

PINCLAP EXECUTIVE SUMMARY

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1. MISSION

Do we clap as much as we'd like? What would you think if I told you that **we need more claps?** Under this premise was born "**Pinclap, the pleasure of clapping**", an **intelligent cultural ecosystem** aiming to digitize, innovate and make more profitable the cultural events around the world. To get this, we base our DNA on these 6 values, pillars on which our ecosystem grows:

- a) **Cultural democratization:** Equal opportunities among quality cultural proposals.
- b) **Circular culture:** Trade flow to satisfy needs ⇌ solutions between consumers, artists and cultural venues.
- c) **Local arts:** Visibility and recognition of independent artists and cultural venues among their neighbors.
- d) **Cultural empowerment:** Visibility of anonymous consumers with quality cultural criteria.
- e) **Sustainable consumption:** Culture as one of the main economic growth engines for big cities.
- f) **Cultural progress:** Direct contribution of culture to the progress of our society.

2. PROBLEM

We have identified 2 main unmet needs related to cultural events. On the one hand, cultural consumers have the feeling of missing out on their favorite cultural events often. On the other hand, many quality and interesting cultural events don't get sold out. Definitely, these 2 unmet needs are directly interrelated.

After an exhaustive market study about cultural consumption habits and the behaviours among the main stakeholders (consumers, artists and cultural venues), these are the conclusions obtained:

- a) **7 out of 10 consumers recognize that they use to miss their favorite cultural events** because they do not find out (or find out late) about them. In addition, 4 out of 10 don't know the cultural ecosystem in their neighborhood as well as they would like and 3 out of 10 have to search often at different websites/apps to find the event they are looking for.
- b) **8 out of 10 cultural professionals (artists and venues) confess that they don't sold out their events** because they fail to impact their target audience. In addition, 6 out of 10 acknowledge that they are unable to make their artistic activity profitable.

Cultural consumers often have to waste a lot of time and visit too many websites to find the event they are looking for, many times they don't know where to start looking for and other times they don't even get to find them.

Definitely, the **main problem is the lack of connection between quality and interesting cultural events and their interested target audience.**

3. COMPETITORS

This great lack of connection between events of interest and interested audience happens despite the fact that 38% of cultural consumers search for their events on Google and 45% search through social media, and especially despite the existence of more than 100 cultural platforms. In fact, 56% continue to trust word of mouth as the best way to discover the best events. Quite a paradox that in the digital age the most efficient solution continues to be analogical.

To fully understand why competitors doesn't solve the problem, we identified and analyzed the more than 100 specialized platforms (national and international), which we classified into 4 groups:

a) Focused on cultural consumers:

1. **Ticketing platforms:** Platforms whose business model is the commission by sale of tickets through their own payment software. We highlight Atrápalo, Entradium, Eventbrite, Ticketmaster, Fever, Wegow, Dice, Entradas.com, Giglon, Stubhub, Notikumi, See Tickets, Mutick...
2. **Cultural blogs:** Specialized editorial content media whose business model is advertising and sponsored content. We highlight Time Out, Guía del Ocio, Madrid Secreto, Cultura Inquieta, EsMadrid, Madrid Diferente, Un Buen Día en Madrid, City Confidential...

b) Focused on cultural professionals:

1. **Events SaaS:** Platforms whose business model is the subscription for providing professional event management and organization services. We highlight Scenikus, Teatter, MeetinArts, LinkMusic, Acquastic...
2. **Artistic hiring marketplaces:** Platforms whose business model is the commission by hiring artists and venues for cultural events. We highlight La Factoría del Show, Celebrents, Ineventos, Privateaser, Venuu, Gigstarter, Eventeas...

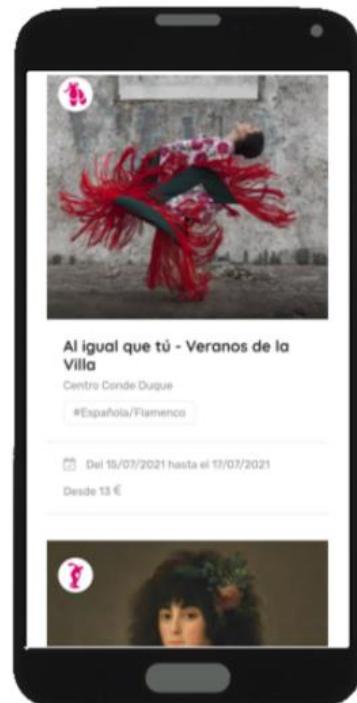
Despite so many options, **there is no a clear leader in the cultural events sector.** In fact, according to the market study, Guía del Ocio continues to be the most remembered specialized platform for finding the best events, with only 3.2% of mentions, followed by Atrápalo (2.65%), Time Out (2.44%) and Fever (1.43%).

This absence of the cultural “top of mind” is due to the fact that none of them focuses on the real interests of each consumer, nor does it manage to connect and satisfy needs between consumers and professionals. In fact, consumers have to search many websites to find the perfect event, and ticketing platforms (better positioned competitors) are perceived by cultural professionals as a necessary evil without added value, which they use only as a payment gateway.

4. CUSTOMERS

At Pinclap we propose an ecosystem of "circular culture" that connects and encourages the communicative-commercial flow between 3 interdependent customer segments:

- a) **Cultural consumers**, to whom we call clappers. We mean consumer as any citizen interested in going to live music events, shows, exhibitions, cinema or other types of cultural events. Our buyer persona is a woman between 35 and 44 years old, urban lifestyle, heavy user of technologies, high educational level and middle class. We identify 2 types of clappers:
 1. **Residents** in big cities that use to enjoy cultural events.
 2. **Tourists** visiting big cities interested in enjoying cultural events.
- b) **Cultural venues**. We mean cultural venue as any venue which schedules any type cultural events (music, theatre, exhibitions, cinema, literature...). Our main venue target is an alternative music or theater venue, located in a big city with a good cultural offer.
- c) **Local artists**. We mean local artist as any individual artist, group of artists or manager of artists who leads (or manages) live cultural events (music, theatre, exhibitions, cinema, literature...). Our main artist target is an emerging or alternative artistic company/band/group, located in a big city with a good cultural offer.



5. SOLUTION

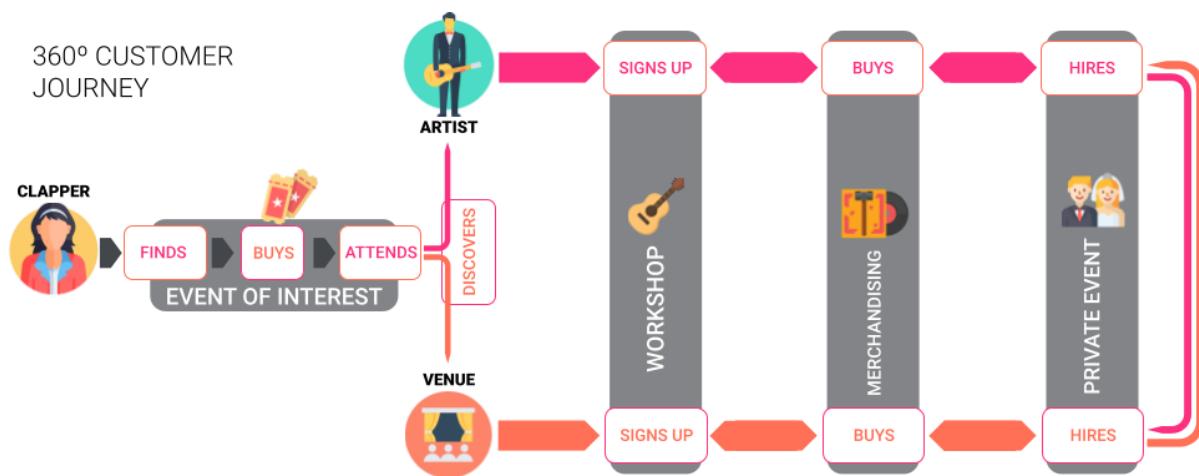
Pinclap is an intelligent cultural ecosystem with marketplace structure and community spirit, which provides to cultural professionals tools of production, promotion, sales and hiring to sold out every cultural event and workshop of quality and interest.

In addition, it's the **first platform that classifies and geolocates all urban cultural events**, and only shows each consumer their favourites, through a metasearch engine that collects and hyper-segment the events of all cultural websites. Thanks to our ecosystem, whatever the cultural event you are looking for, you'll always find it in Pinclap.

From their profile, each signed up consumer (clapper) **can see only events related to their tastes and preferences**, which have been previously configured at the "what I like" section. In addition, they can do **intelligent searches** for events using 5 filters:

- **What.** Search by typology of event among more than 150 tags, classified in 3 levels of depth: Categories (music, shows, exhibitions, cinema, literature, with 5 senses), Types (concerts, theater, OV cinema, poetry recitals, fairs...) and Genres (rock, comedy, ballet, art, horror...).
- **Who.** Recommended age of attendees: adults, families, all audiences.
- **When.** Event date and time: this month, this weekend, this week, today.
- **How much.** Preferencias de precio: gratis, hasta 20€, cualquiera.
- **Where.** All events are **geolocated on an experience map** and can also be filtered by proximity.

Moreover, our ecosystem of circular culture connects solutions and needs between consumers and professionals and allows to the clapper a 360° customer journey: he can find an event of interest, buy tickets, discover a like-minded artist/venue, sign up in a workshop organized by the artist/venue, buy their merchandise and even hire them for a private event.



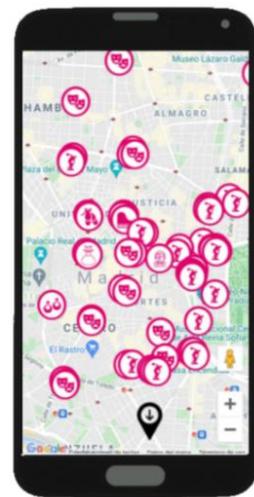
In this [presentation Pinclap video](#) we show you how our cultural ecosystem works nowadays.

6. COMPETITIVE ADVANTAGE

Our **competitive advantage** is the intelligent cultural connection between **like-minded consumers, artists and venues**, which we achieve thanks to a database hyper-segmented by micro-niches and a personalized platform, both unique in the market.

It is an innovative value proposition due to its transversality, its 360° customer journey and its trilateral connection between consumers, artists and venues. While the competitors are focused on consumers or professionals, we connect both targets to encourage their supply-demand reciprocities and satisfy all their needs.

Thanks to having a unique competitive advantage in the cultural ecosystem, we aim to become **the international leader platform for cultural events**.



7. BUSINESS MODEL

Pinclap is a **multilateral platform with network effect**. We offer free and paid services that satisfy the needs of venues, artists and consumers. We monetize by commission (through affiliation, ticket and workshops sales, hiring or merchandising); by advertising events, venues or artists; or by subscription of professionals and consumers:

- a) **Affiliation Ticket:** commission by affiliation ticket sales from the main ticketing platforms.
- b) **Pinclap Ticket:** commission by ticket sales through our own payment gateway.
- c) **Workshops with art:** commission by workshop sales through our own payment gateway.
- d) **Make your plan:** commission by hiring artists/venues for private events through our own payment gateway.
- e) **Pinclap Ads:** advertising for events, artists and venues through own media.
- f) **Gifts with art:** commission by sales of artistic merchandising through our own payment gateway.
- g) **Pinclap Pro:** premium professional subscription for events management and production.
- h) **Pinclap Club:** premium consumer subscription with access to exclusive services.



Pinclap provides to artists and venues a professional access through which they can manage their professional activities from a 360° perspective, in addition to solve all their production, promotion, sales and hiring needs for their cultural events and workshops.

Our business model proposes a **win-win-win** (consumers, professionals and Pinclap win at the same time), it provides the necessary tools to professionalize and make arts profitable and contributes directly to a healthy cultural ecosystem from a productive, creative and diverse point of view.

8. SCALABILITY

The combination of **new technologies and our experience in the cultural sector** allows us to personalize, automate and predict the cultural consumption, and it facilitates us an intelligent, active and dynamic scalability that **provides solutions in real time**.

We highlight 3 of these new technologies as key pieces to develop a **business model scalable, sustainable and with exponential (national and international) potential**:

- a) **Web scraping:** consists of automatically browsing a web using bots and extracting information from it. Our objective is to scrape the 50 main ticketing platforms and cultural blogs in an authorized way. With the consent of each website, we will generate personalized bots that allow us to automate, track, collect, classify and generate relevant information about all urban cultural events in our ecosystem. This will save a lot of communication time for venues and artists, who will only have to tag the cultural genre of each event from their profile to be able to publish it in Pinclap.
- b) **Marketing automation:** it's the use of software to launch marketing actions in an automated way. This technology will allow us a unique and individualized personalization in each impact generated, in such a way that each consumer will receive a newsletter, web recommendation or notification, only with like-minded events.
- c) **Machine learning:** it is a branch of artificial intelligence that allows learning and identifying of patterns through data to make behavioral predictions. Thanks to the integration of machine learning, Pinclap recommend to consumers those like-minded events and professionals which still haven't discovered. Through clusters we will analyze and identify possible related interests, according to consumer behavior, to predict related interests and thus be able to impact with content of interest hitherto unknown by the consumer.

Although technological intelligence is essential for good scalability, by itself it would not be enough to capitalize a sector with such a complex idiosyncrasy. We propose a **technology audited all the time by the human intelligence of cultural experience**, without which we won't be able to scale with the closeness and sensitivity necessary to conquer the sector.

9. MARKET

Our market is local, national and global. We intend to position Pinclap in the cities with the best cultural events offer, from the main national cultural capitals to the main european ones, to later conquer the main cultural capitals of the world.

We want to promote, energize and give visibility to the urban cultural offer of each region, not only among local consumers but also among tourists. In this way we strengthen the image of the national cultural sector, with the future projection of enhancing the cultural ecosystem from an international and global perspective.

In order to grow exponentially, but above all in a scalable and sustainable way, we focus on these 4 types of markets by phases:

- a) **Local (Madrid):** Pinclap is already active in one of the main cultural capitals of Europe. Madrid has some of the best international museums and is the third destination in the world for musical theater. These and many other ingredients make Madrid the perfect city to launch, consolidate and turn Pinclap into the leader platform for cultural events. We are targeting a potential local market of 1M consumers and 4K cultural professionals, with an annual turnover of €500M in cultural events sector.
- b) **National.** Since the second year in a staggered way, we plan an expansion to the main national cultural capitals: Seville, Barcelona, Valencia and Bilbao. We are targeting a potential national market of 4M consumers and 16K cultural professionals, with an annual turnover of €2B in cultural events sector.
- c) **European.** Since the fourth year in a staggered way, and in a staggered manner, we plan an expansion to the main European cultural capitals: Lisbon, Rome, Vienna, Berlin, Paris, London, Amsterdam... We are targeting a potential European market of 63M consumers and 250K cultural professionals, with an annual turnover of €44B in cultural events sector.

- d) **Global.** Since the sixth year in a staggered way, we plan an expansion to the main cultural capitals of the rest of the world: New York, San Francisco, Rio de Janeiro, Mexico City, Buenos Aires, Toronto, Tokyo, Shanghai, Seoul, Hong Kong, Moscow... We are targeting a potential international market of 182M consumers and 750K cultural professionals, with an annual turnover of €127B in cultural events sector.

10. TEAM

We are **3 partners in 3 strategic positions** with more than 40 years of experience in large companies:



Javier Martínez, **CTO**. Full stack developer expert in digital transformation. Experience in languages PHP, Java, JavaScript, HTML, XML, CSS, C, C ++ and MySQL 5. Skills in Wordpress and frameworks Flutter, Subversion, Tomcat 5.5, ASP, Prestashop, Apache 2. He has led projects in large companies such as Banco Sabadell, AXA, Abengoa, Citibank, Unión Fenosa or the Ministry of Education.



Carolina Castilla, **CMO**. Digital advertiser with special focus on the development and creation of media advertising campaigns. Specialist in strategy planning and implementation of digital marketing. He has led teams in large advertising and media agencies for brands such as Endesa, Iberia, Coca Cola, Decathlon, Once, BMW, Lego, DHL or Phillips.



Daniel Matarranz, **CEO**. Expert in on/off communication and events and specialized in creative strategy applied to 360° communication. Professional experience in organizing artistic events and in social media communication for big brands such as Leroy Merlin, Kia, Telefónica, Starbucks or esMadrid. Amateur experience as a theatre actor, screenwriter and DJ.

In comparison with the most of competitors, we feel empowered to lead a cultural reference ecosystem because of our passion, vocation, commitment and love for arts. We have identified that a sector as endogamous and misunderstood as the cultural tends to reject the “cultural intrusion” and, thanks to our experience and knowledge, we have enough **credibility, professionalism and empathy to earn the trust of the sector**.

11. ROADMAP

Currently, our website is active in Madrid and our business model has already been validated by consumers, artists and venues. Here we detail the highlighted validations by each target audience:

- a) Consumers: We already have more than **400 signed up clappers**. In addition, through ads on Google and social networks we have obtained ratios well above the average: in clapper sign up campaigns a CVR of 10% (compared to 3% in the sector) and a CPC of €0.14 (compared to €0.68 of the sector).
- b) Venues: We already have more than **450 registered venues**. In addition, we have met with more than 30 cultural venues in Madrid, of which 92% have signed an agreement with Pinclap.
- c) Artists: In the absence of shortly being able to create their own profile and manage their events, we have met with more than 40 local artists from all disciplines and **100% have shown interest in joining Pinclap**.

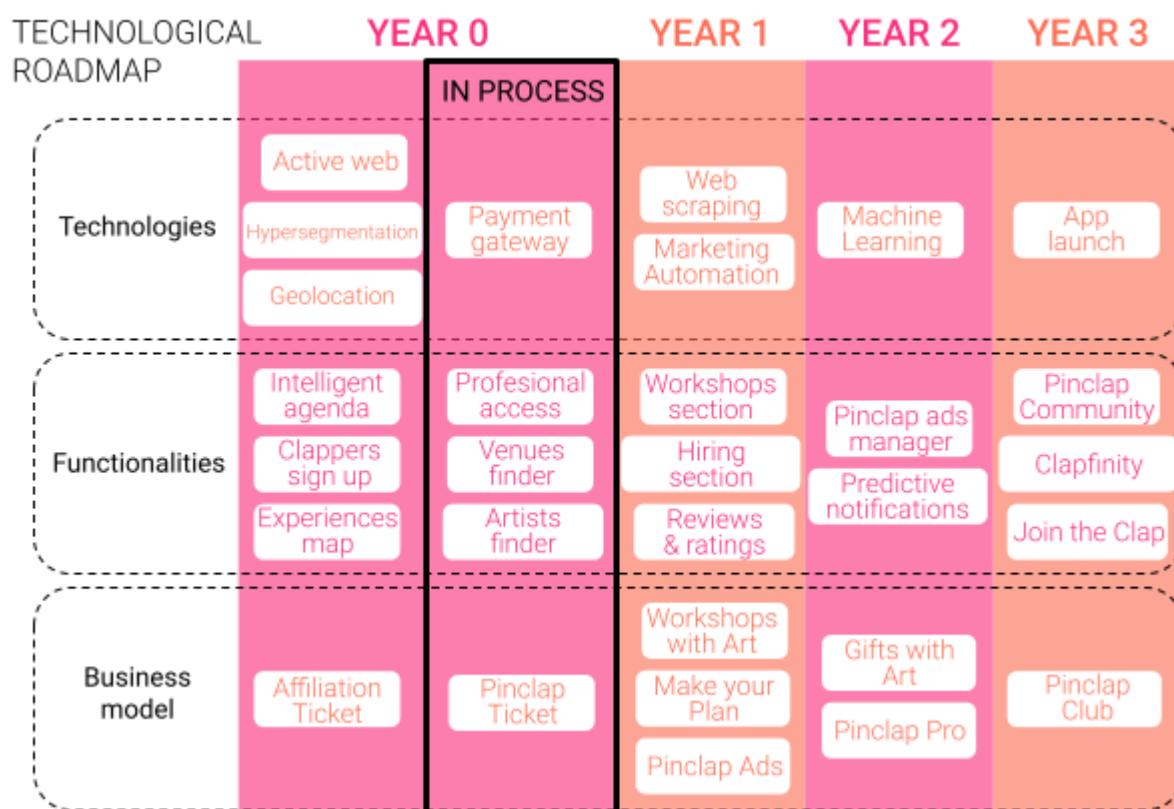
In addition, we have already **published more than 5,000 cultural events** organized in Madrid.

Here we detail our current status and our technological roadmap based on:

- a) **Technologies:** Our website is active, with integrated hyper-segmentation and geolocation technologies. We are currently implementing our own payment gateway. In the short term we will

integrate web scraping technology, in the medium term marketing automation and machine learning, and in the long term we will launch the App version.

- b) **Functionalities:** Our website already has the Intelligent Agenda (search in 5 filters), the Clappers Sign Up (Pinclap only shows like-minded events), the Experiences Map and the Venues Finder. We are currently implementing the Professional Access (artists and venues will be able to manage their profiles and events) and the Artists Finder. In the short term, we will integrate the Workshops Section, the section for hiring artists and venues and the Reviews & Rating system. In the medium term, will be able an Ads Manager to personalize their ads and a Predictive Notifications system. In the long-term, the Pinclap Community to share experiences follow influential clappers, Clapfinity for discovering like-minded clappers and Join The Clap for finding other clappers to attend an event with.
- c) **Business model:** Affiliation Ticket is already active and we are implementing Pinclap Ticket. In the short term we will integrate Workshops with Art and Make your plan, in the medium term Pinclap Ads and Gifts with Art, and Pinclap Pro and Pinclap Club in the long term. More info about this in section 7.



12. TIMING

Why Pinclap Now? Because **this crisis brings us a great opportunity to be innovative** in a stagnant and very weakened sector, which is suffering closures among the competitors due to the fact that some business models are becoming obsolete and whose margins have been greatly reduced.

In addition, consumers value live events like never before and are much more selective in their limited free time. But above all, because they have missed so much social activities than they are **looking forward more than ever to clap in good company**.

Therefore, when normality returns to our lives, **we want to be the first option**.

13. KPIS

After proposing 3 scenarios (optimistic, neutral, pessimistic), and analyzing the potentiality of the ecosystem and the exponentiality of the sector, we project the neutral scenario and set the following **ambitious but realistic KPIs**:

GOALS	YEAR 1 Seed	YEAR 2 Early	Break even	YEAR 3 Growth	YEAR 4 Expansion	YEAR 5 Maturity
Monthly visits	180K	380K		800K	1,5M	2M
Clapper sign ups	9K	46K		137K	323K	625K
Professional sign ups	1K	2K		3K	7K	12K
Conversions	14K	74K		190K	415K	750K
Turnover	€300K	€1.8M		€4M	€8.5M	€14M
New markets	Madrid	Sevilla		Barcelona Valencia Bilbao	Lisboa Roma Viena	Berlin Paris Londres
Profit	-	-		X3	X10	X30

We estimate a **break even in month 24** and a positive EBITDA from year 3.

Here we detail the main macro objectives by phases (or years):

- Seed: reaching the objectives of the year we hope to **get established at the Madrid market**.
- Early: we'll open a market in Seville to start **validate/pivot/testing at the national market**.
- Growth: reaching the objectives of the year we hope to **get established at the national market**.
- Expansion: we'll open markets in other countries to **validate/pivot/testing at the european market**.
- Maturity: reaching the objectives of the year we hope to **get established at the european market**.

14. INVESTMENT

According to financial projections, we aspire to get a **profitability of X3 in year 3, X10 in year 4 and X30 in year 5**.

Currently Pinclap has a **premoney value of €450,000** and in our first round we are looking for **potential investors or technology partners in exchange for equity**. The first investment (or technological partner) would be dedicated to our 2 priorities: **Digital Marketing and new technologies** (personalization, automation, prediction).

In the medium and long term, we expect to launch another 3 rounds: one in the Early phase, another in Growth and the last in Expansion. At the end of the Maturity phase (year 5) we project the **possibility of a good exit**. We are already analyzing candidates for future buyers, such as Tripadvisor.

Can you imagine the map of your city full of claps? In fact, that's Pinclap ... that's **the pleasure of clapping!**

Thank you.

