

A Work Project, presented as part of the requirements for the Award of a Master Degree in Management from the NOVA – School of Business and Economics.

HOW TO ACTIVATE THE WEDDING CEREMONY SEGMENT AS A
TARGET MARKET FOR *BOOK A STREET ARTIST* IN GERMANY

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A Directed Research Project carried out on the Masters in Management Program, under the supervision of:

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Abstract

How to Activate the Wedding Ceremony Segment as a Target Market for Book a Street Artist in Germany

This directed research project was performed as a consultation for the Berlin-based start-up company *Book a Street Artist*, which is an online platform to book artists of all kinds for various occasions and projects. This report investigates the segment of wedding ceremonies in Germany in terms of attractiveness as a potential target market for the firm. After conducting secondary research, 5 hypotheses were constructed. Through qualitative research with 30 respondents, these hypotheses were tested to formulate recommendations on how to target this market. Finally, we estimated the size of the recommended target segment and conducted a profit potential analysis.

Keywords: Book a Street Artist, Wedding Ceremonies in Germany, Brand Identity, Brand Positioning

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1. Introduction and Objectives of the Work Project

This directed research is conducted in the context of a marketing internship in the company *Book a Street Artist (BASA)*. Two Nova SBE graduates, Charlotte Specht and Mario Rueda, founded the company in 2011 in Lisbon. The initial idea was to help talented street musicians to gain more appreciation and get hired by companies and individuals for events to ultimately increase their earnings. The project soon included other kinds of street artists, like living statues. The first approach was to build a not-for-profit organisation that would promote and support street artists. But even after winning pitch competitions in Portugal and receiving monetary awards, the founders came to realize that they should move to a for-profit business model to self-sustain the operations and to be independent from donors in the long run. That is why they decided to join a start-up accelerator in Berlin and created the business model as it is today, i.e., whenever BASA curates an artist, or he/she gets booked through the website, the company retains a commission. Nevertheless, the social principle to support artists is still at the core of the firm. The company is mainly active in Germany and Portugal and has added artists of many other disciplines, like graffiti painters or circus performers, to its portfolio. Growth has mainly originated from bookings by large agencies or event planners who hire artists with a high budget. Now, the long-term goal is to generate more bookings with less individual effort invested from the company side (consulting and match-making for agencies). The idea of how to achieve this is through an advanced online platform where individual clients browse the artist catalogue and send a direct request which leads to a contract with the artist. The focus is now to tackle different segments of potential clients. One broad segment are individuals organising private events of which one important sub-category are individuals who are planning a wedding celebration. The main objectives of this work project are therefore to analyse how to target wedding celebrations in Germany and to develop recommendations for *BASA* if and how to

activate that target segment from a marketing perspective. Hence, this work project can be considered a practical consulting project supported by brand management concepts.

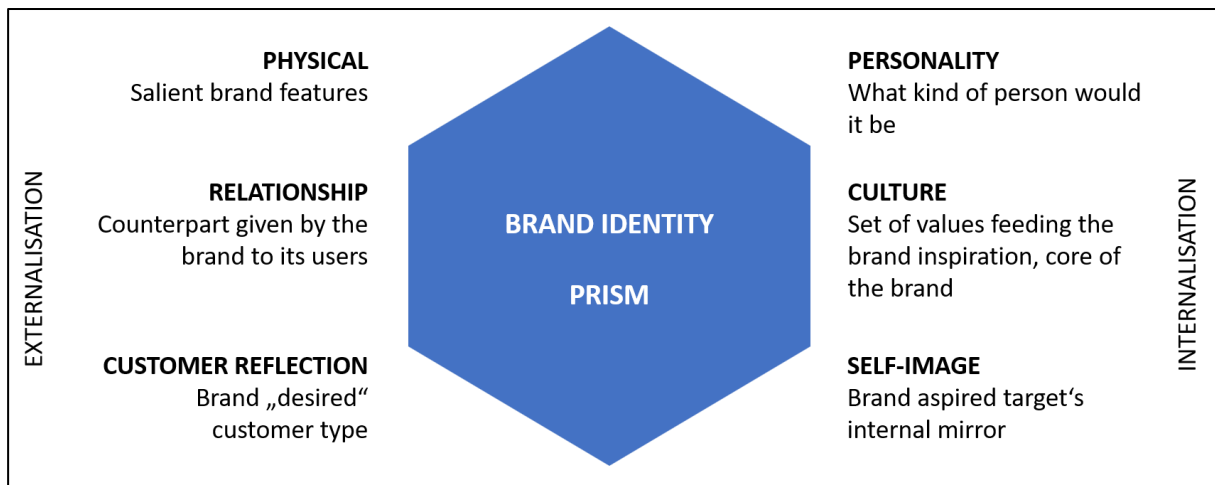
2. Contextual Background

2.1 Brand Management Concepts used in this Work Project

The Brand Identity Model of Kapferer

Brand Identity is what brand managers would like the brand to be, what the brand stands for, and what makes it unique (Prof. Da Silveira, 2016). Brand Identity is unique and aspirational (Kapferer, 2008). Different models of Brand Identity have been provided in brand management theory. In this work project, we use the Brand Identity Prism Model by Kapferer which is depicted in Figure 1.

Figure 1: The Brand Identity Prism according to Kapferer



Source: Kapferer, 2008

This framework to specify the Brand Identity consists of 6 different facets (Kapferer, 2008):

1) The **Physical** describes the most salient brand features. 2) **Relationship** explains the occasion of transactions and interpersonal exchanges, showing the brand's relationship towards customers in terms of tangible and intangible benefits. 3) The brand's *projected* or desired consumer type is described in the facet **Customer Reflection**. 4) For the brand's **Personality**,

the question that needs to be answered is which kind of person the brand would be. This character is gradually built up by the brand's communication. 5) **Brand Culture** is defined as the fundamental ideas and set of values feeding the brand's inspiration and aspirational power. 6) With **Self-Image**, Kapferer intends to convey an internal mirror of the targeted consumers that the brand aspires. It is what managers expect consumers to feel when purchasing and using the brand.

Keller's Model of Brand Positioning

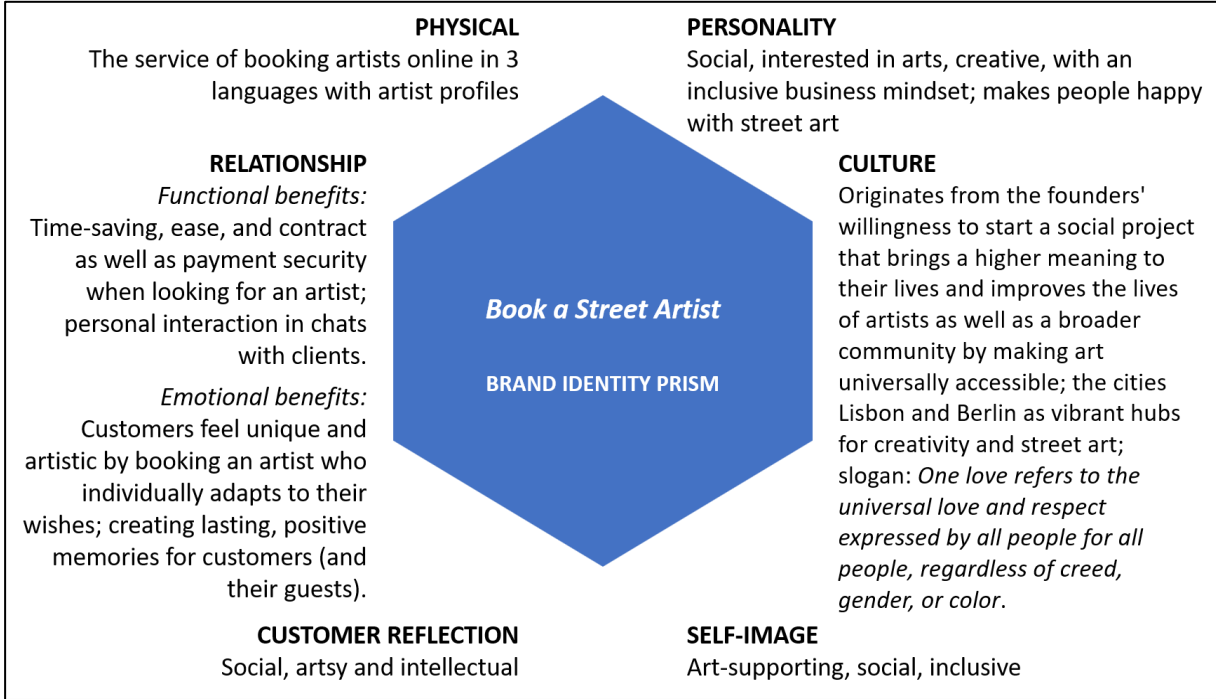
Brand Positioning has been defined in many different ways. For this work project, Keller's definition will be used. He defines the concept as the *location* in the minds of a group of consumers or market segment, so that they think about the brand in the *desired* way to maximize potential benefit to the firm (Keller, 2012). According to the Customer-based Brand Equity model (Keller, 2012), positioning a brand requires to determine: 1) Who the target consumers should be, 2) Who the main competitors should be, 3) How the brand should be different from these competitors (i.e., Points of Difference), and 4) How the brand should be similar to them (i.e., Points of Parity). Lastly, a Positioning Statement addresses those questions.

2.2 The Company *Book a Street Artist* and its Brand Identity

BASA is an online platform for booking artists that, as a result, provides creative solutions for clients' events and projects. BASA achieve this goal with a network of over 500 high quality artists from around the world. To understand the service better, one might make the parallel with *Airbnb* for artists. BASA is a creative enterprise enabling companies and individuals to transform brands, events and campaigns into unique experiences through their matchmaking with artistic talents. The firm's vision is to empower artistic talent and make it universally accessible. The mission is to become the N°1 booking platform globally for artistic services. BASA is mainly active in Germany and Portugal, but artists and bookings from other countries are accepted if supply (of artists) and demand (of events) match. The company has various

target segments which can be split according to the occasion of the event: Companies (for corporate events and projects, e.g., wall decoration), event agencies (for events), private consumers (for their private events or projects). The Brand Identity of BASA according to the framework of Kapferer gives a deeper insight into the company.

Figure 2: The Brand Identity Facets of Book a Street Artist



Source: Thesis author, based on Kapferer (2008) and on interviews with the founders

One target segment that BASA has detected as an important part of the private events are weddings. The company has found interest in this sector, as the celebration of a wedding is very suitable to hire artists – be them calligraphers, musicians, or any other kind of entertainers. In Germany, BASA currently features 300 artists on their platform. Table 1 provides precise numbers and prices of artists that could be suitable to hire for wedding celebrations. Even though artists negotiate prices with each client from the platform individually, the given prices are averages of what BASA's artists ask per show. From the booking value of each artist engagement, BASA keeps a commission fee of 20% (tax is not incorporated in this calculation).

Table 1: Potential wedding artists of BASA in Germany

	Band	DJ	Singer	Calligrapher/ Stationary	Illustrator/ Fast drawer	Magician	Fire artist/ show
Number of	21	6	13	3	3	4	13
Avrg. price* (€)	1.060	554	306	770	660	490	1062
Commission BASA (€)	212	110	61	154	132	98	212

* For bands and DJs per evening of around 5 hours, for singers for 3 hours, and for other artists per duration of one show or design concept.

2.3 The Wedding Celebration Sector in Germany

Recent statistics that were found only measure the number of marriages administered by law whereas there is no source or other information for the number of celebrations of weddings in Germany. Overall, data from the years before 2017 has been used due to a lack of more recent sources.

The number of marriages per year in Germany has decreased by one half between 1950 and 2014, when 386.000 couples married (Statistisches Bundesamt, 2015). The federal institute for demographics, *Bundesinstitut für Bevölkerungsforschung* interviewed 20 to 39 years old Germans about their view on family. One third thinks marriage is outdated and 57% don't think it is necessary or an obligation (Fischhaber, 2015). From 2013 to 2016, the number of marriages in Germany has stagnated and was 410.425 in 2016 (Bundesamt, destatis, 2017).

The age at first marriage is around 31 for women and 34 years old for men (Fischhaber, 2015). Same-sex marriages, which are possible since 2017, are equally considered in this work project. When it comes to religion, weddings in the catholic church have constantly decreased in the past 10 years. In 2016, over 43.000 couples married in a ceremony in the catholic church (see [Appendix I](#)), which accounts for around 10% of all civil weddings. When investigating reasons for getting married, in a survey involving over 1.000 internet users, 12% of men and 10% of women cited the reason to be organising a big event for friends and family (Parship, 2017) (see

Appendix II). A survey among over 1000 Germans revealed in 2016 what their dream wedding would look like: For 16% of the interviewees, a classical wedding with expensive attributes is the most wished-for celebration (see Appendix III). According to industry insiders, weddings are increasingly becoming a big event, which includes the planning often being done by professionals (Schierack, 2017). The whole attitude towards the celebration, just as the including activities, are becoming less traditional and less oriented towards regional customs (Schierack, 2017). Looking at regional differences in Germany, it is evident that marriage rates differ between the federal states. Berlin, Hamburg, and Bremen have the lowest proportion of marriages, while Mecklenburg-Vorpommern in the North with its remote and rural character has the highest proportion of inhabitants getting married (see Appendix IV).

Looking into facts about the purchasing behaviour of wedding celebrators in Germany, various estimated amounts can be assessed from surveys and experts. According to a wedding planner who wrote an article that received much appreciation in internet forums, a wedding celebration for 70 guests costs around 14.000 €, and 20.000 € in big cities – without dress and rings. According to this expert, many couples are disillusioned and expect it to be much cheaper, also due to a lack of experience and information (Weddix, n.a.). The association of German wedding planners, *Bund deutscher Hochzeitsplaner*, estimates that the average cost of a wedding celebration is 8.272 €, while in their customers' case they usually plan 10.000 € to 15.000 € per wedding. 64% of unmarried Germans estimate that a wedding celebration costs more than 5.000 €. In contrast, only every fifth couple (22%) spent over 5.000 €. 22% spent up to 1.000 €, and 45% had a budget between 1.000 and 5.000 € (CosmosDirect, 2015). According to a different survey by *CreditPlus Bank* (see Appendix V), the majority spent between 1.000 € and 5.000 € (38%) or from 5.000 up to 10.00 € (26%). Only on tenth of respondents spent more than 10.000 €, and 1% more than 25.000 €. The couple's parents paid for the celebration in 30% of weddings (Mitteldeutsche Zeitung, 2016). An important factor when defining the cost of a wedding is the

number of attendees which averages between 21 and 70 guests in Germany as [Appendix VI](#) depicts. Only 12% of wedding celebrations host more than 100 guests. Another category worth mentioning are gifts since the service of BASA could be offered as a gift to marrying couples. 72% of unmarried interviewees would be happiest about money as a gift, 52% would like to receive personal, creative gifts, and only 15% would like household items, which used to be a traditional gift (CosmosDirect, 2015).

3. Addressing the Work Project Objectives

3.1 Hypotheses

Based on the secondary data and the information provided in the previous section, we propose the following hypotheses:

Hypothesis 1. There are very different sub-segments of wedding celebrations in Germany which highly differ in their suitability for BASA's business.

Hypothesis 2. Couples don't care about being socially responsible or supporting a social cause when celebrating their wedding. This is a misfit of BASA's brand identity and the target group.

Hypothesis 3. Germans expect prices for event services to be lower than they really are. As a result, they generally assume that prices steeply increase if a service is specifically offered for a wedding celebration.

Hypothesis 4. Given the inexperience of individuals in event organisation and specifically in planning a wedding, couples who are getting married tend to rely highly on experts like professional wedding planners or other service providers who are experienced in this field.

Hypothesis 5. The trend of traditional wedding celebrations transitioning to more modern festivities without customs is an opportunity for new services, for example in terms of new forms of entertainment.

We conducted a market research to further explore the suggested hypotheses and gain better knowledge of the wedding celebrations market.

3.2 Market Research

Methodology

A qualitative research with respondents of the target sector has been conducted through in-depth, semi-structured, one-on-one interviews to discover motivations and insights. To get the deepest insight and a view from different angles about the segment in question, the sample consisted of three groups. The Pre-recruiting Questionnaires, that helped to identify the right respondents, and the Interview Guides are presented in Appendix VII and Appendix VIII. The budget and the spending allocated for entertainment have been assessed in the pre-recruiting already to guarantee that the respondents' celebrations are applicable to at least consider hiring professional entertainment or similar services. Only few artists of BASA offer services for wedding stationary, that is why this category has not been a decisive factor in the recruiting. The presented tables give more information about specific factors in each group.

Group I: 12 Couples who will celebrate their wedding in the next 2 years (2018-2020)

The first group consists of actual potential clients, individuals and couples who are currently planning their wedding celebration which will take place in the following two years. From them we intend to understand expectations, opinions, and behaviours before the celebration. These interviewees all take over at least 50% of their wedding's planning and are making at least 50% of decisions for the celebration. All respondents live in various regions in Germany of both rural and urban character. They have different income levels as well as different educational and professional backgrounds. Table 2 gives an overview of characteristics from Group I of the sample. It should be noted that some respondents of the first group did not have a fixed budget or mentioned that they don't know certainly yet, if the budget they aim for will be feasible.

Table 2: Profile of the Respondents of Group I of the Sample

12 couples	Age of respondents	Guests	Budget for the wedding celebration	Budget for entertainment	Entertainment / overall budget*
Average	29	99	13.900 €	1.823 €	~ 13%
Min	24	75	5.000 €	0 €	0
Max	33	120	36.000 €	3.400 €	~ 24%

**Even though a sample of 12 is not representable to make percental calculations, an approximate percentage is given here to capture the ratio between the overall budget for the wedding celebration and the budget allocated for entertainment.*

Group II: 12 Couples who celebrated their wedding in the last 2 years (2016-2018)

The second group of respondents are individuals and couples who celebrated their wedding in the last two years. From them, we can additionally understand if expectations of the wedding ceremony have been fulfilled, how their opinions might have changed, and which factors in terms of entertainment or other wedding services they have changed their mind about after having experienced the celebration. Just as in Group I, the respondents of this group took over at least 50% of their wedding's planning and made at least 50% of decisions for the celebration. The interviewees live in various regions in Germany and have different income levels as well as different educational and professional backgrounds. In this group, the greatest number of guests was 350 at a German-Turkish celebration. If this outlier is excluded, the maximum number of guests is 150 and the average number is 88.

Table 3: Profile of the Respondents of Group II of the Sample

12 couples	Age of respondents	Guests	Spending for the wedding celebration	Spending for entertainment	Entertainment / overall spending*
Average	30	108	22.667 €	1.748 €	~ 7,71%
Minimum	24	30	5.000 €	0 €	0
Maximum	34	350	40.000 €	4.000 €	~ 25%

**Same as in Table 1, this is only an approximation based on a sample of 12*

Group III: 6 Professional wedding planners

The third group of respondents are professional wedding planners. Since they organize several weddings per year, these professionals were expected to have the most experienced and

objective view of wedding celebrations, and they additionally could be a target group by themselves for BASA.

Table 4: Profile of the Respondents of Group III of the Sample

6 wedding planners	Years of experience	Weddings per year	Guests
Average	7,6	20,5	77
Minimum	3	12	65
Maximum	15	35	90

2 planners from Berlin, 1 from Hamburg, 1 from Northern Germany, 1 from outside of Munich, and 1 from Düsseldorf have been interviewed. The costs of the planners' celebrations differ, they only agree that a real celebration (in the sense of how most individuals know and imagine a wedding party) is not possible for less than 5.000 €. One claimed the general rule that at least 100 € per guest is spent for the venue (hotel, restaurant, or any other room in which the celebration takes place) and catering, then this amount should be doubled, and finally dress, rings, and the planner's fee added to reach the final cost. This would amount to around 20.000 € to 25.000 € for 60 guests, in her experience; another wedding planner said that 10.000 € for 50 attendees is standard. Five respondents set a soft limit for the minimum budget of the clients they accept, which is 25.000 € in 2 cases, 15.000 € for 2 other planners, and 10.000 € for the 5th planner. Allocated prices for bands and wedding singers differ highly between the wedding planners, which can be attributed to the different regions they work in and the general variety of bands dependent on the number of performers, their equipment, hours played and professionalism. Band prices range from 1.500 € up to 6.000 €. Wedding singers usually only perform for 2 hours and ask for between 300 € and 500 €. For DJs, the amounts are very similar, ranging from 700 to 1.200 €, averaging at 1.000 €.

3.3 Main Insights from the Market Research

Hypothesis 1. *There are very different sub-segments of wedding celebrations in Germany which highly differ in their suitability for BASA's business.* This hypothesis seems to be

validated. Various differentiating factors were detected that allow for segmentation of the market of German wedding celebrations. The first factor is geographic, whether respondents live in **rural or urban areas**. Most respondents from a rather remote area emphasize how well connected they are and, almost exclusively, these respondents did not even search for wedding services but already knew someone suitable whom they only had to ask to perform.

"In bigger cities I could imagine this, but here on the countryside people know each other and have personal contact." - Mother, got married in 2016 in Bavaria

Additionally, all respondents look for artists and other service providers in the location (region, village, or small city) where the wedding celebration takes place. This narrows the search of couples from non-urban places exclusively to services in one – often remote – area. Taking into account that BASA's artists are mostly based in bigger cities or around certain urban hubs (Berlin, Hamburg, Munich, Frankfurt, Düsseldorf), BASA's artists could not be considered for marriage ceremonies in remote places. Secondly, several demographic variables divide the market. In terms of **culture**, the sample differentiates between traditional German, Bavarian, Turkish-German, and generally multicultural couples. People celebrate weddings according to their culture, with different customs and planning processes. In rather traditional, mostly Bavarian households, the female partner plans the majority and takes most decisions for the wedding celebration, whilst for the other couples, it was clearly an equal effort for both partners. The tendency that intercultural couples invite more guests than typical German families is clearly visible. The wedding planners confirm that having more than 100 guests is usually the case for culturally mixed weddings.

"For Turkish people a wedding is about eating and talking, dancing and celebrating, that's more important than any shows and there is no time for anything else." - Retail Associate, got married in 2017 in Munich (Turkish-German)

Budget is another differentiating factor determining many aspects of the celebration. No matter how it is allocated, if the budget is very constraint, the couples barely have the possibility to hire professionals. In contrast, for celebrations where the budget of the couple is lavish, a lot of

additional services to entertain guests become an option. Then, the emphasis on quality of the hired service is also higher. Unlike one might expect, the **preceding ceremony** is not necessarily a Christian wedding in a church or the civil marriage. 13 celebrations were organised on top of a Christian wedding in a church, 6 couples contracted the civil wedding on the same day of their celebration, and 5 celebrations followed an unreligious wedding ceremony. With 16/24 responding couples, it stands out that the majority have their civil wedding within a small circle of guests on a different date before the big celebration. A classical **psychographic or interest-based segmentation** also makes sense here. Some respondents think music is one of the most important factors of the celebration. Some of them organise music acts right after the venue and allocate the second highest budget for it.

"Good music is the most important for me! I find it even more important than food and would spend more on it, that just gets the party going." - Marketing Manager, will celebrate her wedding in 2018 around Berlin

At the same time, there are brides and grooms who think music is not a crucial piece in their planning process. 15 couples have a DJ or a small band at their party who are friends or acquaintances – meaning mostly non- or semi-professionals – whom the couples pay a low discount price or whom they do not pay at all. That means, at a great number of celebrations entertainment was for free or cost less than average because a certain group of couples does not consider it an important part of the celebration, or a part worth spending a lot of money on.

Hypothesis 2. Couples don't care about being socially responsible or supporting a social cause when they celebrate their wedding. Only few interviewees openly stated that they *don't care* about supporting a social cause by hiring a specific service that is socially engaged. But it is very clear that every couple puts more effort, time, and money in their wedding celebration than in any other event they have ever organised. Every bride and groom mentioned the goal of making the wedding *perfect* or *ideal*.

"It was the project of our lives." - Insurance sales manager, married in 2017 in Hamburg

Hence, the couples expect absolute professionalism of every service – especially when they pay for it. Budget constraints motivate most couples to look for the best value for money option. That is why there is no room to think of anyone or anything else worth contributing to. For this special and unique occasion, the respondents don't feel the pressure or see the need in engaging in a socially responsible project. Even if the interviewee portrays a social or responsible mindset, this is not a motivation or concern for the wedding celebration. Following this logic, almost all respondents found the idea of having a real street artist (as BASA's name suggests) at their wedding unsuitable. If they hire a performing act, it should either be reliable professionals or someone they personally know, who will do it properly for free or for a highly discounted price. Therefore, the second hypothesis appears to be validated.

Hypothesis 3. *Germans expect prices for event services to be lower than they really are. As a result, they generally assume that prices steeply increase if a service is specifically offered for a wedding celebration.* This hypothesis was validated by our research. Every respondent shared these thoughts during the interview. The wedding planners agree as well: They often need to convince couples that the prices are normal. According to them, all couples initially want live music but can't afford it, thus the planners recommend a wedding singer and a DJ. Analysing the structure followed by couples, when they start looking for musical services, they are surprised how high the prices are for bands and DJs. Then they continue the research by asking friends and family about their perception of prices and by comparing offers online. This is usually a rather long process since online prices aren't easily available, one only knows them after requesting a certain act. Generally, the practice that prices are not visible is not perceived as a constraint for booking. It seems to be a standard process that one has to individually ask for availabilities and prices of every artist. Several respondents even pointed out that it might be better not to see prices at once because then, couples might be negatively surprised and turn away earlier, since they aren't experienced yet how high the prices are on average. The

controversy is that, even though the couples complain about the increased prices for wedding service, they all search specifically for services branded with the word *wedding*. For example, it was pointed out that not every DJ and band can perform at a wedding celebration because they have to guide through the evening and adapt to the mood much more than someone playing in a club. Ultimately, most couples accept the prices that they firstly perceived as exaggerated.

"There is no better occasion to throw out money and celebrate lavishly!" - Consultant, will celebrate in 2019 around Stuttgart

But as a result, some couples prioritise more and try to cut costs in aspects of the wedding celebration that are less important to them.

Hypothesis 4. *Given the inexperience of individuals in event organisation and specifically in planning a wedding, couples who are getting married tend to rely highly on experts like professional wedding planners or other service providers who are experienced in this field.*

This fourth hypothesis can be validated with our research, whilst adding married friends and family members as a trusted source which the couples rely on. **Wedding planners** obtain the most influential role when they are contracted by a couple. It is exemplary how most wedding planners start their profession: they realize after their own wedding how tough it is to organise the celebration and how experience greatly changes the quality. Clients of the wedding planners are characterised as working couples who have very little time and often – but not necessarily – have a relatively high budget; some of them are in an environment or society circle in which having a planner is standard. All interviewed wedding planners agree that for the couples, recommendations are crucial for the selection of every wedding service.

"Recommendations are just more important, it has to fit to us! Our caterer works only via recommendations. So, we know he is always giving his best and does great." - Project Manager, got married in 2017 around Munich

All planners have a range of partners for entertainment, of which they normally suggest a small selection to each couple. Only rarely, the couples ask for different suggestions. If this is the

case and the wedding planners have to find a completely new show act, the planners all firstly reach out to their own network (all claim to have a huge one), then to other planners. If they still have not encountered anything suitable then, they would search online. But in general, the wedding planners are all very careful with new acts and it would take a personal match-making effort to convince them of the act's or artist's reliability. For couples without a wedding planner, other **professional service providers** are considered as experts and are relied on for suggestions and recommendation. Booking the venue is always first on the couples' planning agenda. Therefore, the venue managers usually have a folder with partners that they suggest and recommend for the other components of the wedding celebration. Couples welcome these tips and take them as a point of reference, at times even book one of these. The other services, like florists, photographers etc. tend to know a lot of different service providers as well and use the occasion to recommend them. Influence of these experts is not very strong though. The third source couples rely on is their **personal network** of friends, family, and acquaintances who got married earlier. Their personal expertise is put above anything else since it is considered the most reliable and trustworthy information – even though the sample of each of these individual sources is small (only services they experienced on their own wedding). The precondition here is that couples must be part of a circle in which many friends already celebrated their wedding, which is the case for most respondents.

5. Hypothesis. *The trend of traditional wedding celebrations transitioning to more modern festivities without customs is a chance for new services, for example in terms of new forms of entertainment.* German tradition includes several customs of entertaining activities that are typically organised by guests, e.g., letting white doves fly, what 3 traditional German couples received as a gift (costs around 100 €). In traditional Bavarian weddings, it is a custom to *abduct the bride* which serves as an afternoon activity for everyone. It means that someone takes the bride to a different location, to which the whole crowd of guests slowly follows. The groom has

to find out which place to go and then wins his bride back in little games. For three respondents from that cultural group, this was part of their wedding. A widespread German tradition is that guests plan games and shows which are performed during the celebration. All these activities are usually highly unprofessional and embarrassing for the marrying couple. Therefore, 7 couples strictly denied this kind of entertainment. In 2 cases, plans for games or shows existed but then weren't implemented because the atmosphere was so joyful, that it would have destroyed the mood. There is a clear trend towards couples turning away from these traditions, even in the rural areas. When such typical activities are performed, like in 10 of our investigated celebrations, they are of modern character: games of taking photos to fill the guest book; a self-made light show; the best men composed a song for the couple. The professional planners agree that the traditional games have become outdated and are not welcome anymore in most couples' opinion. It seems like the new standard to have speeches by close family members and a professional photobooth or a game with photos organised by the couple or guests. Following the hypothesis, the *gap* of entertainment that comes to exist during the wedding celebration now (with less traditional activities performed by guests), could be filled with professional entertainment. Even though there is a trend towards it, this is not (yet) the case. Only few interviewed couples knew of other categories than music: 1 couple hired a caricaturist to draw portraits for the guestbook (an acquaintance of the bride's father, cost 300 € for 3 hours); another interviewee mentioned illustrators who can be hired to fast-draw weddings; for 2 celebrations, child entertainers were hired to do typical activities like handicrafts with the attending children, but without involving a special show; 2 couples wanted to have fireworks but found it too expensive to arrange. The planners also mentioned special acts they have organised seldomly: a pyro show or fireworks, child entertainers, dance shows, magicians, and fast-drawers. 3 planners have booked fire shows which costs around 750 € but is complicated in Germany due to safety regulations. All interviewed wedding planners confirm that special, artistic shows are

still the exception for Germany wedding celebrations, but the trend towards more effort and extravagance is clearly visible.

"The trigger is Instagram, Germans are still restrained and conservative but through Insta etc. the trend is coming to us, Germans are usually not willing to pay a lot for any service" -

Wedding planner, organises 18 celebrations per year

It occurs that couples wish for a highlight and still have budget for it but are clueless about which possibilities exist and don't have creative ideas themselves. Then the wedding planners recommend special show acts.

"Professional shows are becoming increasingly important I feel, younger couples want to brag and show off; last year we went to a wedding of a friend from here in Venice with fireworks for 15.000 €. More people become like them, want something extra; for that, someone has to have supply!" - IT Specialist, will celebrate his wedding in 2018 in Mainz

This complements the investigation of the couples' presentiment. Several respondents mentioned that a certain competition comes to exist in friend circles where many friends get married in a short period of time. Because every couple wants to offer an innovative performance and is spending more to "ace" the other wedding celebrations.

Bride and groom these days just want to "trump" all their friends' celebrations. -

Pharmaceutical-technical assistant, married in 2016 in Bavaria

Besides this trend, the majority of couples just doesn't consider shows or additional entertainment as necessary. Some respondents experienced shows in other wedding parties as rather disrupting the mood, the example of a belly dancer was given. All three groups of the sample agree that a festive mood and an atmosphere where guests talk, dance, and party, is what makes a wedding celebration successful. And it is clear for all, that this mood is not the consequence of shows or games, but rather of good music, and catering. That is why hiring or organising musicians, or a DJ, is and stays standard.

"Atmosphere comes down to music, venue and food, that stays in your memory." - Wedding planner, organises 25 weddings per year

4. Recommendations to Book a Street Artist

4.1 Recommendations according to the Hypotheses

1. Target the sub-group of big wedding celebrations of urban couples with a relatively high budget and special interest in music and entertainment. Only a certain subgroup of German wedding celebrators is potentially attractive to focus on for BASA. Couples from this group live in urban areas, usually in metropolises, and are not strongly rooted in Bavarian or German traditional culture. Rather, these couples have a modern mindset and might be intercultural. Both partners have an income or at least one partner has an above average high income that allows them to have a relatively high budget (of at least 5.000 €) for their wedding celebration. In addition, these couples put emphasis on the jolly mood and good atmosphere of their wedding party, which is why they are inclined to spend a relatively great amount of their budget on professional music acts. Bride and groom think of themselves as creative and artsy but are not part of the creative or music scene (no contacts they could hire for cheap). These couples like to impress, which is why something extravagant for the wedding appeals to them.

2. Positioning BASA as a social company is not a supportive factor for couples who are celebrating their wedding. All couples are focused on their *perfect day* and want to get the best value for money. Acting social and supporting unknown artists is not on their agenda. Hence, the brand identity and the usual positioning of BASA as a social company that empowers street artists is not suitable here. To communicate effectively to wedding couples, the emphasis must be put on professionalism and personalisation, making clear that the artists from the BASA platform know how to make the celebration unique and perfect by adapting to their wishes.

3. Pricing is a controversial topic for wedding celebration services. Since it is normal – and by many even encouraged – to not see the price, but to negotiate it personally with artists, this practice can be maintained for BASA as well. For some couples though, a starting price or any

hint about pricing on the website is considered helpful. Another advice is to keep the term *wedding* in the naming of music services. Despite the fact that all couples think this makes every service more expensive, they use the term in their search and specifically want experts for weddings. To support future pricing decisions of BASA artists, the average prices of BASA (of the art categories that have been booked by couples) were compared with our respondents' spending (compared over the sample of all 24 couples). The couples' spending includes the discount prices many paid (for friends performing at the celebration) since this practice and the resulting lower prices represent a real alternative of hiring professional musicians. BASA's wedding singers or singer-songwriters fit the average spending of our sample for solo singers. Thus, these could be proposed as a great alternative to bands for budget-constraint wedding celebrations. Hence, it should be shown on the designated wedding page of the BASA website that wedding singers are already available from a price of approximately 200 €. For illustrators and fire performers, targeting only extravagant couples, who intend to spend a high budget, seems fit. DJs seem to be above the couples' average budget since many couples have at least one friend who can perform for a small amount. For bands, the relatively low average of BASA band prices proposes an opportunity to offer couples less expensive bands than other platforms. Wedding stationary, contrary to BASA's initial expectations, will not be considered as a potential revenue driver. None of the interviewed couples hired a graphic designer but did all stationary themselves or with a befriended designer. 4 of the responding couples have their own wedding website or app, which seems to be turning into the new normal and makes bespoke stationary increasingly obsolete.

Table 5: Comparison of Prices from BASA and Spending of the Couples for Artistic Services

	Band	DJ	Singer	Illustrator/ Fast drawer	Fire artist/ show
Avrg. spending (€)	1.969	460	300	300*	750*
Avrg. price (€)	1.060	554	306	660	1.062
Difference (€)	909	-94	-6	-360	-312

**Small sample*

4. Marketing via wedding planners and other wedding professionals can be a key channel.

Couples who hire a wedding planner highly rely on this professional's opinion – and these couples are in most cases from exactly the target group that is attractive for BASA.

"When they hire a planner, the couples are different and have more special wishes!" -
Wedding planner, organises around 35 celebrations per year

Wedding planners will always recommend at least 1 musical act to their clients since they think that one of the most important factors besides a good structure of the day is professional music.

"Catering and animation stay in your head! DJ and food are the most important – a good party with excessive celebrating, great atmosphere comes from music!" - Wedding planner,
organises 18 celebrations per year

For entertainment options in general, those potential partners already have a great number of contacts, but new ones can be welcomed. Here lies the first chance for BASA to become known by the planners and make them recommend the platform. But this contact is unlikely to originate by wedding planners encountering BASA online and becoming regular visitors on the page. The wedding planners regularly receive mails from new services or entertainers who introduce themselves, and the planners encourage this. But nevertheless, they mostly work with the same partners because they don't have time to look for new ones for every couple individually (usual organise over 20 wedding celebrations per year). Additionally, the wedding planners guarantee for the services they provide, as they will be made responsible by their clients in case something does not go as expected. That is why they almost exclusively work on a recommendation basis for new services and hires. An exception is one of the respondents who has used *Eventpeppers* several times to search and book wedding singers in specific cities where she had no contacts. When specifically asked about BASA's service, 2 wedding planners knew the website but haven't considered booking. Only being known by the wedding planners via an ad or a mail does not appear to be a strong enough connection. The confidence in BASA and the motivation to recommend it must be sparked strongly. Therefore, BASA should reach out directly and personally to wedding planners and wedding venue representatives to be featured in their folder

of recommendations. This should be done by personal face-to-face meetings with these professionals to show them videos of the artists and explain fully how the BASA platform works, which kind of artists are in the portfolio, and to convince them of the artistic and professional character of the services. In return for a recommendation, a commission, or a placement of the counterpart on the BASA website, can be negotiated. The third source, on which couples rely the most, their personal network, is the most difficult to reach. It requires BASA to curate artists for many weddings, which will serve as an exponential spreading factor because these couples will then potentially recommend BASA to their network of marrying friends (one respondent had visited 15 weddings over the past three years).

5. *Despite the decrease in traditional wedding customs, other forms than music as entertainment are not popular (yet).* Since the trend is slowly moving in the direction of engaging more extravagant (and expensive) acts, it is attractive for BASA to be an early mover for offering special wedding shows and services. Caricature and illustration services live at the wedding and fire shows are the best suggestions here. Fire shows are especially interesting because many couples would like to organise fireworks, but then realize that it is very expensive (e.g., about 15.000 €), and a fire performance could be a suitable substitute. But since many couples don't have the ideas for such service themselves and don't look for these artists specifically, the platform needs to inspire and *educate* clients about them. Wedding planners are especially a good reference for this since they often provide couples with new ideas and can take over the explanation of how such a service could be incorporated in the celebration.

"I would have loved to have a guest book with illustrations of guests, would really have spent money on that, but I didn't get to this idea; from where could I have? You don't have experience with it but we wanted something unseen." - Teacher, married in 2016 outside of Düsseldorf

Since the non-musical options cannot be seen as a revenue driver in the short-term though, the focus for BASA wedding services has to be musical acts. The investigation from the 3 sample groups offers helpful insights that BASA can use to brief the musicians who want to perform

at weddings. All respondents wish for a music act – be it band or DJ – who can entertain the whole, heterogeneous crowd of guests and play songs that the couple and the guests know. Hence, cover bands and DJs with a wide spectrum are the favourite choice, who can adapt to the atmosphere, perform wishes of the attendees, and guide through the day and night program. Niche music styles, e.g., Mexican-Latino, classical, have been mentioned by few respondents, but should not be considered a focal category. 4 planners always recommend wedding singers for the ceremony and some interviewed couples booked this service. Additionally, given the fit between the BASA price and the couples budget for this service, BASA should get enough artist supply in all bigger German cities and make this one focus category.

"Everyone would like live music but it's too expensive. A singer is the best solution, it's also a trend for free ceremonies, makes great atmosphere." - Wedding planner, organises 20 celebrations per year

4.2 Estimation of Market Size and Profit Potential Analysis

To make a final recommendation to BASA whether the selected market segment is attractive from a quantitative perspective, estimated market size and profitability were calculated.

*Table 6: Calculations on Market Size and Profitability**

Years	2019				2020	2021
Est. number of weddings	381.600				361.438	348.438
Est. number of wedding celebrations	106.310	27,86% of all weddings			101.636	95.197
Est. number of celebrations in targeted segment	51.227				51.129	46.686
Est. market share	5%				7%	10%
Target celebrations in market share	2.561				3.579	4.669
How to reach	all	directly	wedding planners	venues	all	all
Est. percentage of wedding celebrations in target to convert	14%	8%	1%	5%	18%	22%
Potential clients in target segment	359	205	26	128	644	1.027
Est. average booking value (€)	4.859	380	2.693	1.786	5.005	5.155
Est. summarised booking value (€)	375.574	77.866	68.978	228.730	733.665	1.200.288
BASA commission		20%	19%	19%		
Est. incremental BASA revenue	72.138	15.573	13.106	43.459	140.797	230.313
Est. incremental cost (€)	14.900				10.700	35.300
Est. incremental profit (€)	57.238				130.097	195.013

**Please find a bigger visualisation of this analysis, detailed explanations as well as sources for the forecasting of numbers in Appendix IX.*

Given the result of an estimated incremental profit of 57.238 € in the first year 2019, and further increased profit in the following 2 years, we recommend BASA to target the selected market segment according to the recommendations given in this report.

4.3 Recommended Brand Positioning

According to the Customer-based Brand Equity model (Keller, 2012), BASA's Positioning Statement should be: For **urban couples who want to celebrate their wedding with an extravagant, artistic twist**, *Book a Street Artist* is a **professional online booking platform for artists** [Frame of reference/POP] which provides the most **individual match-making for unique wedding highlights with creative and artistic merit that will bring the atmosphere to perfection** [POD] because of **the training the firm provides for artists to perform at weddings, the variety of musical, visual and performing artists that BASA hosts, and the professional expertise the company has adopted by serving large-scale events from renown brands** [Reasons to Believe].

4.4 Further Recommendations on how to Activate the Selected Market Segment

Besides recommendations and wedding experts, online is the strongest and most used medium of the selected target group. *Pinterest* is the major social media channel for all brides to find inspiration about various topics concerning the wedding celebration, and it sometimes serves as a direct link to purchase services and goods. That presents a great opportunity for BASA to strengthen their presence in this channel by using attractive visual material from wedding artists. Also, creating links with popular *Pinterest* accounts, e.g., from influencers, might be a possibility to increase reach. *Instagram* works in a similar manner and would as well be beneficial if links from popular accounts could be made to BASA (e.g., through cooperations with photographers, bridal dress brands, or other service providers). *Google* is clearly the channel couples use first when they start their search for entertainment (if they haven't decided

to book one act they already know personally). A few respondents knew or have even booked from BASA's main competitor *Eventpeppers* which they all found via search ads on *Google*. Hence, Search Engine Optimisation and *Adwords* have to be a top priority in the online marketing efforts to reach potential clients who are celebrating their wedding. *YouTube* as well as *Facebook* (artist profiles and wedding groups) are also important channels on which the couples are searching and informing themselves. Thus, it is recommendable to have an active and professional presence specifically designed for weddings here.

5. Work Project Limitations

Finding numbers and figures about wedding celebrations and not just about the legal act of marriages created a challenge. Hence, at times relatively old statistics (as mentioned in the chapter 2.3) have been used or information of nationwide celebration practices is missing in the secondary research. Similarly, when calculating the profitability of the target market, several data to support forecasts and estimations were not available (e.g., number of wedding celebrations, average spending on the wedding celebration). Therefore, the estimates were made on basis of the primary research even though it only consists of a sample of 30 respondents. Another constraint was that it was not possible to find couples who hired a wedding planner. Generally, couples who let their wedding be organized have the biggest constraint of time and as such, weren't available to talk to me. In addition, finding them was difficult since the wedding planners did not share any contacts.

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Appendix

Appendix I: Number of weddings in the catholic church in Germany 1997 until 2016

Appendix II: Reasons to get married

Appendix III: Dream wedding

Appendix IV: Where people are getting married (per 10.000 inhabitants)

Appendix V: What Germans spend for their wedding

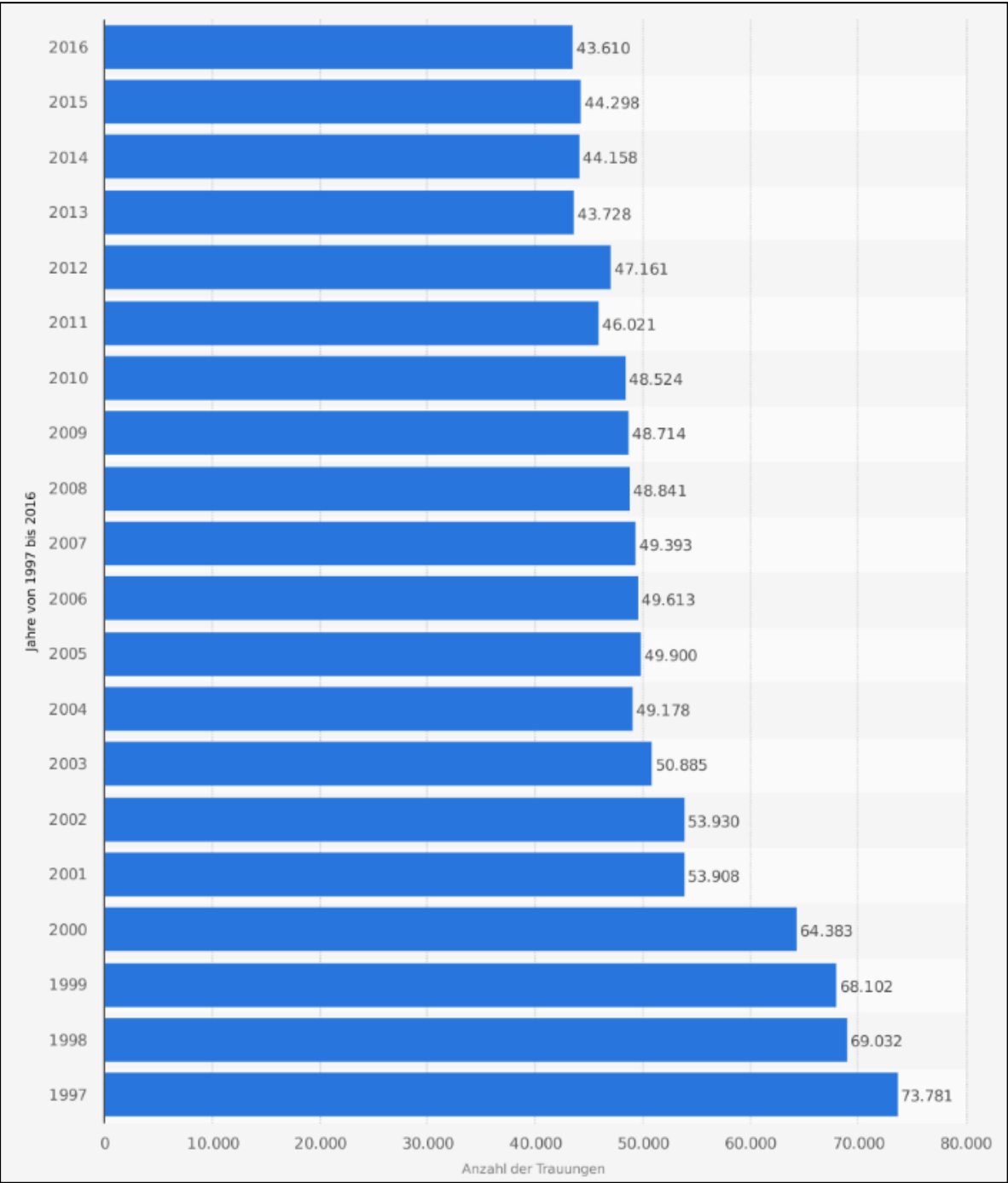
Appendix VI: How many guests will/would you or have you invited to your wedding?

Appendix VII: Pre-recruiting Questionnaires

Appendix VIII: Interview Guides

Appendix IV: Explanations for Market Size and Profitability Analysis

Appendix I: Number of weddings in the catholic church in Germany 1997 until 2016



Source: DBK, 2017

Appendix II: Reasons to get married

	Men	Women
Feeling more closely bound to my partner	45%	48%
Marring is a real proof of love	34%	34%
Through a marriage, you become a true family	30%	29%
Getting married is a long tradition and a beautiful custom	24%	24%
Financial profits like tax reductions, pension or insurance	24%	21%
Increased security in case of a separation death	20%	23%
You need less mandates or contracts for medical emergencies, heritage etc.	17%	23%
The joy of celebrating a big party with the loved ones like family and friends	12%	10%
Getting married in a beautiful wedding dress is a big dream	7%	12%
Religious reasons	9%	7%
Following the wish of other family members	4%	1%
Other	2%	1%
None	5%	6%

1 - 13 of 13 in total are presented.

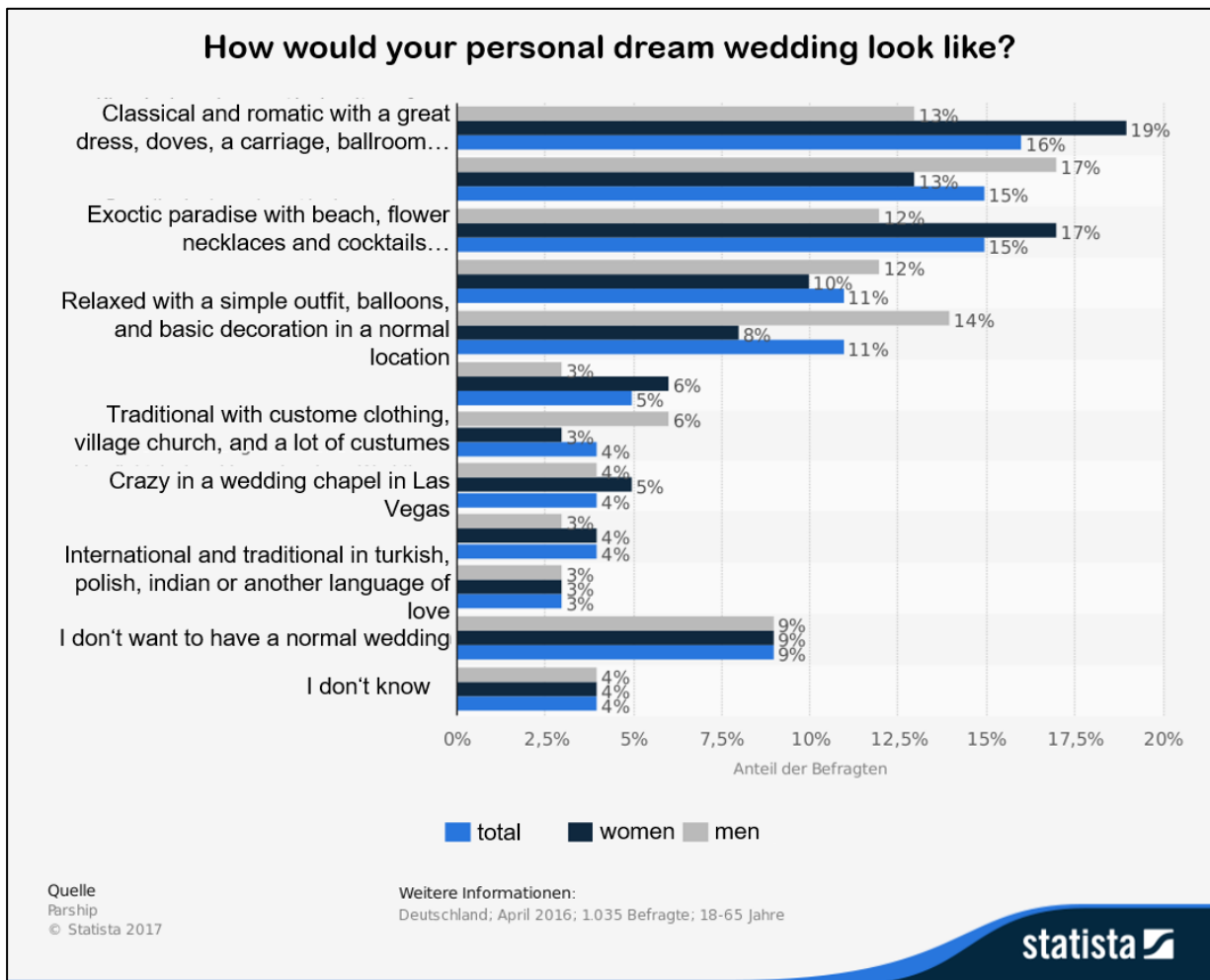
© Statista 2018

Further information:
 Germany, Innofact; April 2017; n=1029 Germans
 Internet user; 18-65 years old

Source:
 Parship

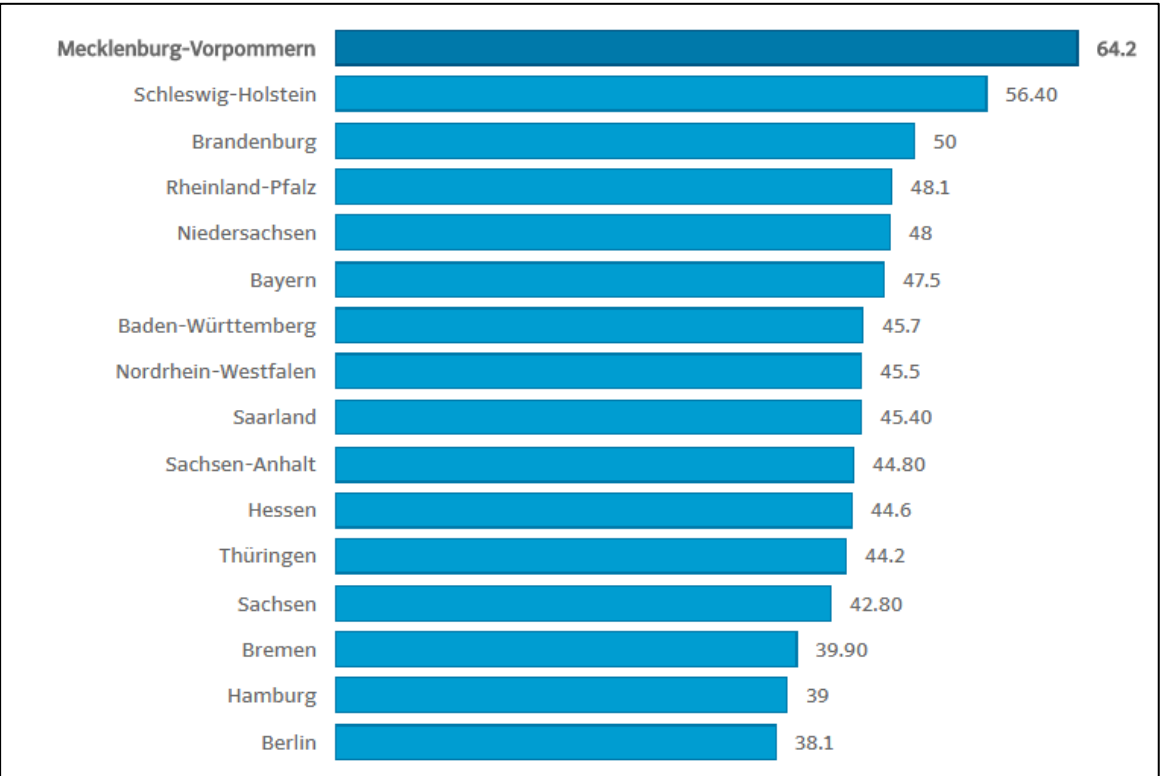
Source: Parship, 2017

Appendix III: Dream wedding



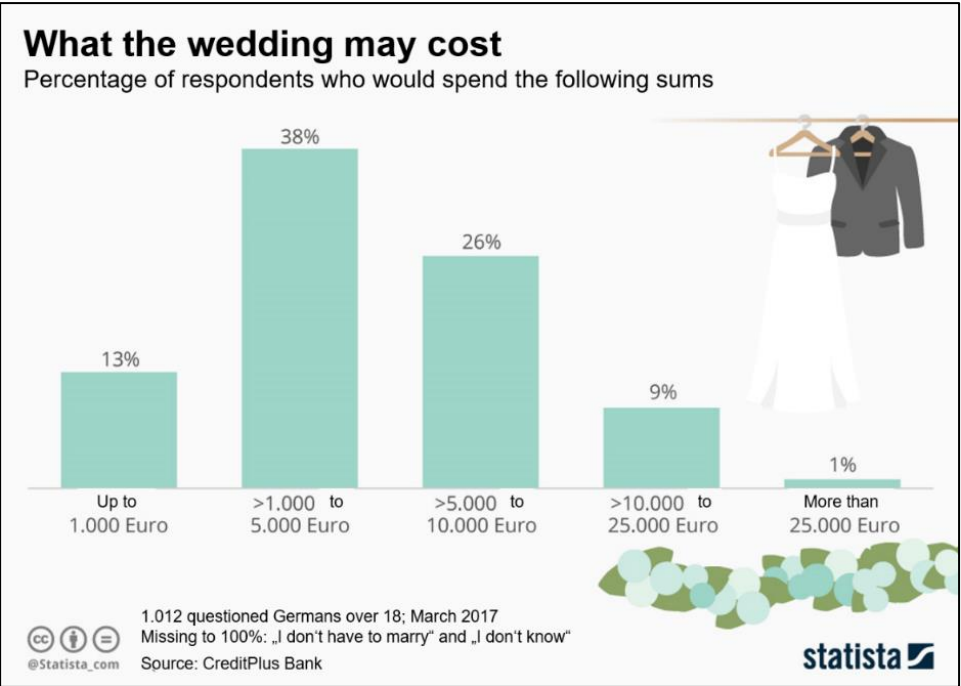
Source: Parship, 2017

Appendix IV: Where people are getting married (per 10.000 inhabitants)



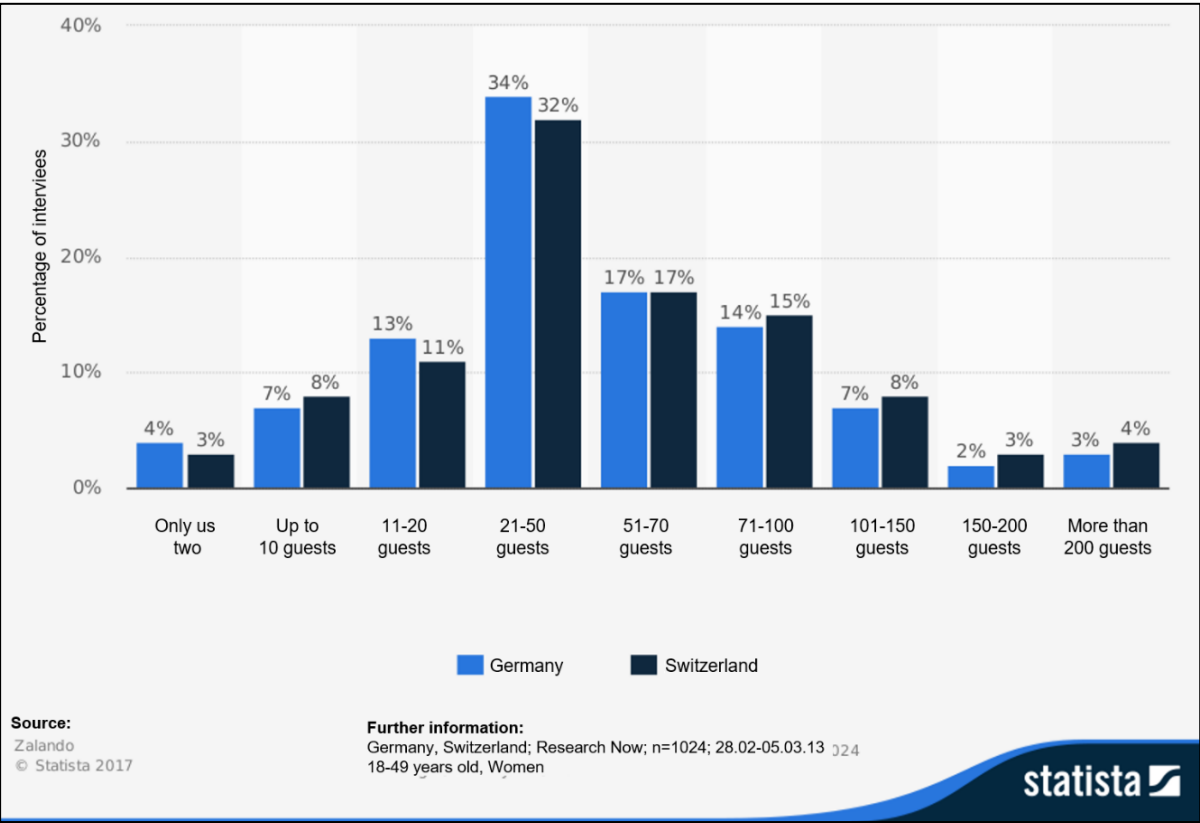
Source: Statistisches Bundesamt, 2017

Appendix V: What Germans spend for their wedding



Source: CreditPlus, 2017

Appendix VI: How many guests will/would you or have you invited to your wedding?



Source: Zalando, 2017

Appendix VII: Pre-recruiting Questionnaires

Respondent who will celebrate their wedding and who celebrated their wedding:

1. Did you get married in Germany in the last 2 years and organised a celebration?

1. Will you get married in Germany in the next 2 years and organise a celebration?

[yes]

2. Where in Germany did/will you get married?

[various regions]

3. Were/Are you "highly" involved (in at least 50% of decisions) regarding the celebration planning?

[yes]

4. Did/Will you hire a wedding planner/agency?

[yes/no]

5. How many people were/will be invited to your wedding)

[at least 20]

6. How much was/is your budget for the celebration?

[at least 5.000 €]

7. Did you allocate a budget for entertainment or individual features (music, show, handwritten cards)? If yes how much?

Wedding planners

1. Are you a professional wedding planner?

[yes]

2. Where do you organise weddings?

[various regions]

3. How many weddings have you organised/do you organize averagely per year?

[at least 6]

3. Do you organise the whole celebration or just partly? If partly, what exactly?

[only if program / entertainment is included]

Appendix VIII: Interview Guides

Master Thesis – Isabell Sattler

Interview guide for "couples"

Tell me about your wedding....

- When? Where? How many?...

- What is/was the most important for you?

- Later, trigger "animation": *Did you have a show...? Music, DJ...? Activities for guests?*

- Then focus on it: *How discovered/hired??*

- Reconstitute decision/journey: e.g. a magician: Is first the decision for the kind of performance made or comes browsing first?

- *When did you look and in which channels? What came after what?*

- *And now imagine that you are told about a concept of... explain/show concept of BASA, what they do... If you had known this, would you have used it...?*

- In the end more closed questions on the decisions: *How do you think it should be communicated? What should be said? Where do you find information? Which channels do you look for? How relevant is it to specifically call it "for weddings" and advertise it like this?*

- "Ranking" of different aspects of the planning (catering, stationary, table decoration, music/entertainment, location, room decoration, outfit, pictures...): sort according to importance (time invested, spending ability/willingness...) - Reflection afterwards?

RESPONDANT PROFILE:

When:

Where:

How many guests:

Budget/Spending:

Age:

City:

Profession:

Interview guide for wedding planners

- Tell me about your job

How did you come to work in this business?

How do you work? How do you get clients?

- About the planning

What is the most important to you?

What comes first in the planning process?

What makes a wedding perfect/special? (especially the mood/atmosphere)

- Entertainment/Paper stationary

How do you find/think about entertainment?

What do people think/when think about it?

When is this a topic, when do you start thinking about that? How discovered/hired? Always same partners? Where do you find information? Which channels do you look for?

Reconstitute decision: *Come ideas from the couple or do you give ideas?*

- AVERAGE BUDGET for entertainment / stationary / shows

- Tell them the concepts in the end:

Would you use this? Do you think clients would be interested? How should we present it to reach "you" / the couples?

- How to? *How do you think it should be communicated? What should be emphasized?*

Should we segment by category or all in on the platform in the occasion "weddings"?

How relevant is it to specifically call it "for weddings" and advertise it like this?

RESPONDANT PROFILE:

Where:

Since when and how many weddings per year:

Average number of guests:

Average/Minimum budget:

Appendix IX: Explanations for Market Size and Profitability Analysis

	YEAR 1 (2019)				YEAR 2 (2020)				YEAR 3 (2021)			
Est. number of 24-34 years olds in mil	9,54				9,04				8,71			
Est. 4% of all 24-34 year	381.600				361.438				348.438			
Est. number of weddings	381.600				361.438				348.438			
Est. number of wedding celebrations	106.310	27,86% of all weddings			101.636	28,12% of all weddings			95.197	27,32% of all weddings		
Est. 80% of catholic weddings celebrate	21.370				20.241				18.119			
Est. number of catholic weddings	26.712				25.301				22.648			
Est. 11% reason big party	41.976				39.758				38.328			
Est. 9,5% other reasons	36.252				34.337				33.102			
Est. discount of doubles	20.000				18.000				17.000			
Est. number of celebrations in targeted segment	51.227				51.129				46.686			
Est. 36% with budget of +5.000 €	38.271				36.589				34.271			
Est. number of celebrations in urban areas	32.956				33.540				31.415			
Est. discount of doubles	20.000				19.000				19.000			
Est. market share	5%				7%				10%			
Celebrations in target in market share	2.561				3.579				4.669			
How to reach	all	directly	wedding planners	venues	all	directly	wedding planners	venues	all	directly	wedding planners	venues
Est. percentage of wedding celebrations in target to convert	14%	8%	1%	5%	18%	10%	2%	6%	22%	12%	2%	8%
Potential clients in target segment	359	205	26	128	644	358	72	215	1.027	560	93	373
Est. average booking value (€)	4.859	380	2.693	1.786	5.005	391	2.774	1.840	5.155	403	2.857	1.895
Est. summarised booking value (€)	375.574	77.866	68.978	228.730	733.665	140.083	198.549	395.033	1.200.288	225.853	266.764	707.672
BASA commission		20%	19%	19%		20%	19%	19%		20%	19%	19%
Est. incremental BASA revenue	72.138	15.573	13.106	43.459	140.797	28.017	37.724	75.056	230.313	45.171	50.685	134.458
Est. incremental cost (€)	14.900				10.700				35.300			
Incremental effort of web designer/developer (2 weeks) (€)	2.500				/							
Personal visits to the experts (planners, venue) (salary, transportation) (€)	6.000				1.500				1.500			
Incremental marketing (SEM 200€/month, specific materials) (€)	2.800				2.600				2.600			
Incremental time of booking team (€)	3.600	(15% of monthly salary)			6.600	(20% of monthly salary)			31.200	(additional booking manager)		
Est. incremental profit (€)	57.238				130.097				195.013			

	2019	2020	2021
1) Est. number of 24-34 years olds in mil	9,54	9,04	8,71
Est. 4% of all 24-34 years olds	381.600	361.438	348.438
2) Est. number of weddings	381.600	361.438	348.438
3) Est. number of wedding celebrations	106.310	101.636	95.197
of all weddings	27,86%	28,12%	27,32%
Est. 80% of catholic weddings celebrate	21.370	20.241	18.119
Est. number of catholic weddings	26.712	25.301	22.648
Est. 11% reason is big party	41.976	39.758	38.328
Est. 9,5% other reasons	36.252	34.337	33.102
Est. discount of doubles	20.000	18.000	17.000
4) Est. number of celebrations in targeted segment	51.227	51.129	46.686
Est. 36% with budget of +5.000 €	38.271	36.589	34.271
Est. number of celebrations by couples who live in urban areas (31% in 2017)	32.956	33.540	31.415
Est. discount of doubles	20.000	19.000	19.000
5) Est. market share	5%	7%	10%
Celebrations in target in market share	2.561	3.579	4.669
Est. percentage of wedding celebrations in target to convert	14%	18%	22%
6) see tables on p.36 for a detailed view on where these numbers originate			
Potential clients in target segment	359	644	1.027
7) Est. average booking value (€)	4.859	5.005	5.155
Est. summarised booking value (€)	375.574	733.665	1.200.288
Est. incremental BASA revenue	72.138	140.797	230.313
Est. incremental cost (€)	14.900	10.700	35.300
Incremental effort of web designer/developer (2 weeks) (€)	2.500	/	/
Personal visits to the experts (planners, venue) (salary, transportation) (€)	6.000	1.500	1.500
Incremental marketing (SEM 200€/month, specific materials) (€)	2.800	2.600	2.600
Incremental time of booking team (€)	3.600	6.600	31.200
Est. incremental profit (€)	57.238	130.097	195.013

	2019				2020			
How to reach	all	directly	wedding planners	venues	all	directly	wedding planners	venues
Est. percentage of wedding celebrations in target to convert	14%	8%	1%	5%	18%	10%	2%	6%
Potential clients in target segment	359	205	26	128	644	358	72	215
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Est. summarised booking value (€)	375.574	77.866	68.978	228.730	733.665	140.083	198.549	395.033
8) BASA commission		20%	19%	19%		20%	19%	19%
Est. incremental BASA revenue	72.138	15.573	13.106	43.459	140.797	28.017	37.724	75.056

	2021			
How to reach	all	directly	wedding planners	venues
Est. percentage of wedding celebrations in target to reach	22%	12%	2%	8%
Potential clients in target segment	1.027	560	93	373
7) Est. average booking value (€)	5.155	403	2.857	1.895
Est. summarised booking value (€)	1.200.288	225.853	266.764	707.672
8) BASA commission		20%	19%	19%
Est. incremental BASA revenue	230.313	45.171	50.685	134.458

- 1) The number of 24 - 34 years olds in Germany 2016 is 10,48 Million and is expected to decrease by demographic forecasters (Statista, 2018)
- 2) The number of weddings in Germany in 2016 was 410.425 (see chapter 2.3), which accounts for 4% of all 24-34 years olds in Germany. Catholic marriages in 2016 accounted with a total of 3.000 for 10,48% of all weddings. Together with the estimate of the number of 24 -34 years old individuals, this data served as a starting point to forecast the number of weddings from 2019 to 2020.
- 3) To estimate the number of wedding celebrations, we assume that 80% of catholic weddings have one (the number of catholic weddings was derived from the 2016 amount and the decrease trend of catholic weddings) and we use a survey about Germans' reasons to get married, where 11% want to throw a big party and 9,5% name similar reasons that hint at the fact that this percentage of people would celebrate their wedding (see Appendix II and Appendix III). Given that these groups/statements are not complementary, we discounted a estimated number of doubles.
- 4) The estimated number of celebrations in our target segment consists of 36% couples with a budget of over 5.000 € (see Appendix V) and couples who live in an urban area, meaning a big city (Bangel, 2017). In 2017, these are 31%, we forecast this to increase in 2019 until 2021. Again, doubles were discounted.
- 5) Market share was set to be 5% in the first year and to increase to 10% in year 3.
- 6) The celebrations that can be converted into bookings by BASA were split across the 3 sources, direct, via wedding planners, and via venue managers. Since only few couples hire wedding planners, and we can't expect to be recommended by many, their share is the lowest.

7) Average booking value was estimated as follows: We assume direct traffic clients to mainly book wedding singers and relatively cheap band acts, like trios, or DJs. Therefore, we use the mean of the average spending of our respondent couples for singers and for DJs, which the BASA prices match or will match in the future. Wedding planners usually allocate 1.500 € up to 6.000 € for bands, 1.000 € for DJs, and 400 € for wedding singers. This is by far more than what BASA averagely charges and what our respondents spent. Additionally, their clients have a higher budget and more exclusive wishes, e.g., fire shows, as well as they are inclined to book several services for one celebration. Thus, the average value here is the mean of the average spending for entertainment (1.786 €) and average of the top 10% spenders (3.600 €). BASA will strategically contact wedding venues that host suitable and relatively big wedding celebrations of the target segment. In addition, the venue managers can propose more unknown, special service, e.g., illustrators, and give couples ideas which they would not have found without the direct contact person. Therefore, we expect a higher value than from directly reached clients. The average spending value on entertainment from all interviewed couples was used. All booking values will increase due to the trend of more expensive, extravagant hires, and because couples generally want to impress more with professional acts. We defined a 3% increase per year.

8) The standard commission fee of 20% of BASA will be applicable for direct traffic clients. In case of a curation by wedding planners and venue managers, they will receive 1% commission fee of the booking.