brazil.

Using the business model such as Airbnb, for example, On Stage structured its product and created competitive advantages and differences that meet an existing demand in the market of hiring musicians in several countries. Research and surveys have shown the lack of a platform that is a facilitator in this market, mainly offering an Entertainment Insurance that mitigates the risks inherent of hiring, and leaves both parties (music contractors and musicians) safe for the performance of the service.

It is important to note that no competitor that offers the same service was found for what On Stage proposes, but this is not guarantee the success of the platform because the market is still very informal and new competitors can emerge quickly when other investors understand the probability of generating profits that such this kind of platform can do.

Another point detected throughout the research was that many people never hired any type of musician, because they think it is complicated and expensive, in addition to lacking trust among related parties. This is a demand that the platform can create and empower, making more people hire musicians for their events at different prices, delivering more confidence and competence.

The challenge for a Startup is great, even more so in an internationalization process, focusing to be a Born Global company. The importance of getting to know the market, potential customers, culture, how to act, speak, interact to prevent risks that may occur, and being prepared for the future and what may arise from similar products and services is crucial. Portugal demonstrate to be a promising market considering the culture where people intend to enjoy their lives and the high levels of tourists and students going to visit and study in the country.

Nobody does anything alone. For a startup to take off, multiple skills will be needed, so building a team of founders with complementary skills is critical. In general, a good startup must have at least four well-defined competencies: management, technology, operations, and sales.

One of the main challenges of a startup and consequently for On Stage in the initial phase is to find its business model that is well accepted by the market and that is scalable - that is, it can grow rapidly. This model consists of a set of elements, such as value proposition, customers, relationships, channels, partners, activities, resources, revenue sources and cost structure.

Having a well-defined Marketing Plan will help to generate leads and business opportunities. In Startups, the focus is more on metrics and customer generation. Knowing how to use all the tools that exist is important to reach your customers, taking advantage of Social Media and creating differentiation, adding value to the brand and becoming a reference in the market to which it is inserted.

On Stage understand that the company need to still work and getting deep into some topics of these research, like Finance. More and more studies and finance modeling have to be done testing possible scenarios and be prepared to enter in the market with the right way and avoiding surprises. This study does not end here, it keeps continuing on evolution. Also, try to collect more valuable information about the Market, because this market for musicians is quite informal. People hire musicians without paying taxes and then it is hard to find consistent data about it. Finally we end up working with estimatives.

In a simple way, On Stage wants to connect people! People whom like music, partying, celebrating, who can live from music or just have it as a hobby. It helps to spread the

happiness that music provides to different types of people. The challenge is great, but the will to change is even greater.

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Questionnaire 1 – Music Contractors

This Inquiry wants to know more about the Musicians Market.
It is for a platform that connects people that like live music.
It will not take more than 5 minutes of your time.

*Obrigatório

Gender: *

◯ Female

◯ Male

What city do you live? *

Sua resposta

What is your nationality? *

Sua resposta

How old are you? *

◯ 18 to 25 years.

◯ 26 to 30 years.

◯ 31 to 40 years.

◯ + 40 years.

Have you ever hired a musician to play in parties? Musician= DJs, singers, bands, instrumentalists. *

- ☐ No, I have never.
- ☐ Yes, weddings.
- ☐ Yes, graduation parties.
- ☐ Yes, music festivals.
- ☐ Yes, birthday parties.
- ☐ Yes, bars and restaurantes
- ☐ Outro:

What kind of musical rythm did you hired? *

- ☐ I have never hired.
- ☐ Rock
- ☐ Reggae
- ☐ Pop
- ☐ Electronic
- ☐ Jazz
- ☐ Rap
- ☐ Hip Hop
- ☐ Outro:

How did you know this musician that you hired? *

- [ ] I never hired.
- [ ] Friends and family.
- [ ] Google
- [ ] Facebook
- [ ] Instagram
- [ ] Twitter
- [ ] I saw them playing in another event.
- [ ] Outro:

How much did you pay for the cache? (Euros) *

Sua resposta

How did you pay the cache? *

- [ ] I did not hire a musician
- [ ] All the cache before the presentation.
- [ ] Part of it before the presentation and the other part after the presentation.
- [ ] All the cache after the presentation.
- [ ] Outro:

Do you know a musician (DJ, Band, Singer, Instrumentalist, etc) that you would recommend to play on an event? *

○ Yes, I know a lot.

○ Yes, I know a few.

○ No, I don't know.

Do you think this/these musician(s) that you know would have more success if they have more visibility? *

○ Yes, there isn't a platform that they could spread their work.

○ No, they have success already.

○ I don't know any musician.

This section wants to understand more about your feeling of music and musicians in a scale

Reputation (trustworthiness, reliability, commitment) is a problem/difficulty for me when I want to hire a musician. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Negotiate the cache is a problem/difficulty for me when I want to hire a musician. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

I don´t know where to look for a musician in order to hire and see the price of the cache. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Some risks during the event is a problem/difficulty for me when I want to hire a musician. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

I would be willing to pay a fee for a platform, in order to resolve these risks and difficulties and helping me to hire a reliable and talent musician. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Questionaire 2 – Musicians

Musician

This Inquiry wants to know more about the Musicians Market.
It is for a platform that connects people that like live music.
It will not take more than 5 minutes of your time.

*Obrigatório

Gender: *

○ Female

⦿ Male

What city do you live? *

Sua resposta

What is your nationality? *

Sua resposta

How long do you work as a musician? (Amateur or professional) *

○ 0 to 2 years

○ 3 to 5 years

○ 6 to 10 years

○ +10 years

What kind of music do you play? *

- ☐ Rock
- ☐ Reggae
- ☐ Pop
- ☐ Jazz
- ☐ Rap
- ☐ Hip Hop
- ☐ Electronic
- ☐ Outro:

How do you propagate/spread your music and talent to others in order to be hired? *

- ☐ Facebook
- ☐ Instagram
- ☐ Twitter
- ☐ Youtube
- ☐ E-mail
- ☐ Telephone
- ☐ Whatsapp
- ☐ Outro:

What kind of events do you usually play? *

- ☐ Weddings celebrations
- ☐ Bars and restaurants
- ☐ Night clubs
- ☐ Birthday parties
- ☐ Graduation parties
- ☐ Music festivals

What is the monthly average of events that you used to play? *

- ○ 1 event
- ○ 2 to 5 events
- ○ 6 to 10 events
- ○ 11 to 20 events
- ○ 21 to 50 events
- ○ + 50 events

When do you usually play more? *

- ○ During the week.
- ○ Weekends.
- ○ During all the week.

How much do you charge for playing in an event? (Euros) *

How do you usually receive your cache? *

○ All the cache before the presentation.

○ Part of it before the presentation and the other part after the presentation.

○ All the cache after the presentation.

○ Outro:

Do you have your own sound equipments? *

○ Yes, and I take them to presentations.

○ No, I rent them when I have presentations.

○ No, the contractor need to provide.

○ Outro:

○ Opção 1

Do you know the benefits of having an Entertainment Insurance for musicians? *

○ Yes

○ No

○ Maybe

○ Outro:

This section wants to understand more about your feeling of music and musicians in a scale

I am satisfied with the money that I earn from music *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Not receiving the cache agreed is a problem/difficulty for me. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Receiving part of the cache is a problem/difficulty for me. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Sound equipments broken or not working is a problem/difficulty for me. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Lack of visibility to show my music and talent is a problem/difficulty for me. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

Contractor´s Reputation (trustworthiness, reliability, commitment) is a problem/difficulty for me when I want to hire a musician *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

A platform dedicated to musicians would help me to have more success and spread my talent. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree

I would pay a fee for a platform that could resolve these problems/difficulties above and also have an Entertainment Insurance to help me and earn more money. *

	1	2	3	4	5	
Strongly disagree	○	○	○	○	○	Strongly agree