
Trabajo Final de Máster

JazzWald

Lauren Amendola

Paul Bernauer

Valentin Oprisor



Aquest TFM està subject a la licència [Reconeixement-NoComercial-SenseObraDerivada 4.0 Internacional \(CC BY-NC-ND 4.0\)](https://creativecommons.org/licenses/by-nc-nd/4.0/)

Este TFM está sujeto a la licencia [Reconocimiento-NoComercial-SinObraDerivada 4.0 Internacional \(CC BY-NC-ND 4.0\)](https://creativecommons.org/licenses/by-nc-nd/4.0/)

This TFM is licensed under the [Attribution-NonCommercial-NoDerivatives 4.0 International \(CC BY-NC-ND 4.0\)](https://creativecommons.org/licenses/by-nc-nd/4.0/)



JAZZWALD



Universitat Internacional de Catalunya

CULTURAL PROJECT
Master's Degree in Cultural Management



JazzWald

A peaceful festival in the Black Forest, dedicated to music and nature.

MEMBERS

Lauren Amendola
Paul Bernauer
Valentin Oprisor

TUTOR

Prof. Mohammed Elrazzaz

TABLE OF CONTENTS

1. Contextual Basis	5
1. 1. Executive Summary	5
1. 1. 1. Introduction, Vision, Mission & Values	5
1. 1. 2. Rationale	6
1. 2. The Founders	8
2. Point of Departure	9
2. 1. Market Analysis	9
2. 2. SWOT Conclusions	10
3. Project Conceptualization	11
3.1. Target Audience	11
3.2. Festival Experience	12
3. 2. 1. Musical Acts	12
3. 2. 2. Workshops, Exhibitions and Activities	12
3.3. Objectives	12
3.3.1. Financial Objectives	12
3.3.2. Community Objectives	12
4. Production Planing	13
4.1. Risk Assesments & Actions	14
5. Organisation Structure	15
5.1. Legal Aspects	15
5.2. Management Model	15
6. Marketing & Communication	16
6.1. Promotion Strategy	16
6.2. Communication Plan	16
6.3. Marketing Mix	16
7. Financial Management	18
7.1. Global Budget	18
8. Evaluation Process	19
8.1 Benchmarks	19
8.2. Participant Satisfaction	19
9. Conclusion	20



1.1. EXECUTIVE SUMMARY

1.1.1. Introduction, Vision, Mission & Values

Imagine a woodstock without drugs and alcohol abuse. A peaceful place dedicated to music and nature, where you could bring your children and furry friends. JazzWald's **mission** is to create exactly such an experience by bringing together an environmentally conscious, more mature audience through their passion for jazz music.

Striking a balance between our organisation's core **values** of sustainability, community, and mindfulness enables us to offer an extraordinary musical experience for the type of people who want to enjoy music without excess noise, littering, drugs and excessive alcohol use.

Our **vision** is to unite people in celebration and to nurture a love for jazz and the environment. We plan on doing this through sustainable practices, exceptional musical talent, community engagement, and inspiration.

1.1.2. Rationale

Why a jazz festival?

In our post-pandemic world, large social gatherings have become increasingly more popular. People crave to make up for the two years of isolation they had to endure. We see JazzWald as a clear opportunity to give our target audience what they have been missing. In Germany, there are around 550 music festivals each year. Only 11 of those are jazz-themed and only half of them are held outdoors. By entering this niche market, we are expecting to establish a profitable series of JazzWald festivals. Jazz music is renowned for its improvisation, creativity, and expression of diverse cultures. By hosting a jazz festival, we celebrate the richness of this art form, fostering cultural exchange, appreciation, and understanding among attendees not only through live music, but also by offering workshops and setting up temporary exhibitions about the history of jazz.

Why environmentally friendly?

By establishing an environmentally friendly music festival, we will set a precedent for future events, encouraging organisers to prioritise sustainability and inspire other festivals to follow suit. This is the reason why we want to keep it on a smaller scale, planning to sell 2.000 tickets for the first edition, slowly and organically growing our community to around 5.000 attendees, which is still a manageable audience enabling us to follow the principles of "leave no trace behind". The festival's impact extends beyond its duration, leaving a positive imprint on the environment, community, and cultural landscape. It provides a platform to educate attendees about environmental issues and the importance of sustainability. Through workshops, discussions, and interactive experiences, JazzWald attendees will have the opportunity to learn about practical ways to live more eco-consciously, inspiring positive change in their own lives and communities.



Why in the Black Forest?

The Black Forest Mountains are home to some of the most picturesque views in Germany, with soaring green peaks and surrounded by large valleys. Many nature enthusiasts come from all over Germany to enjoy the hiking trails, the lakes, the traditional villages and the unique scenery. We have found the perfect location to set up the venue near the village of Menzenschwand, which is located in the Sankt Blasien district of Baden-Württemberg. The area is large enough to accommodate our expected audience, flat enough to set up a temporary camping facility and it is accessible by train from the city of Freiburg. Since the green party is in charge of the state where the Black Forest is located, we can expect our target audience and the local authorities to be fond of our mission to organise and host this festival while reducing our carbon footprint as much as possible.

Why in the Summer?

The first edition of the JazzWald festival will take place between the 23rd and 25th of August 2024, from Friday to Sunday. By selecting a weekend that occurs relatively late in the summer, there is a greater chance that most families will have already returned to the region from their vacations abroad. The weather conditions are also optimal in August, with little to no rain being recorded over the years in the region. Most importantly, this date does not conflict with other similar events which our target audience might be interested in attending as well.

1.2. THE FOUNDERS

The JazzWald founders were brought together by their shared passion for music an nature. We realised quickly that, although we come from different backgrounds, all of our personal goals are in perfect alignment with those of JazzWald. We will achieve these goals by efficiently combining our diverse skill set, pooling our talents and contacts and dedicating ourselves completely to the project. Short biographies and info about professional experiences of the team are available in Appendix I.



Lauren Amendola
Head of Human Resource Management

United States of America - Passionate about edgy contemporary art and travelling to new countries. Loves animals and people alike. Background in Psychology and International Relations.



Paul Bernauer
Head of Marketing, Design and Communication

Germany - Passionate about discovering cultures through audio visual arts and stories. Loves music and music production. Background in Business Administration and Media Design.



Valentin Oprisor
Financial Officer, Head of Tech Infrastructure

Romania - Passionate about performing arts, music and outdoor sports. Uses his bicycle to go places. Background in Business Administration, IT solutions.

2

POINT OF DEPARTURE

2.1. MARKET ANALYSIS

Music festivals in Germany have a rich history, with many events dating back several decades. In the following section we examine the market characteristics and size, current trends and growth prospects in the German music festival market.

The German music festival market has experienced significant growth over the past decade. According to industry reports, the market was valued at approximately €1.7 billion in 2023. The value is expected to grow to €1.88 billion until 2027¹. This growth can be attributed to several factors, such as increasing demand from music enthusiasts, a growing number of festival attendees, and the expansion of festival offerings beyond music to include art installations, food, and cultural experiences.

The music festival industry in Germany is fragmented. There are around 550 festivals each year, the vast majority of which are organized by different market players. In general, companies who participate in the music festival industry do not organise more than one or two big events per year.

Fragmented markets are easier to enter into, since there are more players competing against each other for market share, and not just a few big companies who dominate the market. Such industries are more flexible and adaptable to change.

Innovative products and services (like ours) can find success easier in a fluid environment rather than a robust, concentrated market.

Current trends on the market are sustainability and green initiatives, diversity, digital integration and experiential offerings. Over the last couple of years, music festivals all over the world have begun to emphasise the importance of eco-friendly practices, reducing waste, promoting cultural and gender diversity within the line-up and the audience, enhancing the attendees experience through clever digital practices and offering extra services besides music to differentiate themselves.

Based on our market analysis, we believe that the current environment holds significant potential for JazzWald. Although it comes with challenges such as strict permitting and regulations, weather risks and audience development, a new entry in the German music festival market would not only be possible, but it also has the potential to be profitable.

A more in depth analysis of the market and comparison between competitors can be found in Annex III and IV.

¹ <https://www.statista.com/outlook/dmo/eservices/event-tickets/music-events/germany>, date of access: 19.06.23

2.2. SWOT CONCLUSIONS

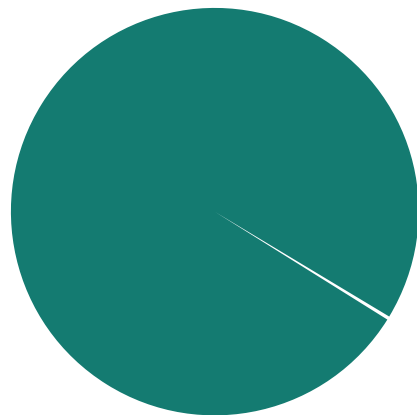
Having conducted our PESTLE and SWOT Analysis, we believe that the environment for our project is favourable in terms of demographics and value-proposition. We are well aware of the threats associated with the global economic situation and some tech-related issues. With that being said, we are well positioned to capture several opportunities in terms of partnerships, customer base and replicability.

The strengths and opportunities in our SWOT analysis outnumber the weaknesses and threats. Furthermore, hosting our festival in this unique location with our eco-friendly, mindful concept will enable us to turn weaknesses into opportunities. For example the bad mobile network enabling attendees to detox from their constant connectedness, or the more expensive green energy as a promotional selling point for our sustainability loving target audience.

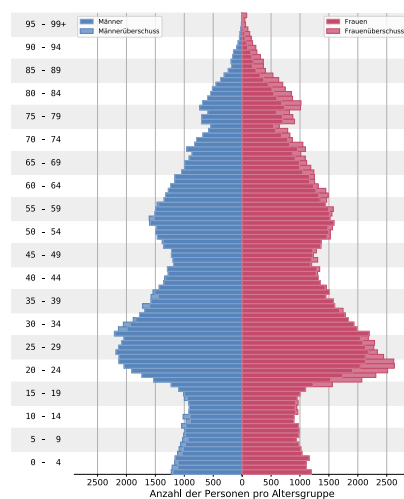
An in-depth PESTLE model and SWOT analysis are available in Annex II as well as an analysis of the main competitors and competitive edge of JazzWald.



Market share of 3,5% of the city of Freiburg (43 - 58 years)



Market share of 0,08% of the state Baden-Württemberg (43 - 58 years)



Stand 31.12.2020
Quelle: Stadt Freiburg

Demographics of Freiburg im Breisgau
(https://de.wikipedia.org/wiki/Einwohnerentwicklung_von_Freiburg_im_Breisgau, date of access 26.06.23)

3.1. TARGET AUDIENCE

JazzWald's target audience includes:

Jazz lovers

Nature enthusiasts

People passionate about sustainability

Our main target audience consists of people within these three categories, who are residing in Baden Wurttemberg State, are aged between 43 and 58 (Gen X) and have an annual income of around 60.000€.

Our secondary target audience are people from the Black Forest region, the north of Switzerland and south-east of France, aged anywhere between 20 and 60 and earn a satisfactory average income.

Independent studies have shown that in general, the average age of jazz enthusiasts is 41,2.¹ The average age in Baden Wurttemberg is 43,8² years old. In Baden-Württemberg there are about 2.560.000 people between the ages of 43-58 (Gen X)³. JazzWald needs 2.000 people to buy a ticket in the first edition, which is a market share percentage of only ~0,08%.

To calculate the size of our target audience even more precisely, we looked into the demographics of the largest city in the Black Forest region, Freiburg. Out of a total of 250.000 people, there are 56.402 people between the ages of 43 and 58⁴. 2.000 people buying a JazzWald ticket would be a market share percentage of ~3,5% of the target population.

JazzWald's marketing strategy will enable us to target aforementioned audience segments, while maintaining a perfect balance between investment, advertising and ticket sales. Further information on how we are going to achieve this can be found in the marketing chapter.

An in depth analysis about our target audience and persona studies is to be found in Annex V.

To further validate our assumptions, we have conducted an online survey in the spring of 2023 targeting the Gen X population of Baden Wurttemberg. The survey was taken by 200 people residing in the state where the festival will take place. To ensure the survey is satisfactorily representative we have targeted culturally diverse people, who fulfil the criterias of our target audience. The results and analysis of the survey are available in Annex VI.

1 <https://denovoagency.com/blogs/music-industry/marketing-for-jazz-musicians-all-you-should-know#>

2 <https://www.demografie-portal.de/DE/Fakten/bevoelkerung-altersstruktur-baden-wuerttemberg.html>

3 https://www.statistik-bw.de/BevoelkGebiet/Alter/bev_altersjahre.jsp, date of access: 22.06.23

4 https://de.wikipedia.org/wiki/Einwohnerentwicklung_von_Freiburg_im_Breisgau, date of access 25.06.23

3.2. FESTIVAL EXPERIENCE

It is important to mention that JazzWald is not an ordinary festival experience. At JazzWald we do not have customers, we have friends who have not yet met. Rather than only listening to music, camping and consuming goods on the festival grounds, JazzWald wants its participants to interact with each other by participating in various activities organised by the festival. This will create a sense of community between the participants.

3.2.1. Musical Acts

The musical acts are the core of the JazzWald festival. A carefully curated selection of both renowned jazz artists and up-and-coming jazz artists will play at the festival. There are several music schools in Freiburg that we intend on targeting in order to acquire young talent. For the rest of the lineup, we will contract three big names from the jazz music scene like "Alfa Mist" from London, "Islandman" from Istanbul, "Black Flower" from Brussels. We will also contract six rather unfamiliar names for the audience to explore and discover.

3.2.2. Workshops, Exhibitions & Activities

JazzWald will provide interactive opportunities for aspiring musicians and enthusiasts to engage in hands-on learning and exploration of jazz music. These workshops will be conducted by experienced jazz musicians and educators. Additionally, we will create "Syncopated Rhythms", an immersive exhibition that delves into the captivating history of jazz by exploring its origins, evolution, and profound impact on music and culture. The exhibition aims to transport visitors through the vibrant eras of jazz, exploring the diverse styles, and societal movements that shaped this iconic genre. Other activities like hiking tours through the forest, birdwatching and environmental talks will be organised as well.

3.3. OBJECTIVES

3.3.1. Financial Objectives

Our aim is to break even in the second edition of JazzWald in 2025 and to start generating a surplus by the end of the third edition in 2026.

A majority of our expenditures will go towards paying for green energy, compensating the attending artists, and to renting equipment. The rest of our expenditures will go towards paying for event staff, marketing, and the venue. The total expense amount that we calculated for our first edition of the festival is 277.774€. The vast majority of our income (an estimated 91,77%) will come from ticket sales. The rest of the money will come from merchandise sales, food trucker's rent, sponsorships, grants, public funding and a personal investment by the founders and their families and friends of 25.000€. The total income amount that we calculated for our first edition of the festival is 267.950€.

3.3.2. Community Objectives

One of JazzWald's main objectives is to constantly grow the number of our followers and festival participants throughout the years. In the first year, our goal is to sell and create a community of up to 2.000 people. After the first edition, we expect our online following to increase significantly because our audience had the chance to share the JazzWald experience with their friends and families, and also because we will have more images and videos from the festival to share on our platforms. We expect an increase of 10% each year in audience at JazzWald by slowly growing the community and online following to 5.000 people by the end of year 3.

4

PRODUCTION PLANNING

Start-Up

In order to establish JazzWald as a business, we will have to pay 1.044€ in incorporation fees in 2024.

Bands

We plan on contracting 9 different bands to play at JazzWald in 2024. Upon reviewing the rates of the bands we selected, we came to the conclusion that we would have to spend approximately 71.580€ if they agreed to perform at the festival. This amount includes artist fees, transportation, accommodation and food and drinks. For the second and third editions of JazzWald, we plan to increase our budget so that we can spend extra money on inviting additional bands, as well as more famous musicians. Specifically, we will spend 77.026€ the second year and 79.569€ the third year.

Audiovisual & Stage Equipment

For audiovisual and stage equipment, we would need to rent the following: Stages, lights, speakers, mounts for lights and speakers, microphones, a mixer, and cables. In total, we estimate that we will spend around 43.200€ in 2024.

Human Resources

We will employ and pay the following staff: Founders (our salaries), stage managers, stage technicians, stage crew, audio engineer, security, medical, cleaning, exhibition curator, videographer and photographer. A detailed staff list including descriptions can be found in Annex VIII. In 2024, we expect to spend 66.200€ on employing the staff. In 2025, our staff expenses will increase to 67.500€ and in 2026 the total will increase to 70.700€.

Marketing/Communication

For marketing/communication purposes, we will use the following: Flyers, posters, social media ads, radio ads, newspaper ads, website, merchandise mix and entry bracelets. We will also host a press conference. In 2024, we will spend 19.000€ on marketing/communication expenses. In 2025, we will pay 22.000€. In 2026, we will pay 29.055€.

Infrastructure

In terms of infrastructure, we will need the following: Electricity, water, transportation (bus shuttle), toilets, showers, water fountains, sanitary supplies, pavilion, playground, fencing, workshop and exhibition stands and internet and related services. In 2024, we will spend 72.250€ on infrastructure expenses. In 2025, we will spend 73.450€. In 2026, we will spend 75.200€.

Insurance

It is essential that we acquire insurance for our festival. Specifically, event cancellation and general liability insurance. In 2024, we will spend 2.500€. In 2025, we will spend 2.700€. In 2026, we will spend 2.900€.

A detailed production plan can be found in Annex VII.

4.1. RISK ASSESSMENT & ACTIONS

Risks described in the following table are unfavourable situations that could occur and are out of our control. It must be noted that many of the decisions taken throughout the planning of the festival have a safety element to them, minimising the amount and gravity of potential risks.

	Risk	Probability	Mitigant
Operational	Last minute cancellation of bands	Medium	Having flexibility in concert schedules, being able to move up and coming artists from the secondary stage to the main stage if necessary. Having strong contracts with advantageous force majeure clauses, to ensure minimum financial losses.
	Last minute cancellation of crucial staff member	Medium	A list of freelance workers in the industry, who we can contact and hire ASAP.
	Equipment malfunctions/breaks	Low	A list of providers and their contact information to get in contact with them ASAP for replacements. Text/examine equipment as soon as it is received.
Financial	Last minute changes in permits or infrastructural costs	Low	Reserves in budget
	Sponsors not interested	Medium	Contact 25 companies, to ensure favourable conversion rate
Environmental	Weather conditions	Low	Event cancellation insurance

5.1. LEGAL ASPECTS

Jazzwald is a GmbH, a for-profit organisation set up by the three founders. A GmbH is a well-recognized legal structure in Germany and many European countries. By choosing this legal form we are enhancing our business's credibility and professionalism, particularly when dealing with other companies, suppliers, investors and customers. To set up a GmbH, we have to have a share capital of 25.000€, which will be available for doing business afterwards. Additionally, for a more-person GmbH we have to pay around 1044€ to the state.

5.2. MANAGEMENT MODEL

At JazzWald GmbH we adopt a flat organisational structure and focus on collaboration rather than hierarchical decision making. We try to empower our employees to think critically and co-direct the planning and production phases. Moreover, we stress a learning organisation model that allows people to learn, rewards them for it, and embraces individual initiative. We keep internal communication channels direct and open, allowing for quick shared decision making and greater involvement between founders and staff. We will use technology to keep track of everyone's ideas, discussions, tasks, progress and deadlines on Slack, a great (and free) software tool for internal communication in small scale businesses.



6

MARKETING & COMMUNICATION

6.1. PROMOTION STRATEGY

For JazzWald, we will heavily depend on publicity and advertising through:

- Our own website
- Social media
- Flyers/posters
- Newspaper and radio advertising
- Press Promotion

Our main communication goals are:

- Building a brand image
- Gain public attention and visibility
- Creating a participant community
- Promoting JazzWald festivals
- Supporting our fundraising plan
- Creating a feedback loop with participants

6.2. COMMUNICATION PLAN

The communication plan aims at generating media attention and at creating public visibility for JazzWald. The plan will take place over four phases:

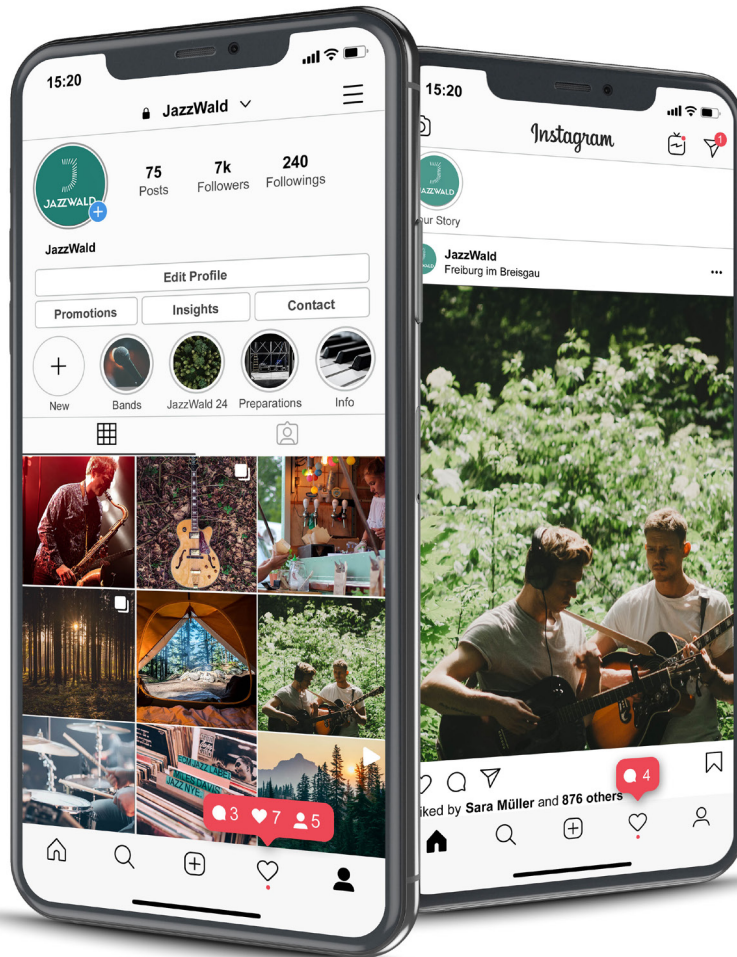
1. Awareness
2. Anticipation
3. JazzWald!
4. Reminisce

Each phase comes with a different style of social media posts, audience targeting, advertisements, channels, promotions, nuance, information, etc. The detailed communication plan can be found in Annex IX.

6.2. MARKETING MIX

The entire marketing mix including the 4P's Product, Price, Place, Promotion and can be found in the Annex X. Information about our strategic partner- and sponsorships in Annex XI.

In terms of pricing, we wanted to ensure that our products were reasonably priced in comparison to the 11 other existing Jazz festivals in Germany. Upon comparing prices between the other German Jazz festivals, we settled on 110€ for the 3-day tickets, and 55€ for the one-day tickets. In the first year, we expect to sell 1.700 three-day tickets and 300 one-day tickets. After the first edition, we plan on increasing the price slowly and according to inflation rates over the years to follow as our customer base continues to grow. In the second year we will increase the three-day ticket price to 120€ and the one-day ticket price to 60€. For the third edition of JazzWald, we would increase the ticket prices by the same increments we did in the second year.



Design ideas for JazzWald flyer, Instagram and merchandise tote bag.



7

FINANCIAL MANAGEMENT

	2024		2025		2026	
	In euros	%	In euros	%	In euros	%
Revenues						
Self financing						
Share Capital (Personal Investment + FFF)	25000		0		0	
Ticket Sales	203500		244200		291005	
Food Truckers Rent	6000		7000		8000	
Bus Shuttle Tickets	5400		6400		7700	
Merchandise Mix	6000		6600		7200	
<i>Sub-Total</i>	<i>245900</i>	<i>91.77%</i>	<i>264200</i>	<i>91.39%</i>	<i>313905</i>	<i>91.97%</i>
Sponsorships						
Rothaus	6200		7200		8200	
Waschbär	3000		3500		4000	
Weinerlebnisführung Baden-Württemberg	2000		2500		3000	
Taifun Tofu	5500		6000		6500	
Jazz und Rock Schulen Freiburg	1500		1500		1500	
Frosch Bio Cleaning Supplies	2000		2500		3000	
<i>Sub-Total</i>	<i>20200</i>	<i>7.54%</i>	<i>23200</i>	<i>8.02%</i>	<i>26200</i>	<i>7.68%</i>
Grants & Public Funding						
Initiative Musik Projektgesellschaft - Deutschland	1000		700		0	
Freiburger Kultur Programm	850		1000		1200	
<i>Sub-Total</i>	<i>1850</i>	<i>0.69%</i>	<i>1700</i>	<i>0.59%</i>	<i>1200</i>	<i>0.35%</i>
TOTAL Revenues	267950	100%	289100	100%	341305	100%
Expenses						
Start-Up						
Incorporation Fees	1044		0		0	
<i>Sub-Total</i>	<i>1044</i>	<i>0.38%</i>	<i>0</i>	<i>0.00%</i>	<i>0</i>	<i>0.00%</i>
Artist Expenses						
Artist Fees	42600		45900		47370	
Artist Transportation	19740		21202		21933	
Artist Accomodation	6000		6444		6666	
Artist Food & Drinks	3240		3480		3600	
<i>Sub-Total</i>	<i>71580</i>	<i>25.77%</i>	<i>77026</i>	<i>26.66%</i>	<i>79569</i>	<i>26.12%</i>
Audiovisual Equipment						
Stages + Extra Equipment	34000		34000		34000	
Audio Equipment	2700		2700		2700	
Light Equipment	500		500		500	
Instrument rental	5000		5000		5000	
<i>Sub-Total</i>	<i>42200</i>	<i>15.19%</i>	<i>42200</i>	<i>14.61%</i>	<i>42200</i>	<i>13.85%</i>
Staff						
Founder Salaries	40000		40000		40000	
Stage Managers	3600		3600		4000	
Stage Technicians	3000		3000		3500	
Environmental Analyst	1000		1000		1000	
Stage Crew	2400		2400		3100	
Audio Engineer	1800		1800		2000	
Lighting Engineer	1800		1800		2000	
Security Staff	2300		2800		3100	
Medical Staff	1800		2100		2500	
Cleaning Staff	3500		4000		4500	
Exhibition Curator	2000		2000		2000	
Videographer	2500		2500		2500	
Photographer	1500		1500		1500	
<i>Sub-Total</i>	<i>67200</i>	<i>24.19%</i>	<i>68500</i>	<i>23.71%</i>	<i>71700</i>	<i>23.54%</i>
Marketing/Communication						
Print (Flyers & Posters)	1500		2000		3000	
Social Media Ads	3000		3500		6000	
Press Conference	1000		1500		2000	
Radio & Newspaper Ads	2500		3000		5000	
Website	1000		1000		1000	
Merchandise Mix	5000		5500		6055	
Entry Bracelets	5000		5500		6000	
<i>Sub-Total</i>	<i>19000</i>	<i>6.84%</i>	<i>22000</i>	<i>7.62%</i>	<i>29055</i>	<i>9.54%</i>
Infrastructure						
Electricity Supply	50000		50000		50000	
Water Supply	5400		5400		5400	
Transportation (Bus Shuttle)	5000		5800		7000	
Toilets	3150		3300		3500	
Showers	2600		2750		2900	
Water Fountain	320		400		480	
Sanitary Supplies	280		300		420	
Pavilion	1000		1000		1000	
Playground	1300		1300		1300	
Fencing	2000		2000		2000	
Workshop & Exhibition Stands	500		500		500	
Internet and related services	700		700		700	
<i>Sub-Total</i>	<i>72250</i>	<i>26.01%</i>	<i>73450</i>	<i>25.43%</i>	<i>75200</i>	<i>24.69%</i>
Insurance						
Event Cancellation	1500		1600		1700	
General Liability	1000		1100		1200	
<i>Sub-Total</i>	<i>2500</i>	<i>0.90%</i>	<i>2700</i>	<i>0.93%</i>	<i>2900</i>	<i>0.95%</i>
Contingency	2000		3000		4000	
TOTAL Expenses	277774	100%	288876	100%	304624	100%
Net Surplus / Deficit	-9824		224		36681	

7.1. GLOBAL BUDGET

Given our business model, the vast majority of our revenue will come from ticket sales and self generated income. We will rely on sponsorships and public funding for only less than 10% of the global budget each year.

In the first year we will realise a deficit of 3.5%, which we plan to cover through a small bank loan with favourable terms. In the following year we increase our revenues by 8%, while our expenses grow only by 4%, which will allow us us to breakeven for the second edition. After the third edition we expect a surplus of around 37.000€, which will allow us to recover our initial investment and make a profit.

To achieve this great profit margin in the third year, we will increase ticket prices according to the pricing strategy described in the marketing chapter. We also expect an increase in audience size by 10% each year. We will also have to increase some of our expenses for the second and third edition, such as marketing and communication, infrastructure and artist expenses, but we will keep the same rate for staff, equipment and stage rental and other expenses unrelated to the audience size, in order to realise a profit.

8

EVALUATION PROCESS

8.1. BENCHMARKS

	Goals	Timeline	Monitoring & Adjustments
Operational	Contract at least 3 Bands	One year before festival	Meeting milestone targets. Weekly reporting meetings with team. Changing of contracting strategy if needed.
	Hire 50% of the staff	6 months before festival	Meeting milestone targets. Weekly reporting meetings with team. Changing of hiring strategy if needed.
	Renting Stage and A/V Equipment	6 months before festival	Meeting milestone targets. Weekly reporting meetings with team. Changing of production strategy if needed.
Visibility	3 press clippings in different printed or digital media	1 month before festival	Monitoring the local press. Increasing marketing measures if needed.
	1000 followers on social media	6 months before festival	Social media manager will monitor community development. Will increase posting rhythm and paid ad's on facebook/instagram if needed.
Financial	70% of tickets sold	2 months before festival	Our marketing manager will keep track of ticket sales. Will increase marketing measures and lower ticket prices if needed (promotional offers).
	50% of sponsorships deals	6 months before festival	Our marketing manager will monitor the process and changing sponsorship strategy accordingly. Offer more perks if needed.
Environmental	Relatively low carbon footprint compared to other festivals	After festival	Report by our environmental analyst, adjustments will be made continuously. Numbers from the first year will be our target to beat in the next editions.

8.1. PARTICIPANT SATISFACTION

Participant's satisfaction is very important to us and will be evaluated after the festival. Their satisfaction and positive experiences contribute to the success and long-term viability of the festival, foster a sense of community, and create an enjoyable and memorable environment for everyone involved. We will gather and analyse qualitative feedback from our participants in order to keep improving JazzWald further. Our evaluation methods and more detailed descriptions of our benchmarks can be found in Annex XII.

9

CONCLUSION

JazzWald is a solid project that tackles an unfulfilled niche in the German music festival market in a way that is economically viable and sustainable, culturally attractive and socially engaging. The business plan is only the first step in a journey for which our team is well equipped, both in terms of skills needed and faith in the success of JazzWald.



JAZZWALD

