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# **My House is Your House: Groupmuse's Revival of Chamber Music**



INSTITUTE FOR  
**MUSIC LEADERSHIP**



**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

# **My House is Your House: Groupmuse's Revival of Chamber Music**

Sam Bodkin, the CEO of Groupmuse, aims to change the landscape of classical music. Applying the principles of the “sharing economy” to traditional chamber music concerts, he has developed an idea to match up talented performers with hosts willing to open up their homes for these events. Returning chamber music to its intended domestic setting, Groupmuse provides high-caliber musical events for surprisingly young audiences in intimate listening environments. Bodkin has close control of the quality of the hosts and the paid musicians in Groupmuse’s four cities of operation. Prompted by an external study of the organization, Bodkin is considering rolling out Groupmuse into the Los Angeles market. Without contacts and staff in Los Angeles however, the CEO is concerned that expansion into this market would mean losing a grip on the tightly managed nature of Groupmuse. This case explores the philosophy behind Groupmuse and the rationale to expand into new markets. It concludes by challenging the reader to consider a process by which growth of the business could occur.



This case study was prepared by Michael Alan Anderson, Associate Professor of Musicology at the Eastman School of Music. *The Eastman Case Studies* are developed solely as the basis for class discussion. Cases are not intended to serve as endorsements or sources of primary data nor are they to serve as illustrations of effective or ineffective leadership or decision making.

## Chamber Music in Homes

Making music and listening to music in intimate social settings has been central to the development of music from its origins. Before the rise of the concert hall in the nineteenth century, musical production lay not only in churches, theaters, and streets, but also in domestic environments. The term “chamber music” captures this idea, but specifically implies music usually for instruments—one to a part—spanning the Baroque to the Romantic era, and often in the company of a close circle of listeners. In order to bring the large body of chamber music literature to life, music institutions have hosted small ensembles in concert spaces fit for public audiences of modest size. For reasons of liability, privacy, and financial risk, and because systems of patronage have changed drastically since the nineteenth century, chamber music has lost the connection to its most intimate setting—the home. But Sam Bodkin of the company Groupmuse aims to rekindle that atmosphere. Bringing this body of chamber music back into its intended domestic environment, Bodkin has made substantial inroads toward changing the landscape of chamber music.

The idea for Groupmuse was hatched in Boston in 2010 in the apartment of pianist Cristian Budu, a student at the New England Conservatory. Musicians and friends would gather in Budu’s apartment for chamber music concerts that lasted late into the night. Sam Bodkin was among those attending these events. Bodkin was intrigued not only by the power of the music on display but also by the physical closeness of the performers, which produced an enriching listening experience. After a short stint working for the Boston Symphony Orchestra, Bodkin launched Groupmuse in 2012, organized the first house concert by January 2013, and, by September of that year, was joined by his two co-founders, Ezra Weller and Kyle Schmolze. Even in its embryonic stage, the enterprise was poised to revitalize chamber music in homes in select metropolitan areas.

Besides his experience in Boston, Bodkin was inspired to develop Groupmuse during a backpacking trip he took in Europe after his high school graduation. On his journey, he used the website [www.couchsurfing.org](http://www.couchsurfing.org), which connects travelers with welcoming hosts around the world. The hosts offer lodging—often for free—as a means of cultural good will and exchange. Forever changed by his encounter with chamber music in a domestic setting, Bodkin applied the “couchsurfing” model to domestic music, in this case pairing willing hosts with available, talented performers to present programs in homes.

**“We all crave shared experiences with real people, in real life, offline.”**

**– Sam Bodkin,  
Groupmuse CEO**

Since its founding, Bodkin’s Groupmuse has provided paid performance opportunities for 1,200 classical musicians. In 2016, he organized a platform for more than 750 musical events to take place in four metropolitan areas. More importantly, the company has rewritten the rules for cultivating the next generation of classical music listeners. No longer do audiences have to report to a concert hall or to a special venue to hear high quality performances; instead, they gather in various homes for an entirely different concert experience. In the spirit of many apps and tech start-ups, Groupmuse has also reshaped the playing field of classical music by changing the mode of delivery for its service. The operation does not rely on a major institution to push out programs but rather is fueled by a grassroots community of hosts willing to offer up spaces to support the fine arts and the local community for the evening. Groupmuse, then, is effectively a chamber music concert matchmaker. The press has taken notice of its rapid rise. Articles profiling Groupmuse have appeared in *The New York Times*, *The Guardian*, *The Boston Globe*, *Time Magazine*, and the business has been featured on CNBC, National Public Radio, and the *CBS Evening News*.

## My House is Your House

Groupmuse is an online social network that draws listening communities together to witness outstanding works of musical art in homes. Bodkin's objective is not to supplant the traditional concert hall experience, but instead to use chamber music to develop active listeners who have been put at a distance from classical music. The company's operation is driven by its hosts, who provide the venue for the house concerts. By developing a roster of reliable hosts who are passionate about the Groupmuse philosophy and model, Bodkin has constructed a foundation on which the events can take place.

At the present time, a Groupmuse event can be hosted by anyone from the four cities in which the company operates—New York City, Boston, San Francisco, and Seattle. Hosts, of course, must be able to offer a domestic space for performance, but there are no specifications for what constitutes an allowable venue. Bodkin did this by design, a conscious effort to break down barriers to encountering chamber music. "Anyone can host a Groupmuse," Bodkin says. The event can be hosted in one's bedroom with "ten people sitting on your bed." Following a long tradition of parlor music-making, "Groupmuses" are likely to be held in living rooms where guests can sit close to the musicians. There is no requirement for the kind of seating a host must provide, further echoing the intent to remove obstacles to hosting Groupmuses. In fact, the company encourages audiences to sit on the floor in rooms where performances take place. This way, more people can be accommodated, and the coziness of the experience can be enhanced. The performers must have chairs, to be sure.

Realizing that enthusiastic and repeat hosts are the cornerstone to his enterprise, Bodkin has ensured that potential Groupmuse hosts have little to worry about when registering through the company's website. The steps are few, and all official rules for hosting are presented in the spirit of maximizing

access to the musical art. The host pays a fee of \$10, the same as a customer would be charged to attend a Groupmuse event.

The prospective host might have particular musicians in mind for the performance, which simplifies the organization of the event. The hosts themselves cannot perform, however. In most cases, the Groupmuse website matches ready hosts with available musicians. Hosts need not provide food or drinks for guests, and they have the option when registering to designate whether guests can bring these items to their homes.

The lack of obstructions to hosting a Groupmuse relates to one of the core values of the company—empowering others. A guiding philosophy of the organization, posted publicly online, states: "We believe in enabling others, entrusting them with our confidence and the power to make their own decisions." The empowerment philosophy applies not only to hosts, but also to performers. Once approved by Groupmuse management, invited players are given great liberty to develop programs that will bring communities of listeners together. Performers also can determine whether to perform at outdoor venues, as poor acoustics or natural elements (rain, wind, or sun) may adversely affect a performance. Thus, hosts must have an indoor option for every Groupmuse event. Programs are built to approximately 45 minutes, and an intermission permits listeners to socialize with the guests on hand and possibly refill their beverages. Performers cherish the intimacy afforded by the

**"So whether you're under a bridge or on top of a building, we can create the great masterworks in the history of Western culture. That makes it a scalable and flexible experience that communities everywhere can gather over."**

**—Sam Bodkin,  
Groupmuse CEO**

Groupmuse model. Cellist Julia Yang, while a graduate student at the New England Conservatory, captured the atmosphere from the player's perspective: "It feels authentic and so close—people are sitting a foot or two away, and taking in every note. At the same time, the setting is freeing. It's like a party, and people are relaxed."<sup>1</sup>

Groupmuse's goal of empowerment continues with guests. Regardless of income or walk of life, Groupmuse believes everyone should have an opportunity to attend one of its events. At least ten attendees must register to establish a Groupmuse house concert. Audience makeup at the house concerts is typically a mix of friends of the host and community members in the Groupmuse network. Bodkin sees this model as a crucial aspect of his operation and insists that hosts leave space for RSVPs from community members outside of their circle of friends. Ideally, as the Groupmuse network develops in each city, those who were strangers at concerts emerge as familiar faces with each passing event.

Reserving space for friends on a Groupmuse "Manage Event" webpage is straightforward. The host sets the number of friends anticipated, the spots are held online, and the organization sends a link to hosts to forward to friends for easy registration. Community members must discover events on their own. Apart from word of mouth, guests may locate events through Groupmuse's weekly newsletter emailed to registered members or by browsing the hosted events on the company's website. Once guests register, they are required to show a picture of themselves to the host. Hosts may elect to approve community guests manually; in this case, the registrants would not receive the address of the event until the host allows their attendance.

<sup>1</sup> Jonathan Christian, "Quartets in Close Quarters," *The Boston Globe*, February 24, 2014, G1, G12-14.

The millennial generation—those born after 1980—account for about 70 percent of attendees. The overwhelming concentration of young audiences for classical music stands in great contrast to the aging listeners often found in traditional concert hall venues. The New York Philharmonic and the Chamber Music Society of Lincoln Center in particular have kept their eye on the enviable composition of Groupmuse audiences and have developed incentives with Bodkin to ensure steady patronage in the years ahead. Perhaps more promising is another aspect of audience diversity within the average young audience. A story written by a young African-American woman for *The New York Times* explained how the casual domestic setting of Groupmuse events assuaged her anxiety about the daunting nature of similar music in concert halls. Large music institutions with substantial operating budgets are starving for more diverse audiences, and Groupmuse—with minimal marketing resources—has cultivated an audience profile its counterparts have long sought.

### Finances and the Prompt to Expand

Groupmuse's nominal marketing budget is just a part of the lean operation that Sam Bodkin has achieved with his company. As has been noted in the press and among music industry professionals, the beauty of Groupmuse lies in the minimization of costs from the "agent" that connects classical music listeners with artists. With bare bones payroll and overhead to operate the business, the fees that Groupmuse charges for the casual house parties can be kept to a minimum. Groupmuse has a team of three salaried

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employees, who are able to work from a decentralized location—their own homes. The focus then is squarely on ensuring quality hosted events.

Much of the quality of the enterprise rests with the musicians who supply the entertainment for a Groupmuse event. The network of performers that Bodkin has developed explains some of the early success of the business. Access to students at music conservatories in the four main cities of operation has generated a reserve of talented players who are eager for supplemental income. At present, a musician booked for a Groupmuse event can expect between \$50 and \$150 for the appearance at a house concert, based on the scope of the hosted event. The company publishes statistics about its compensation of musicians and its staff as a way to show accountability and earnestness to all stakeholders (**Appendix 1**). Musicians have steadily earned more over time, averaging \$128 per Groupmuse appearance in the latest quarter for which data was available. Bodkin emphasizes, however, that these figures “do not reflect what we believe is fair pay for musicians. We are constantly working to achieve fair pay for musicians playing Groupmuses, and we know that only the musicians and the audience members can decide what’s fair.” The company believes a transition to digital payments (in which customers will inherently spend more) and consistently well-attended Groupmuse offerings will raise the stipend that musicians receive.

Groupmuse’s mission is bold and wide-ranging. Not only does it seek to provide musicians with well-compensated and rewarding performance opportunities, but it also endeavors to grow the market for classical music listening through a targeted rescue of traditional chamber music. Despite these noble aims, the financial solvency and long-term viability of the business have been on Bodkin’s mind. “I don’t think it’s ever going to be wildly profitable,” Bodkin remarked. “I just want it to be able to sustain itself.” Groupmuse now draws a flat \$3 reservation fee for

each transaction on its website, a charge that is above and beyond the suggested minimum admission of \$10 for each attendee. Given this simple revenue model, there is incentive for Bodkin to expand the operation. But not being backed by venture capital or a board of directors, there is no external pressure to grow within a certain time frame.

A spark for the expansion of Groupmuse eventually came from an outside force. In May 2016, some students at Columbia University completed a study of Groupmuse for a class, excerpts of which appear in **Appendix 2**. In the spirit of management consultants, the students surveyed broad market trends that could affect Groupmuse. The study evaluated the business operation in light of the consumer habits of millennials and the classical music landscape, including the competition. It then provided recommendations to Bodkin and his team as they plan for the medium and long term. The student consultants identified structural deficits year to year at the current levels of operation. In light of the organization’s projected deficits, the consultants advised Groupmuse to “prioritize revenue growth in a way that does not conflict with the mission and vision.” They further suggested that “mutual profitability will benefit artists, Groupmuse, and the community.”

Increasing profitability could be achieved in a few ways in the medium term. The study first urged Groupmuse to transition fully to a digital app to increase its revenue per transaction. The change of platform would also allow for smoother payments to musicians and stronger recordkeeping. The second recommendation was to expand aggressively into new markets. The structural deficit meant that Groupmuse would need to operate in at least six—and possibly twelve—more cities to sustain the operation profitably. Bodkin and his staff were not prepared for this piece of advice. They had successfully achieved high quality musical events in a few major markets, but adding more cities to the roster seemed an unwieldy task.

## Quality Control

In their study, the Columbia consultants discovered an organizational resistance to rapid growth of the enterprise among the leadership at Groupmuse and highlighted this cautiousness as a hindrance to the business's long term prospects. In particular, they noted that a "commitment to mission and culture of *not* being 'growth-minded'" [emphasis added] would be an obstacle to the viability of Groupmuse. In the consultants' view, rolling out the Groupmuse model to a half dozen new cities was an urgent task to stay solvent. But Bodkin and his team knew the model better and had reservations about speedy expansion plans. The success of Groupmuse, Bodkin believes, has hinged on the company's ability to deliver musical offerings of the highest quality for a wide public. That quality can be found both in the guarantee of a consistent atmosphere from house to house and in the recruitment and vetting of outstanding performers.

From the management perspective, the event guidelines have contributed to the steady growth of Groupmuse. While anyone can host a Groupmuse, Bodkin urges hosts to follow some general rules to create an environment that is welcoming to guests and musicians alike. Groupmuses are expected to be open to the public, not just a gathering of friends. In this way, the atmosphere has a whiff of the "sharing economy" that has brought strangers in connection with one another for the sake of a common desire. Hosts must further ensure a quiet ambiance when the performance is taking place. Bodkin insists that there should be no talking while musicians play, thereby cultivating the etiquette that might be seen if unseasoned listeners entered a concert hall setting.

Ensuring a reliable environment from event to event has not been easy for Groupmuse management. Bodkin himself tries to attend as many Groupmuses as possible to assist hosts with developing the ideal setting for chamber music. Because alcohol consumption is not prohibited at the house concerts,

there have been occasional problems with inebriated audience members, who can be difficult to keep quiet during events. By expanding into new markets, Bodkin would voluntarily be losing a grip on the quality of each event by putting it into the hands of strangers who may not be able to guarantee the atmosphere he promises for Groupmuse concerts.

Bodkin further worries that if the Groupmuse model is hastily rolled out, the level of musicianship may be compromised. He and his team have vetted performers effectively to this point, locating local professionals and talented conservatory students to fill Groupmuse events. Bodkin is concerned that a market with fewer artists of this sort could turn off new listeners for the long term rather than convert them to being lifelong aficionados. Talent has been questioned even in large markets. For example, a woman in New York City was eager to host a monthly Groupmuse but on the condition that her daughter could be featured as part of the offerings. Bodkin was hesitant to allow this prospect to host events because the daughter was not a serious professional, and the standard would have been lowered. He affirmed his philosophy: "I have always erred on the side of quality maximization over growth." Bodkin's guarded attitude toward Groupmuse performers in part derives from his observations in other startup businesses or industries in which the rush to roll out and to automate has weakened the

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product or the laborer. He believes that the art and the artists must stand at the center of the enterprise and that the only growth he will permit for Groupmuse should be meticulously investigated to maintain quality control at events and fairness to the performers.

### **Barnstorming a New Market**

Bodkin's suspicions about a swift expansion of the business did not mean he was opposed to any growth of Groupmuse. In fact, he was eager to enter markets that could reasonably support it. The Columbia consultants recommended Los Angeles as the most promising market to explore for new business. And with good reason: over 1,000 people from the Los Angeles area had already registered for Groupmuse online, likely having learned about it from friends in other cities or from the substantial national press coverage. Whatever the case, these were potential customers, who had actively expressed interest in the house concerts, and yet had no such concerts to host or attend. Of course, Los Angeles was not alone; other potential customers in key markets awaited the arrival of Groupmuse.

In Bodkin's experience, maintaining a stable of involved audience members is not enough to sustain the enterprise. Reliable hosts must also be recruited in each city before there is a decision to roll out the operation. Using social networking and drawing on the base of Groupmuse registrants in Los Angeles, Bodkin identified dozens of people who said they would be interested in hosting a Groupmuse. He whittled down this group of prospective hosts to 50 who seemed most "bought in" to the Groupmuse concept; however, these impressions were obtained from electronic correspondence only. Complicating matters, Bodkin and the Groupmuse team did not have immediate contacts in the Los Angeles area, unlike its other cities of operation. In February 2017, Bodkin and one of his co-founders organized a "barnstorm" of Los Angeles — an exhilarating 48-hour trip — to divide up and interview the 50 prospective hosts and in the hopes of gauging the market better.

With only 20 Groupmuse events occurring each week across the country, Bodkin and his staff keep close contact with hosts in the various cities. They wanted nothing less than a sense of family and shared philosophy among prospective Los Angeles hosts. But without the capacity to monitor the progress in person from week to week, Bodkin needed to evaluate the level of dedication of these people to the Groupmuse hosting standards. He wanted to make certain that hosts would not abandon their role if the company were to roll out to Los Angeles. The founders sought assurances in this market that they did not push for in the four current operational markets. The team is preparing for their trip and also thinking about what to do after the Los Angeles barnstorm is finished.

\*

- What "assurances" should Groupmuse management seek for those who have volunteered? Should commitments to hosting Groupmuses be binding somehow? Should promises to host events be formalized? How could pledges be structured? What implications would this approach have for current and future markets in which Groupmuse operates?
- How should the interviews be handled with prospective Groupmuse hosts? Bodkin wants to impress on hosts both the privilege and responsibility that comes with accommodating these domestic concert events. How should the pitch or "closing argument" be made to those Los Angeles area residents who have expressed interest in the house concerts?
- Bodkin is risk-averse in his approach to Groupmuse. If he commits to allowing hosted events, he fears turning back. At what point should Groupmuse enter the Los Angeles market? How can momentum be sustained in a large market?

# APPENDIX 1

## Musician Income

As of Q1 2017, updated quarterly:

|                                                            | SINCE JANUARY<br>2013 | Q4 2015 ONLY | Q4 2016 ONLY |
|------------------------------------------------------------|-----------------------|--------------|--------------|
| Average income, per musician, per event                    | \$117                 | \$115        | \$128        |
| Percent of events that musicians earn under \$50 per event | 16.2%                 | 18.8%        | 9.8%         |
| Percent of events that musicians earn over \$150 per event | 25.7%                 | 20.0%        | 30.6%        |

## Groupmuse Expenses

As of Q1 2017, updated quarterly:

|                                         |                     |
|-----------------------------------------|---------------------|
| Median salary of Groupmuse team members | \$2,000 per month   |
| Number of salaried team members         | 3                   |
| Other overhead costs                    | < \$3,000 per month |

## APPENDIX 2

### The Columbia Consulting Group Strategic Growth Recommendations

CCG



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Strategic Growth Recommendations

May 2016

The Columbia Consulting Group

## APPENDIX 2 cont.

### Classical Music Industry Trends



The classical music industry is experiencing large declines. Traditional audiences are aging out and new audiences aren't being built. Audiences are choosing other types of music and entertainment options. However, Groupmuse has shown potential for revitalizing the industry.

#### Current Classical Music Landscape

- Traditionally catered to older generations
- Younger generations have not shown as much demand as older generations
- Compared to other types of music, classical music had the least album sales in 2015
- Groupmuse has been able to attract “Yuppies” as they seek various entertainment options  
→ 75% of Groupmuse users are 35 or under

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### Classical Music Industry Trends



The industry is faced with an aging population, struggling to adopt younger concert goers

**Percent of U.S. Adults Who Attended a Classical Music Performance, by Age: 2008 and 2012**

| CLASSICAL MUSIC |       |        |
|-----------------|-------|--------|
|                 | 2008  | 2012   |
| ALL ADULTS      | 9.3%  | 8.8%   |
| Age             |       |        |
| 18-24           | 6.9%  | 6.7%   |
| 25-34           | 7.0%  | 7.3%   |
| 35-44           | 8.9%  | 6.4%** |
| 45-54           | 10.2% | 8.2%** |
| 55-64           | 11.6% | 11.0%  |
| 65-74           | 12.2% | 13.9%  |
| 75 and over     | 9.7%  | 10.9%  |

\*\*change is statistically significant at the 95 percent confidence level

Adults between 35-54 reduced attendance with the oldest segments having the highest level of participation

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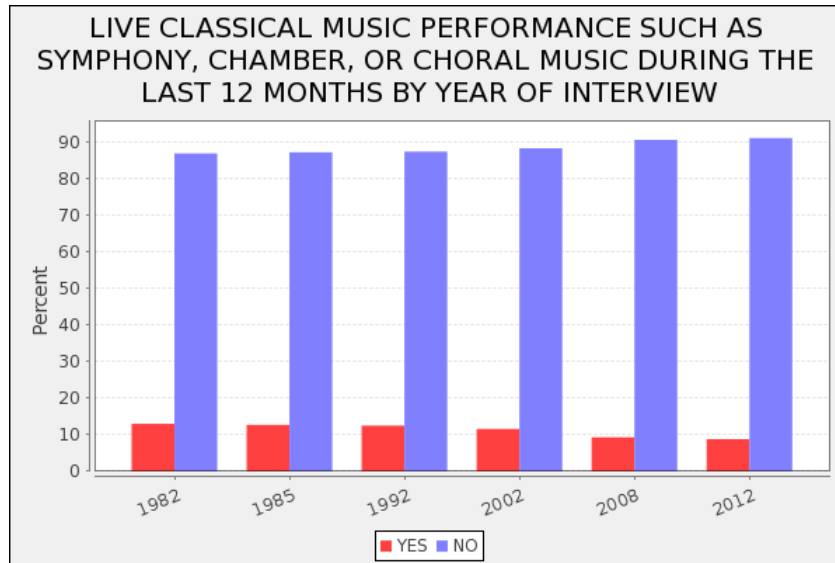
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## APPENDIX 2 cont.

### Classical Music Industry Trends



General attendance of classical music performances has steadily declined by about 4% in the last 20 years



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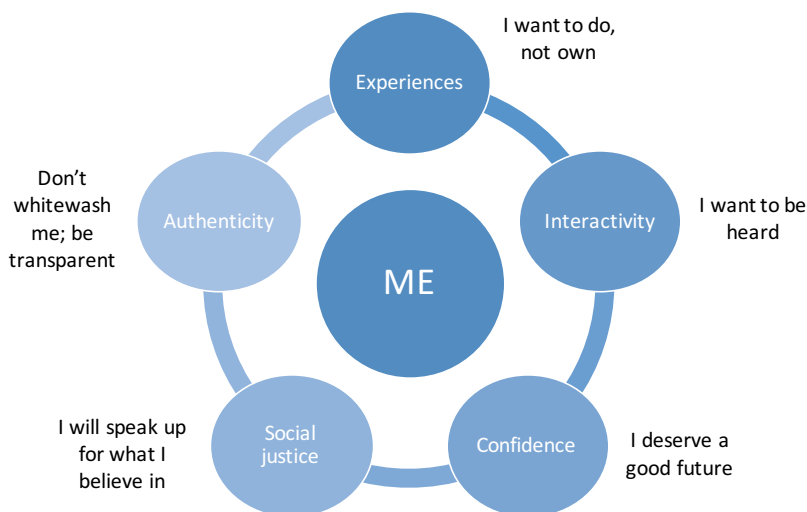
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### Classical Music Industry Trends



Groupmuse attracts millennials by appealing to some of their core values



"They [millennials] are more likely to seek out what they perceive as authentic experiences and real connections with different people and different cultures."

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Source: 2015 Euromonitor International Millennials: Impact of their Behaviour on Global Consumer Markets

## APPENDIX 2 cont.

### Competitors



Although Groupmuse offers an unique service, other companies provide substitutes that could threaten growth

#### United Talent Agency

- Established firm with history of success, offering full-scale services and contracting many prominent artists
- Contracts more than 2,300 artists
- Formerly known as The Agency Group

#### GigMasters

- Offers multiples types of live music
- Provides speakers, photographers and event planners
- Operates in multiple cities and locations throughout the US

#### Local venues and private artists

- Many venues have regular show schedules
- Those venues often have long history, creating barriers to entry
- Some provide low-cost options, attracting our customers

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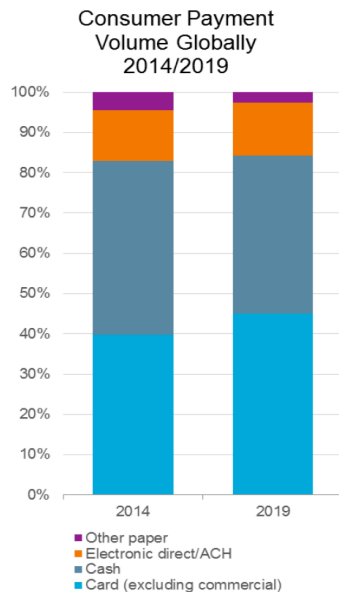
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### Payment Method Trends



THE WAY FORWARD: PAYMENT PROSPECTS

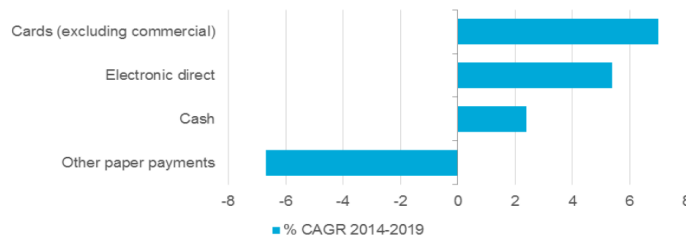
#### Card payments expected to surpass cash in popularity in 2016



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- Cash, which has long been the dominant consumer payment type worldwide, will finally relinquish its title to card payments in 2016. Global consumers are forecast to make an estimated US\$21.7 trillion in card payments in 2016, versus US\$21.5 trillion in cash payments. The gap is projected to widen thereafter. Digital payment types, including both card payments and electronic transactions, are projected to continue to outpace the growth in paper-based payments in the foreseeable future. This shift from paper to digital payments is due to consumers in both developed and emerging markets increasingly opting for the security and convenience that only digital payment products can provide.

#### % CAGR Growth in Consumer Payment Types 2014-2019



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Source: 2015 Euromonitor International Consumer Finance: Consumer Payments – Trends, Developments and Prospects

## APPENDIX 2 cont.

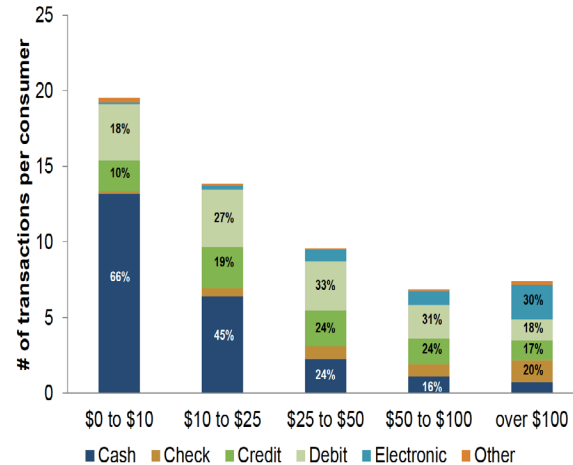
### Payment Method Amounts



Consumers are willing to spend more when they use card payments instead of cash

- By switching to a digital payment format, Groupmuse can capture more musician payments
- Studies show people will spend more when using card payments due to psychological impulses
- Musicians get more for their hard work, which encourages them to work in the future. This generates a healthy growing cycle

#### Payments by dollar amount



Source: 2012 Diary of Consumer Payment Choice, preliminary results.

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### Company Snapshot



A company wide survey showed that there is a consensus on the limits of the current corporate mindset and a need for the company to feel more professional

- All recognize the need to monetize, but commitment to mission and culture of not being “growth minded” is making this difficult
- Communication needs improvement, as team expands this needs to become more professional
- A prioritized focus on mutual profitability will benefit artists, Groupmuse, and the community
- To thrive Groupmuse would be wise to prioritize revenue growth in a way that does not conflict with mission and vision

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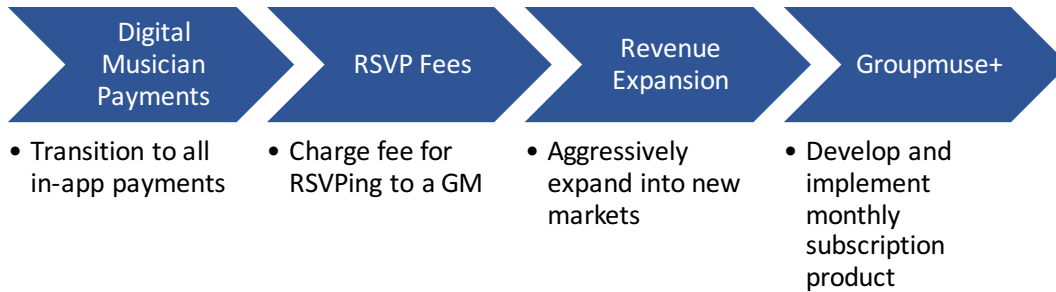
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## APPENDIX 2 cont.

### Strategy



Groupmuse should become an app-centric, growth-minded company as it implements revenue channels to its current product offering and expand rapidly into new markets



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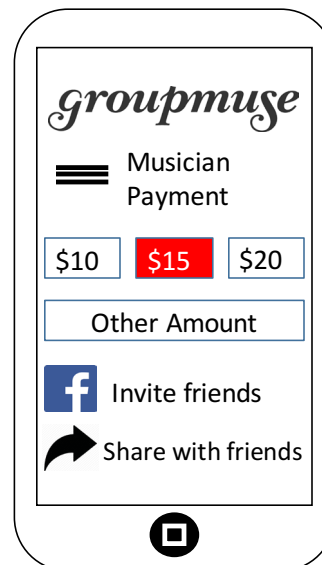
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### Digital App – Musician Payment



Adopting an app-first approach would enable Groupmuse to better support musicians, better service the community, capture more musician payments, better maintain better recordkeeping

- People are less likely to donate less than a preselected, middle of the road tip amount
- Using preset payment amounts and preselecting \$15 in the center will increase the minimum payment size 50%



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## APPENDIX 2 cont.

### RSVP Fees



Based on attendance over the last month, the current revenue structure will fall significantly short of the needed \$15K/month burn rate



At Groupmuse's current event rate:  
12 events/ city / month

At Groupmuse's current event size:  
21 attendees

At \$3 RSVP Charge per person the current income is:  
12 events \* 4 current cities \* \$3 RSVP \* 21 attendees  
= \$3,000 / month

● Current Cities

This leaves a \$7k – \$12k short fall from sustainability

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### Revenue Expansion



To cover the \$7k - \$12k short fall there is one option: enter into between 6 to 12 new cities

Hosted Groupmuses/ year

|            |     |
|------------|-----|
| Yr 1       | 75  |
| Yr 2       | 425 |
| Yr 3       | 500 |
| Yr 4 (est) | 600 |



To reach sustainability Groupmuse needs to grow 400% - 500%

At current growth rate,  
Groupmuse will not reach sustainable levels by the end of the year if you only operate in your current cities

We recommend expansion into the following markets:

LA, Portland, Austin, Dallas/Ft. Worth, New Orleans, Chicago, Philadelphia, Washington D.C., Atlanta, Houston, Memphis, Miami

● Current Cities

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Groupmuse+


Develop and implement monthly subscription option after reaching sustainable revenue with your original product

JVs With Established Entities

- Partner with classical music concert halls
- Offer Groupmusers free or discounted tickets

Include Regular Groupmuse Offerings

- Waive RSVP Fees
- Free tickets to massivemuses


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