

**lanced**

# **Business Plan**

written by Wouter Vertogen

**Lanced B.V.**

Amsterdam, the Netherlands

+31640663612

[www.lanced.app](http://www.lanced.app)

[hello@lanced.app](mailto:hello@lanced.app)

"Creativity is seeing what others see and thinking what no one else ever thought."

-Albert Einstein



# Table of Contents

|       |                                          |    |
|-------|------------------------------------------|----|
| I.    | Executive Summary                        | 3  |
|       | <i>Preface</i>                           | 5  |
|       | <i>Executive Summary</i>                 | 7  |
| II.   | Company Description                      | 8  |
| III.  | Products & Services                      | 12 |
|       | <i>Product &amp; Service Description</i> | 14 |
|       | <i>Product Strategy</i>                  | 15 |
| IV.   | Marketing Plan                           | 17 |
|       | <i>Market research</i>                   | 18 |
|       | <i>Competitive Landscape</i>             | 26 |
|       | <i>Brand</i>                             | 29 |
|       | <i>Marketing Expenses</i>                | 30 |
|       | <i>Pricing &amp; Plans</i>               | 31 |
| V.    | Operational Plan                         | 34 |
| VI.   | Management & Organization                | 37 |
|       | <i>Team</i>                              | 38 |
| VII.  | Startup Expenses                         | 42 |
| VIII. | Financial Plan                           | 46 |
| IX.   | For Investors                            | 53 |
| X.    | Appendices                               | 58 |



# I. Executive Summary

---



## Preface

Hi there, we are Stavva and Wouter.

We are excited that you are interested in our company and would like to thank you for taking the time to read our business plan.

But before you continue reading, we'd like you to take a moment and ask yourself the following;

How many movies do you watch per year?

How many songs do you play per day?

How many times do you see a dancer and are just in awe of their skills?

How often do you go to the theater and feel intellectually challenged or simply entertained?

Are you into musicals or do you prefer concerts?

How hard does your favorite comedian make you laugh?

And, which art exhibition has made the biggest impression on you?

Could you imagine a world where none of these things would exist?

**Nope, neither can we!**

Creativity brings joy to the world, connects people, and drives social and economic change and innovation. We consume creativity every day but we never get to see the blood, sweat, and tears that happen before we get to see the result. Unfortunately, within our society, we generally tend to undervalue and underestimate the impact and power of creativity.

Creativity is not to be underestimated. Without creativity, we would not live in the world we live in today. Our lives would be incredibly dull. Therefore, it is important to nurture and nourish creativity at all levels in our society. To us, that starts with the core creative workforce.

Whereas sectors like finance and manufacturing have seen incredible leaps in productivity, innovation, and technology over the past decades, the Creative and mostly the Cultural Industries have fallen far behind.

It is the famous 'blood, sweat, and tears' process that is immensely due for an upgrade.

Our mission at Lanced is to empower people and organizations to create the beautiful productions, products, and outputs that we all love to see so that you can keep enjoying your songs, movies, shows, and laughs.

Let's get into the technicalities, shall we?



## Executive Summary

### What is Lanced?

We are revolutionizing the Entertainment Industry with our all-in-one talent & production management platform powered by AI. From recruiting and hiring to planning and budgeting, Lanced is designed to support artists, makers, and companies at all stages of creating a creative production.

Bridging the gap between disciplines, sectors, and entire industries, we are working towards a better connected and collaborative future for the workforce of the larger Creative and Cultural Industries.

We are not just a company with a nice product. We are artists. We are pioneers. We have been in the trenches and lived through the struggles ourselves. And we are obsessed with tech.

### The Problems of the Industry and the 'Lanced Solution':

First and foremost, companies within the Creative & Cultural Industries struggle with outdated tools and processes. They face numerous problems when they want to create a production, starting with finding and hiring the right talent. Recruitment in these industries is often called 'auditioning' or 'casting', and these processes are still very much manual these days. It costs these companies a lot of time, resources, money, and stress. After a company has found the right team, they continue to face issues in the areas of production management, scheduling, budgeting, and organizing their teams efficiently. There is a lack of unified solutions and access to information for these time-consuming processes.

On the flip side, artists and creatives lack oversight of work opportunities and go through lengthy processes to find and apply to these opportunities. On top of that, a large share of the CCI's workforce is freelance, especially in sectors such as the performing arts (up to 70% of the workforce), film, music, and visual arts. Artists and creatives aren't trained to manage their careers on a business level and neither do they have the time for it.

To unlock the true power of the Creative & Cultural Industries, more centralization and automation are needed. Lanced achieves this by offering an all-in-one production management platform supported by an AI assistant that streamlines and automates all stages of creating a production. Our point of entry is recruiting. Our first product, dubbed the Artistic Recruitment Hub, solves the most demanding admin tasks related to building creative teams. At the same time, the Hub directly enables a large network of professionals that we look to activate through more social interactions and gamified experiences.

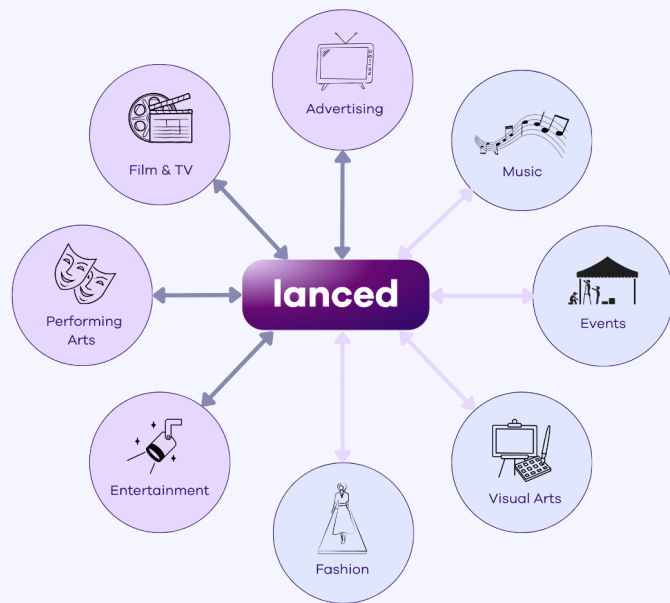
### The Grande Vision:

You could think of Lanced as a platform that on the one hand connects artists and companies while on the other hand also supports makers and companies further in the production process. Our goal is to help unlock the true potential of artists, creatives, companies, and organizations within the Creative & Cultural Industries. We aspire to become the leading platform for these professionals to connect, collaborate with their teams, and create their productions.

From ballet performances to blockbuster movies, and from fashion shows to concert tours, Lanced would be THE go-to platform to create and manage your teams for a creative production. It is our integrated approach that sets us apart from any other player out there and makes Lanced one-of-a-kind innovation.

### Our Vision

**Enabling all types of Creative Productions in any creative industry, globally.**



● Currently selling or running test trials

### Our Strategy:

Our point of entry into the market is recruitment in the European market for performing arts. There is little to no competition in this space in terms of recruitment platforms and casting tools. When you look at the USA and the UK, you see more established and larger players dominating the markets. However, the various players all offer one solution to one specific market. While competitors may offer pieces of the puzzle, Lanced delivers the complete picture: an AI-driven, artist-friendly, customizable platform that's both visually engaging and expansively scalable in all Creative and Cultural Industries.

### The team:

We are a team of 2 co-founders; Stavva & Wouter. We both have 10+ years of experience in our industries. Stavva has experience in various tech roles varying from Data Scientist to Software Engineer. Wouter has 10+ years of experience in the Creative Industries as a professional dancer, teacher, and maker. Our team represents a balance between creativity and technology, which is what Lanced intends to achieve as well.

### Funding needed:

We're looking to raise our first Pre-Seed funding round, seeking an investment of €600,000 to sustain an 18-month journey. The funds will be channeled towards product development (Mobile App and AI), go-to-market, and finessing our marketing and sales blueprints.

## II. Company Description

---



## Business Name

Lanced B.V.

---

## Our Mission

To empower both artistic and creative professionals as well as companies and organizations within the Creative & Cultural Industries to unlock their full potential. We're on a mission to foster new connections, facilitate collaboration, and streamline the production and creation process. We know that the creative journey can be filled with challenges, so we're here to make it as seamless and enjoyable as possible.

---

## Our Vision

We aspire to become the global leading platform where artists, makers, and companies within the Creative Industries can connect and collaborate. From ballet performances to blockbuster movies, and from fashion shows to concert tours, Lanced would be THE go-to platform to create and manage your teams for a creative production. Our platform would make creating a production more accessible and manageable to the next generation of artists and creatives. We want to empower their creativity and help art flourish in our society, creating a positive effect on our society's well-being and economic prosperity.

---

## Our Rainbow Values

The following 7 rainbow values form the foundation of our company and platform:

### Fair Pay

Every artist should be paid fairly for their work. We work towards a platform where all artists and creatives are educated on what fair pay means for them in their respective countries and career stages. Nobody works for free on Lanced. Nobody works for exposure on Lanced.

### Equity

Whatever your social background, location, ethnicity, gender, or sexual preference, we believe you deserve an equal chance at making it as a professional artist or creative. We don't have any biases and use quality, experience, potential, and community-driven feedback as the foundation for helping artists and creatives enter the industry.

### Trust

We know how passionate artists and creatives are about their work, projects, and companies. Things can get very personal in our industries. That's why we strive to create a platform that you can trust to work FOR you, and not exploit you. We are making the promise to support you in your artistic endeavors and always create the best experience and the highest of qualities of tools to empower your creativity.



### Community

We believe in the power of collaboration, connection, and exchange. Networking is incredibly important for artists and creatives but having a community is far more valuable. When you join Lanced, whether that's as an artist/creative or company, you become part of our community. And we'd like to give you a warm welcome.

### Transparency

Too many artists and creatives experience toxic work environments, injustices, unfair wages, and hurtful working conditions but don't dare to speak up. We don't want to look away any longer from these situations and want to introduce more transparency into these hurtful and unfair practices.

### Creativity

It is our sole mission to empower creativity because without creativity we would be nowhere. We want Lanced to be a platform where every artist, creative, company, or stakeholder feels empowered and inspired by creativity. We will always put your creativity first and create each and every product or feature based on a single question: "How can we support your creativity?".

### Diversity & Inclusion

Diversity is what makes the world beautiful. So, we will fight for more diversity and inclusion in our industry to accurately reflect our society at all levels of management. We think balance is key and want to provide the opportunity for those with less access and financial means to also make their stories heard through the power of Art. At the end of the day, we are all beautiful and all voices matter.

## Goals & Milestones

### Research Phase: (September 2021 - May 2022)

- Conduct Market Research
- Write Business Plan
- Find Tech Co-Founder
- Incorporate & legal structures

### Prototyping, MVP, and Testing Phase: (May 2022 - June 2023)

- Conduct potential customer interviews & research
- Build 1st MVP for companies (The Visual Recruiter)
- Beta testing
- Paid test trials
- Alpha Testing
- Build MVP for Lancers
- First Users
- CultTech Accelerator

### Funding, Marketing & Sales Phase:

- Pre-Seed Round (600K) (Start raise November 2023)
- Fine tune Marketing & Sales funnels
- Grow Database



## Legal Structure/Ownership

Lanced is a B.V. (besloten vennootschap)

### Shareholders:

1. Wouter Vertogen (75%)
  2. Stavva Bhatia (25%)
- 

## Target Market

Our target market has 2 sides; the customers and the end-users.

Our customers are companies paying for our services and the end-users are artists and creatives on the platform.

For our target market, we focus on 3 separate industries:

### Entertainment Industry:

Film & TV, Musicals, Entertainment Shows, Themepark, Cruiseline

### Performing Arts:

Theaters, Dance Companies, Opera, Orchestra

### Commercial and Creative Industry:

Advertising, Visual Arts, Fashion

---

## Industry/Competitors

### Casting Software & Talent Marketplaces

- Backstage (USA)
- Casting Network (USA)
- Spotlight (UK)
- Mandy Network (UK)
- Jobs.Art (USA)

### III. Products & Services

---



## 1. Product Summary

Lanced is not just a tool but an ecosystem, meticulously designed to support the creative industry at every turn, from recruitment and collaboration to financial management.

We are a platform offering various SaaS and AI tools to companies while simultaneously offering a mobile app to Lancers.

There are 3 product categories for companies:

1. Recruitment & Hiring
2. Production Management
3. Financial Services

For companies you could imagine Lanced to be like Hubspot, an ecosystem of products and services that support a company at various stages. Each product offering will have its own plans and pricing.

For Lancers, you could imagine Lanced to serve as a social network and job-finding platform. Our main product for Lancers is a mobile app where they can have all these interactions with peers and employers.



## 2. Product Overview

### Product/ Service Idea

A SaaS-enabled marketplace (social network-like) and production management platform for professionals and companies working in the Creative & Cultural Industries.

### The Benefits of Lanced:

#### For Companies

- #1 | Save time and resources on organizing auditions & castings
- #2 | Find high-quality creative talent to work with
- #3 | Hire, Manage, and Pay your entire creative team in one single place

#### For Lancers

- #1 | More access to work opportunities
- #2 | Quickly apply to opportunities
- #3 | Oversight of applications
- #4 | More visibility than on Social Media

### Unique Features

#### For Companies

- #1 | Visual recruiting tools
- #2 | Projects with multiple jobs
- #3 | AI-powered matching
- #4 | Send contracts
- #5 | Online Payments
- #6 | Visual-first

#### For Lancers

- #1 | Showcase work with portfolios
- #2 | Easy-apply to opportunities
- #3 | Match with opportunities based on your skills
- #4 | Track ongoing applications
- #5 | Applications alerts
- #6 | Receive offers
- #7 | Automated Invoices (for freelancers)

### Limits and Liabilities

The European AI-act is something that we will have to be cautious about. This will impact the way we create our AI-matching model.

### Production and Delivery

We deliver software through web, iOS -and Android apps.

Lanced will develop its own proprietary software. We have an in-house tech team.

### Intellectual Property Special Permits

We are looking to create an AI-matching model that we want to file a patent for.



### Product/Service Description

- SaaS tools for companies to manage the recruitment of teams
  - SaaS tools for companies to manage their teams during a production
  - Payments for companies -> transaction fee
  - Talent Marketplace for companies and lancers
  - Mobile App for Lancers, social network-esque focused on connecting and collaborating
- 

## 3. Product Strategy

Lanced is developing a comprehensive all-in-one production management platform to support every stage of creative production. Our journey is set out in three distinct phases, each targeting a specific area of the production lifecycle.

### Phase 1: Recruitment & Hiring (2023-2025)

#### 1.1 SaaS tools for Recruitment (2023-2024)

- Concentrate on optimizing the artistic recruiting workflow for auditions and castings. As companies employ our tools, our talent marketplace grows, initiating an anticipated network effect.
- Initially, the marketplace isn't the core focus. Instead, we are keen on amplifying our marketplace's value and Lanced's defensibility by incorporating enhanced tools, leading to an expansive talent database for future utilization.

#### 1.2: LancedAI & Invoicing & Mobile App (2024-2025)

- Introduce AI-enhanced shortlisting and matching into our tools, positioning LancedAI as a crucial feature that will offer a considerable edge over competitors. Expansion includes improved hiring tools (such as contract signing and video integration) and personalized recommendation systems for companies, leveraging AI for heightened efficiency.
- Invoicing for Artists
- Recognizing the on-the-go nature of today's world, we want to develop and launch a mobile app that is designed to streamline the process for artists to discover and secure job opportunities and being able to connect with others. The mobile app will facilitate deeper engagement with Lanced, enabling users to interact seamlessly with potential employers and peers.

#### 1.3: Social Marketplace & Payments (2025)

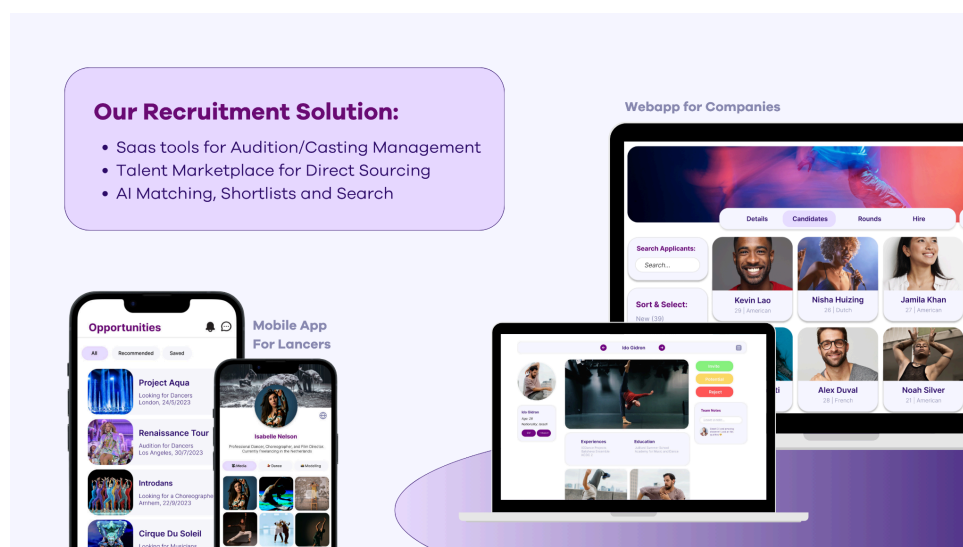
- Elevate the capabilities of our marketplace and its associated recruitment tools. Rather than constructing a conventional marketplace where artists simply market themselves, our aspiration is to create a more dynamically enhanced type of marketplace that focuses on connectivity, community, and visual representation. With an eye on the future, we're exploring ways to incorporate social interactions and gamification elements, to create a more immersive environment that not only meets but exceeds the expectations of modern users.

## Phase 2: Collaboration & Production (2026/2028)

- Lanced is introducing an AI-driven Production Planning and Scheduling tool, designed to efficiently manage teams in show and production creation. This tool will automate the creation of rehearsal schedules, adapting to the scale and complexity of each project, thus optimizing team coordination and focusing on creative execution.
- Lanced is developing a media and file-sharing system tailored for production teams. This platform will allow for the easy exchange of rehearsal notes, shooting comments, and media files, ensuring seamless communication and collaboration. It's designed to support various file formats and enable real-time feedback, streamlining the production process.
- Our platform will offer intuitive tools for scriptwriting and storyboard creation, facilitating the creative process from initial concept to final draft. These tools will provide streamlined, user-friendly interfaces for crafting scripts and visualizing scenes, enhancing the creative workflow and fostering collaborative storytelling.

## Phase 3: Finances (2025/2028)

- Lanced will introduce an efficient payment system for companies to seamlessly pay their teams and for artists to receive funds effortlessly. Additionally, the platform will enable the sale of services such as workshops and intensives, further enhancing its utility and positioning itself as an enabler of the ecosystem. This integrated approach simplifies and secures financial interactions, making Lanced a comprehensive solution for both creative and corporate sectors.
- Lanced is set to revolutionize financial management with the introduction of AI-powered budgeting tools and financial forecasting. These cutting-edge features will empower companies to gain a comprehensive understanding of their finances, enabling more informed decisions and clearer insights into future possibilities. By leveraging advanced AI algorithms, Lanced aims to simplify complex financial data, providing users with an intuitive and predictive financial management experience, thus enhancing their capacity to strategize and optimize financial outcomes.



## IV. Marketing Plan

---



## 1. Market research

Capitalizing US\$2,250 billion worldwide, the Cultural and Creative Industries are major drivers of the global economy. Worldwide, the CCI's provide work to approximately 30 million people, as mentioned in the 'Cultural Times' by UNESCO and EY in 2015.

In Europe, the core activities of the Cultural and Creative Industries represented a market size of €253 billion or 1.7% of Europe's GDP. That is far more than the sectors Agriculture (€201 billion) and Telecommunications (€187 billion), which are commonly considered to be Europe's heavyweights. In 2019, creative businesses, organizations, freelancers, and creators generated a turnover of €643 billion, which equals 4,4 % of the European Economy.

In European countries, the CCIs employ on average 6.2% of the total workforce. In 2022, 12 million people are estimated to work in the various sectors of the CCIs in Europe. Roughly 35% of the people working in the CCIs are freelancers but in certain sectors that number goes up to approximately 70%.

The Covid-19 pandemic hit the majority of the sectors in the CCIs harder than any other, resulting in many job and revenue losses. As of 2022, the sectors have proven to be resilient and are bouncing back, picking up their previous growth rate which tends to be faster than the average economy. The creative economy is projected to reach a global valuation of \$985 billion by 2023 and could represent 10 percent of global GDP before 2030, according to the think tank G20 Insights. Extrapolating from earlier trends suggests that the creative economy could grow 40% by 2030.

Here's a closer look at the Performing Arts sector;

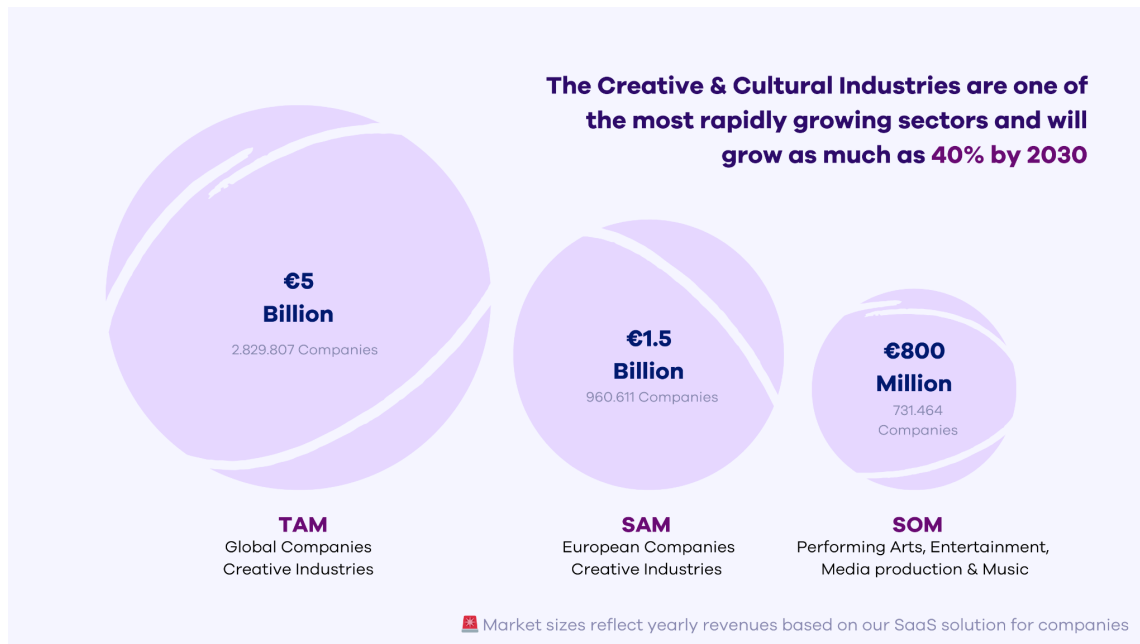
The global Performing Arts market is expected to grow from \$101.33 billion in 2021 to \$163.14 billion in 2022 at a compound annual growth rate (CAGR) of 61%. The market is expected to reach \$328.87 billion in 2026 at a CAGR of 19%. It is a growing market with a workforce that is structured like no other market. Whereas globally the workforce consists of approximately 30% of freelancers, freelancers make up 50% to 80% of the workforce in the performing arts (depending on country and profession). This makes the Performing Arts the leading freelance market in relative numbers. The Performing Arts employs 3.5 million people globally and approximately 1.8 million are freelancers.

When it comes to innovation and modernization, the majority of sectors in the Creative & Cultural Industries are falling far behind. We like to describe it as the Wild West for technological innovation.

Companies hiring creative professionals use very different processes than white-collar sectors. On the flip side, creative professionals also use very different tools to find and apply for work opportunities.

This is where Lanced sees a big opportunity; a growing global market that is due for innovation but is currently overlooked and easily dismissed.





## 2. Barriers to entry

### 1) Changing the way people work

Currently, most artists find work themselves through their own networks, social media, and a great variety of job boards. We will have to showcase the benefits of using lanced as opposed to the old way. What features will attract companies and creatives to use our product? (Less time consumption, ease of use, ease in finding freelancers over the traditional way. Hassle-free onboarding and transactions?)

### 2) Timing and connecting with the right people (sales perspective not as a whole)

Timing is everything in the Creative and Cultural Industries. Many organizations are understaffed and neglect their emails. It is vital to get in front of the right people who can make decisions to adapt our tools at the right time.

### 3) Establishing ourselves as a credible service by having people actually find work opportunities.

We must deliver on our promises; lancers must find more work through lanced and companies must save time by using our tool.

### 4) High marketing costs

After our soft launch, we will need a great and effective marketing campaign for our platform. As Lanced focuses on creative people, we will need to get creative with our marketing materials, creating creative legitimacy. This in return will build trust with the sector.

### 5) Need a team of developers to create the tech

We need to have a tech team in place that is not only excellent in developing but also understand the market we are helping advance. It is incredibly important that our tech is complementary to the artistic processes and skills of the creatives and companies. Artistic education will be a requirement.

### 3. Threats and opportunities

We have a great market opportunity in our hands as there is a lot of room for innovation, digitization, and automation within the CCI's. But this big opportunity is at the same time also our biggest threat; many of these sectors look for more digital innovation but established institutions tend to adapt rather slowly. The adaptation of our technology will require a long breath. But in the long run, we think that Lanced will introduce a new way of working for artists, makers, and creatives.

Besides Europe, big opportunities for Lanced emerge in markets that have rapidly developing entertainment sectors. We look to the Middle East having a talent shortage, India having no centralized platform, and East Asia wanting to rival America.

Other threats are already established players in the UK and USA that are looking to penetrate our market. Our current advantage is that we have such an in-depth understanding of how the market works and who its participants are. We also understand that being a leader in diversity, inclusion, and fair practices is what builds trust and legitimacy in the sector. A strong brand image will be crucial when it comes to facing competition.

We must be aware of changing government regulations regarding freelancers and the platforms managing them. We must stay clear of the gray area between being employed or being contracted as a freelancer. Legal support and consultation will help us stay clear.

Furthermore, to bring our product to market we cannot ignore agencies just yet. We need existing talent and artist agencies on board to access their clientele. Therefore we must be a software-first focused platform and can't become an agency of ourselves. We want artists to have their own agency.

Here's an oversight of the risks of Lanced and how we mitigate them:

#### 1. Sector-wide Adaptation

Lanced's initial focus has been the performing arts sector, particularly dance, leveraging Wouter's established network. It's a strategic move, but the passivity in this sector poses challenges. Theaters and companies often have extended sales cycles, and technology adoption is traditionally slow, leading to potential scalability concerns. At the same time this might also prevent Lanced from finding true product-market fit in the coming year.

Our strategic pivot? We're broadening our horizons, piloting Lanced in sectors characterized by tech-savviness and quick solution adoption. Think of sectors like Film, TV & Media, or Advertising. Diversification is our pathway to enhanced scalability and market presence.

#### 2. Data & Security Regulations

This is a big thing for the companies we are talking to in for example countries like Germany. Companies are wary of data handling, fearing non-compliance. We have to position Lanced as a trustworthy company that takes care of data-related issues. We actually make data handling easier for the companies as we own, secure, and protect all data on our platform. The companies are able to access the data that is shared with them by applicants but do not have to worry about being compliant themselves.

Because of all these data-related issues, it is important for us to be up to date with new regulations and have the right security measures in place so that we can promise our customers that their data is safe. We are mitigating this risk as we are currently doing a full GDPR and security checkup.

### 3. The European Union AI Act

The EU's recent initiative on AI regulation is noteworthy, especially as we venture into AI-driven applicant pre-screening. This places us in the realm of 'high-risk' AI applications. But our approach is twofold: meticulous compliance and a commitment to equitable AI. We're diligently decoding the AI Act, ensuring our models align with it, and more crucially, stand against AI bias. Our mission is clear: to foster AI models that are both powerful and fair.

### 4. Entrance of new players

There is always the threat of one of the big USA players entering the European market. But we applaud new players to enter the European market. We believe that the market is big enough for various players to compete, as there are many different sectors within to compete in.

We also believe that competition within Europe is going to drive more innovation within the sectors, something that is only beneficial to artists. And we build Lanced for them.

#### 4. SWOT Analysis Lanced

|                           | Strengths                                                                    | Weaknesses                                    | Opportunities                                                                                         | Threats                                                  |
|---------------------------|------------------------------------------------------------------------------|-----------------------------------------------|-------------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| Product/ Service Offering | Digital Innovation & Automation                                              | Clearly communicating our key differentiators | First multidisciplinary marketplace in CCI's (Europe), all-in-one production platform                 | Entry of other marketplaces into this market             |
| Brand/ Marketing          | Strong Brand Identity symbolizing creativity. Our brand is what builds trust | Not yet established                           | Be a leader when it comes to Fair Pay, Diversity & Inclusion. Utilizing partnerships and ambassadors. | Being perceived as untrustworthy and exploiting artists. |
| Staff/HR                  | We have people already showing interest in working with Lanced.              | We are just with 2 at the moment.             |                                                                                                       |                                                          |
| Finance                   | Lean working method. Achieved a lot with very little.                        | Not enough financial expertise.               | More investment and interest in CCI Europe.                                                           |                                                          |
| Operations/ Management    |                                                                              |                                               |                                                                                                       |                                                          |
| Market                    | Crowded but not addressed                                                    | Slow transitioning, adaption of technology    | European Market, Middle-East, South America and Asia                                                  | Traditional Agencies and Government Regulations.         |



## 5. Product/service features and benefits

We offer products/services for organizations and creative professionals/freelancers.

- 1) Artistic Recruitment Hub for Companies -> SaaS + AI Assistant + Marketplace
- 2) Production Management Tools for Companies -> SaaS + AI Assistant
- 3) Career Management for Lancers -> AI Manager + Marketplace

| Product                                                        | Features                                                                                                                                                                                                                        | Model | Benefits                                                          |
|----------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|-------------------------------------------------------------------|
| Artistic Recruitment Hub                                       | <ul style="list-style-type: none"> <li>• Job Posting</li> <li>• Recruitment Tools</li> <li>• AI-powered matching, shortlist</li> <li>• Talent Database</li> <li>• Network connections</li> <li>• Contract management</li> </ul> | SaaS  | Network Effect<br>Time efficient<br>Enabled Talent<br>Marketplace |
| Production Management                                          | <ul style="list-style-type: none"> <li>• project messaging</li> <li>• AI Scheduling</li> <li>• Calendar matching</li> <li>• contract management</li> </ul>                                                                      | SaaS  | Improves productivity.<br>Streamlines management                  |
| Career Management Hub<br>Self-Management<br><i>for Lancers</i> | <ul style="list-style-type: none"> <li>• Invoicing</li> <li>• Finance tracking</li> <li>• Calendar integration</li> <li>• Application alerts</li> <li>• Quotes &amp; proposals</li> </ul>                                       | SaaS  | Streamlined Career<br>Management; one-stop<br>business hu         |

## 6. The ideal lanced customers

Our marketplace model has 2 sets of users: companies & creative professionals/freelancers. However, for more accurate marketing results, we must take a closer look at those two groups. We like to divide creative professionals into 2 separate target groups: Creative Roles and Supporting Roles. For the contractors, we divide them into Organizations and Freelance Creators.

### Target Group #1: Companies (Organizations)

This group consists of Dance and theatre Companies, Production Companies, Talent Agencies, Entertainment Firms, Theatres, PR firms, and other organizations working in the Performing Arts and Entertainment Industry.

### Target Group #2: Creative Professionals/Freelancers (Creative Roles)

This group consists of Dancers, Singers, Actors, Musicians, Designers (set/light), Performers, Teachers, Directors, Choreographers, Photographers, Videographers, Models, Fashion designers, Art Directors, Graphic Designers, Make-Up Artist,

### Target Group #3: Professionals (Supporting Roles)

This group consists of Business Directors, Producers, Programmers, Stage Managers, Marketers, Technicians, Agents, and Administrators.

### Target Group #4: Makers (Freelance Creators)

Our last group consists of freelancers who create. Think of Theater Makers, Choreographers, and Film Directors. Creators tend to hire freelancers as well.

#### Lancer Persona #1

| Name   | Gender    | Income     | Educational Level     |
|--------|-----------|------------|-----------------------|
| Stevie | Male      | TBD        | Recent Dance graduate |
| Age    | Location  | Occupation |                       |
| 21     | Amsterdam | Dance      |                       |

#### Lancer Persona #2

| Name   | Gender   | Income        | Educational Level        |
|--------|----------|---------------|--------------------------|
| Angela | Female   | €2300,-/month | Bachelor Musical Theater |
| Age    | Location | Occupation    |                          |
| 22     | Rome     | Singer        |                          |

## Business Customer #1

| Name             | Size     | Maturity    | % Freelance          |
|------------------|----------|-------------|----------------------|
| Theatre Kunst    | 35       | Established | 40%                  |
| Type of Business | Location | Funding     | Hiring               |
| Theater          | Berlin   | 5 year plan | Freelance Performers |

## Business Customer #2

| Name                       | Size     | Maturity        | % Freelance                              |
|----------------------------|----------|-----------------|------------------------------------------|
| Loris                      | 1        | Just starting   | 100%                                     |
| Type of Business           | Location | Funding         | Hiring                                   |
| Freelance<br>Choreographer | Zurich   | For one project | Freelance Performers,<br>Project Manager |

## 7. The Competitive Landscape of Lanced

When looking at the competitive landscape of Lanced on a global level, a few established players such as Backstage, Casting Networks, Spotlight, and Wrapbook stand out. These companies have annual revenues of €30 - €80 million. They are big players. So yes, we are your typical David vs Goliath startup story.

However, the majority of these companies are not tech companies but started out as databases or in the rare case 'Backstage' as a magazine. Lanced is a tech company first and that shows directly in the usability and visual appeal of our platform. This is important as people in the Performing Arts & Entertainment Industry have a very visual approach and want something that is simple and easy to use.

Our vision for Lanced is to become the all-in-one production management platform for creative productions. It is this integrated approach to the complete production process\* that makes us more scalable, cost-efficient (for customers), and ultimately more competitive than the current solutions.

### Auditions & Castings

Our point of entry is recruitment within the Performing Arts. Backstage is great for Commercials and Film & TV castings in the USA and Spotlight is the go-to platform for performers on the West End. But when looking at the performing arts in these countries, esteemed companies such as the American Ballet Theater are not using any of these platforms. "Why?" That would be a great question to ask here! The most likely answer to that question is that they don't necessarily need a platform to source talent from, they have no issue getting applications.

The nuances in problems between the various sectors (Film & TV, Performing Arts, Entertainment) are something that Lanced acknowledges and uses as a starting point. Customizability is of great importance.

When looking at our 'recruitment' competition it is important to understand what stage of recruitment they touch because recruitment (castings & auditions) comes in two stages:

1. Finding (competitor -> talent marketplaces)
2. Reviewing/sorting/selecting/hiring (competitor -> casting software).

Our main competitive advantage (within recruitment) lies in the tools that customize and automate the workflows of the recruitment processes. We are not focused on building a marketplace first. However, we do end up building our own talent database/marketplace as companies use our tools for their recruitment. Funny enough, when we look at Europe, there is not 1 centralized platform where you can find and hire all the talent needed for a creative production.

On the world stage, there seem to be 2 major players, buying up companies and connecting their tools and databases. These players are 'Cast & Crew' (Backstage, StarNOW, and the Mandy Network) and 'Talent Systems' (Casting Networks, Spotlight and Tagmin). Both parties lack a presence within the Performing Arts and the European market as a whole.



## Production Management

And then we get to the 2nd part of the production process -> managing teams, schedules, budgets, and payments. The companies in this analysis each solve a piece of the puzzle in their own markets and location. Some may be more tech-advanced than others. But not one has been able to build a seamless integrated solution as we are aiming to build with lanced?

As we are growing our platform's users and customers, we plan to continue talking to them and understand what their needs are for the production management process. It seems that within Film & TV, there are a lot of tools available, but what about the performing arts and entertainment industry? This is the gap where we see Lanced take center stage in regard to the production management tools.

Let's first dive into all the Lanced Competitors and then see what the advantages of Lanced are currently and down the road.

---

## 8. Positioning/Niche

We will position ourselves as the market leader when it comes to hiring high-quality creative talent for creative productions. Trust is one of the most prominent factors in becoming a leader. In order to gain our target audience's trust, Lanced needs to stand for quality, transparency (fair practices), equality, and diversity & inclusion.

Lanced empowers creativity by helping all parties save time, money, and resources. The saved-up time, money, and resources can be invested back into creative processes instead of administrative burdens. If we can guarantee our values and mission, Lanced will become the market leader.

---

## 9. Marketing Lanced

Our marketing strategy will focus on both supply and demand. We will put an emphasis on online marketing, partnerships, and advertising.

### Online Marketing:

When creatives look for work they head online. Google, Social Media, and other web portals such as dancingopportunities.com, showbeats.nl, vocalisten.nl, are the places where Lanced needs to be visible, present, and active.

Our Online Marketing strategy focuses on cross-channel marketing using tactics such as Content Marketing, Social Media Marketing, SEO, SEA, and Social Media Advertising.

Social Media:

Platforms that appeal to creatives are mainly visual such as Instagram and TikTok. LinkedIn would be a great platform to target freelancers in supporting roles and contractors.

We will be using the following online tactics to support our strategy:

- Business Website (lanced.eu)
- Social Media Marketing (focus on Instagram and LinkedIn)
- Email Marketing (Newsletter, Updates)
- Search Engine Optimization (Technical and Content)
- Search Engine Advertising (Google Ads)
- Content Marketing (Blogs, Videos, Podcast)

#### Advertising:

Next to digital ads as part of our Online Marketing Strategy, we will create advertisements for print. We need to be visible in places (hubs) or media where our target groups are active. These hubs give possibilities to advertise to both freelancers and contractors at the same time.

Examples of media are magazines for creatives such as DansMagazine, Theaterkrant, FocusMagazine.

Examples of hubs are Performing Art Schools, Training Centres, Culture Hubs, Theatres, Creative Spaces & Online Platforms.

#### Partnerships:

By creating partnerships with larger organizations and other key players in the sector (Influencers within the Performing Arts) we look to reach a larger audience more effectively. Partnerships can take the form of exclusive posting work opportunities through lanced while giving an exclusivity discount.

On the flip side, Lanced looks to partner up with other organizations and Culture Hubs to help organize events and meet-ups. An example of this would be a partnership with Freelancer Talk or The Freelance Community.

We will be using the following tactics to support our partnership strategy:

- Public Relations
- Networking (Events)
- Word-of-Mouth
- Referrals (Rewarding Referrals)

## 10. The Lanced Brand

Branding is important for Lanced as we are a tech company within an industry that doesn't normally adopt tech solutions. Lanced must feel creative, funky, edgy, and daring but at the same time, we need to create a brand that can be trusted and is professional. This feeling must be reflected in both our imagery and tone of voice. It is important to show that lanced stands for social topics such as Fair Practise, Diversity, Inclusion, and Equity.

We chose the color purple as the main color of our brand because it is often associated with creativity. Our logo includes a lighter top-corner color that symbolizes a stage light.

Logo:



Slogan:

"Empowering Creativity" / "Connect. Collaborate. Create."

Colors:



Imagery:



## 11. Marketing Budget

| Marketing                                               | Monthly | Yearly | 18 Months |
|---------------------------------------------------------|---------|--------|-----------|
| Digital Ads on Social Media & Google                    | 500     | 6000   | 9000      |
| Discount and Promotions (Early bird/ referrals/ offers) | 300     | 3600   | 5400      |
| Email marketing (Mailchimp) (300 emails/day Free Tier)  |         | 0      | 0         |
| Social Media Management (Later.com)                     | 15      | 180    | 270       |
| Linktree                                                | 0       | 0      | 0         |
| Technology integration (Zapier)                         | 40      | 480    | 720       |
| CRM Tools (Hubspot)                                     | 45      | 540    | 810       |
| Analytics tracking system (google analytics)            |         | 0      | 0         |
| Print One Time (Business Cards, T-Shirts, Banner)       |         | 1000   | 2000      |
| Print (Flyers, Posters)                                 |         | 500    | 1000      |
| Content: Video + Photo                                  |         | 2500   | 5000      |
| Business Emails (<10 Google Workspace)                  | 40      | 480    | 720       |
| Canva (content creation)                                |         | 135    | 270       |

## 12. Pricing & Plans

1. Talent Marketplace / LancerHub (FREE)
2. Artistic Recruitment Tools (SaaS)
3. Production Management Tools (SaaS)

### The Artistic Recruitment Hub Subscription Plans:

| Explorer                   | Recruiter                                                   | Recruiter Pro                                                |
|----------------------------|-------------------------------------------------------------|--------------------------------------------------------------|
| Freemium                   | €50,- /seat paid monthly<br>€35,- /seat monthly paid yearly | €100,- /seat paid monthly<br>€75,- /seat monthly paid yearly |
| Artistic Recruitment Hub   | Max. 5 Team members                                         | Unlimited Team members                                       |
| Access to the LancerHub    | All Media Requirements                                      | Unlimited LancerPools                                        |
| Job Posts on Platform      | 3 LancerPools                                               | Unlimited Message Templates                                  |
| The Visual Recruiter       | Unlimited Message Template                                  | Google Cal Integration                                       |
| Max 1 Media Requirement    | Team Notes                                                  | Video Meetings/Auditions                                     |
| Max 1 Message Template     | Team Chat                                                   | LancedSign                                                   |
| Max 30 Applicants per call | Timeslots & Groups                                          | LancedAI                                                     |
| 1 LancerPool (20 max)      | Private Opportunities                                       |                                                              |
|                            | Audition/Casting Rounds                                     |                                                              |
|                            | Projects                                                    |                                                              |

### Future Casflows & Opportunities:

1. Production Management Tools (SaaS)
2. Transactions (Service Fee)
3. B2C Career Management for Lancers (SaaS)
4. Advertising

### Opportunity: B2C Management SaaS-tools for Lancers (Future Cash Flow)

| Lancer Basic           | Lancer Pro         | Lancer Expert         |
|------------------------|--------------------|-----------------------|
| €5,- / per month       | €15,- / per month  | €25,- / per month     |
| Features:              | Features:          | Features              |
| - Opportunity Alerts   | - Create Invoices  | - Automated Invoicing |
| - Deadline Reminders   | - Send Offers      | - Bookkeeping         |
| - Calendar Integration | - Finance Tracking | - Feature 3           |

### Artistic Recruitment Hub Pricing & Features:



Coming 2024

| Features                          | Explorer (Free)                   | Recruiter            | Recruiter Pro        |
|-----------------------------------|-----------------------------------|----------------------|----------------------|
| The Visual Recruiter              | Max 50 candidates per opportunity | Unlimited candidates | Unlimited candidates |
| Recruitment Hub                   | Yes                               | Yes                  | Yes                  |
| Access to the Lanced Community    | Yes                               | Yes                  | Yes                  |
| Media Requirement                 | Max 1                             | Unlimited            | Unlimited            |
| Message Templates                 | Max 1                             | Yes                  | Yes                  |
| LancerPool                        | 1 Pool max. 20                    | 3 Pools              | Unlimited            |
| Teammembers                       | -                                 | Max 5                | Unlimited            |
| Team Notes & Chat                 | -                                 | Yes                  | Yes                  |
| Projects                          | -                                 | Unlimited            | Unlimited            |
| Timeslots & Groups                | -                                 | Yes                  | Yes                  |
| Private Opportunities             | -                                 | Yes                  | Yes                  |
| Rounds                            | -                                 | Yes                  | Yes                  |
| Google Calendar                   | -                                 | -                    | Yes                  |
| Online Auditions & Video Meetings | -                                 | -                    | Yes                  |
| LancedSign                        | -                                 | -                    | Yes                  |
| LancedAI                          | -                                 | -                    | Yes                  |

### 13. Location or proposed location

Lanced was founded in the Netherlands and will be located in Amsterdam. Lanced is an internet company and our platform will be accessible globally.

### 14. Distribution channels

Our platform will be distributed through the web-, IOS, and Android Apps.

We will have an internal sales force that focuses on selling to and onboarding organizations. The main focus will be on organizations as we are charging organizations through our B2B model.

## V. Operational Plan

---



## 1. Production

We have an in-house tech team and develop our own software. Our tech team will be based in India, where our CTO Stavva Bhatia is based.

We will have to invest in the right infrastructure, hardware, and software for our staff to be able to create quality codes, perform test runs, and safely deploy to the live version.

The safety of data is a priority for Lanced as we want to guarantee our users that Lanced is safe.

## 2. Quality control

The functionalities of the platform and our services will be closely monitored by our in-house tech team. The app will have a functionality for users to report bugs and provide feedback. Especially in the early stage of creating Lanced, we will have to communicate closely with our users and quickly respond to occurring bugs.

At a later stage, we will have to build a more comprehensive bug-tracking system and ticketing system for users.

## 3. Location

Lanced is based in Amsterdam, the Netherlands but will predominantly operate remotely. The business is an internet business focused on the European market.

Headquarters will be located in the Netherlands, and the tech department will be based in India.

Because we will work from two different time zones, we will have to keep in mind different working hours. Further, it is important for us to have good communication systems such as Slack, Miro, and Asana to prevent any delays.

## 4. Legal environment

It is important for Lanced to protect our IP and brand. Therefore we will be filing for the Lanced trademark in Europe. Once we are developing proprietary technology we will apply for patents as well.

As mentioned before in this plan, we will have to steer clear of the 'grey' freelance areas; fake freelancers and employment regulations. Lawmakers are looking to police harder on platforms that use freelancers under false pretenses. We will have to be legally informed on how we can keep freelancers freelancers.

European AI Act -> As we are developing AI in areas such as prescreening and matching we will need to take into account the upcoming AI Act by the European Union.

## 5. Personnel

We are mainly interested in hiring young creative thinkers who dare to take action and find solutions to problems. Where fitted we will look for experienced professionals that bring in their expertise and network.

In the short term, we are looking for the following employees:

|                                    |
|------------------------------------|
| Employees:                         |
| Product Manager                    |
| UX/UI Design Employee (Freelancer) |
| Back-end and Data Developer        |
| Web-app front-end developer        |
| App Developer                      |
| Agency of Security (Freelancer)    |
|                                    |
| Sales Employee                     |
| Sales Intern                       |
| Digital Marketing Employee         |
| Content Marketing Intern           |
| Social Media Manager               |
| Community Manager (0.5ft)          |

We will find our employees within our networks and use LinkedIn and other job platforms such as Indeed to find the right staff. We will make a selection of applicants and interview them first in a casual way. Especially at the early stage of the company, we are looking for people who believe in and see our vision and would like to stay with us for a while. We will use Lanced for our hiring process.

## 6. Payment policies

We have a Freemium tier for companies to try out our product. When companies choose to purchase our product we do not provide a refund. They can cancel their plan until the 30th of each month before the next month.



## VI. Management & Organization

---



## Meet the Team: Where Creativity meets Technology

Lanced was founded by Stavva Bathia and Wouter Vertogen. Together they currently represent the entire organization.

Stavva and Wouter have complementary skill sets, experiences, and networks that make the right duo for bringing their vision of lanced to life.

Wouter has 15 years of experience in the performing arts and knows who the players in the field are. He understands the people lanced is trying to help thoroughly. Wouter represents the vision and the creativity of lanced. Wouter is currently working at the Henny Jurriëns Studio in Amsterdam. The Henny Jurriëns Studio is Europe's biggest training center for freelance dancers. Wouter has access to a global network of dancers, choreographers, and teachers.

Stavva has founded two companies prior to lanced and worked in various tech positions. Stavva has a great understanding of product development and bootstrapping a business.

On the next pages, you will find the biographies of both Wouter and Stavva. Our resumes are attached in the appendix.



## Wouter Vertogen

Wouter was born a dancer. Having performed in musicals, stadium shows, and hip-hop tournaments from a young age, he trained hard to get ready for a dance academy. At the age of 16, he joined the pre-audition trajectory of Fontys (Tilburg), and at 17 he joined BoysAction, a dance program solely for young men, in ArtEZ (Arnhem).

Wouter received his education from ArtEZ, Institute of the Arts, graduating with a Bachelor of Dance degree in 2017. After working with Bern Ballett in Switzerland, Wouter started freelancing internationally in both commercial and contemporary scenes. He has worked with Celebrity Cruises, Zürich Opernhaus, and Balich Worldwide Productions to name a few. Next to his work as a dancer, Wouter also taught dance classes in various styles such as Contemporary, Commercial Femme, and High Heels.

During COVID, Wouter shifted his focus from the dance world to learn more about commercial businesses. He completed various courses in 'Design Thinking', 'Digital Marketing' and 'Sales' which led him to start a Bachelor's in Commercial Economics.

In 2020, Wouter founded 'Freelancer Talk', a platform that focuses on connecting and supporting freelancers in the Creative Industries. With 'Freelancer Talk', Wouter hosts networking events and workshops for members of the platform. He teaches these courses also in various Dance Academies. He further serves as a coach to help creative professionals build sustainable freelance businesses.

In 2022 Wouter joined the Henny Jurriëns Stichting as the Program Coordinator of 'Springplank'. The program focuses on bridging the gap between students of Amsterdam Dance Academies and the work field. In his role, Wouter organizes workshops with choreographers, directors, and teachers from all around Europe. He is responsible for 50 dance professionals and helps them find work.

Wouter has laid down his work as a performer, but is actively involved in the sector and trying to better the field. He believes that lanced is going to change the way everybody works in the performing arts and at the same time is going to lift the arts up.



## Stavya Bhatia

Stavya considers himself a technopreneur. Having studied and worked in fields spanning engineering, data sciences, web-app development, robotics, and entrepreneurship over the past 7 years, he brings to the table a viewpoint shaped from an eclectic set of domains and ideas.

Stavya's journey into entrepreneurship started during his days as a data scientist in 2017. Having felt a certain monotony in his work he began nurturing his passion for food and dwelled in the FMCG space by setting up an in-house kitchen for sugarless jams and toppings. For months, he worked on his day job generating ML models for clients like Estee Lauder, Walmart.com, and Amway. While at night he moonlighted as the main chef, preparing bottles and bottles of Jam only to sell them in exhibitions, on restaurant counters, and through his own e-commerce website. Having continued this for over a year, he realized he no longer enjoyed making jam as he once used to and decided to shift his focus back to technology-based products. As a result, he opted to dwell in AI and Robotics to advance his knowledge in technology at TU Delft in 2019.

During his Master, Stavya already established a profitable bootstrapped business that has successfully utilized technology to generate value for his customers and earned him thousands of dollars in revenue in the student rental space. Having little to no knowledge of the domain in 2021, he believes that quick and frugal experimentation paved the way for gaining valuable knowledge about the industry as well as allowing him to network with key players in the domain. His experience with his business has allowed him to understand the importance of interfacing human-centric design and purpose in everything he does.

Currently, Stavya works on both Lanced and Roombae with Lanced being his full-time job and Roombae being his moonlighting effort.

## 1. Gaps in our Team

Stavya and Wouter recognize the lack of financial knowledge. For that reason, we have hired a full-service financial firm named Aficom (Amsterdam). Together with Jan Mentink, we are learning how to get a better understanding of our finances.

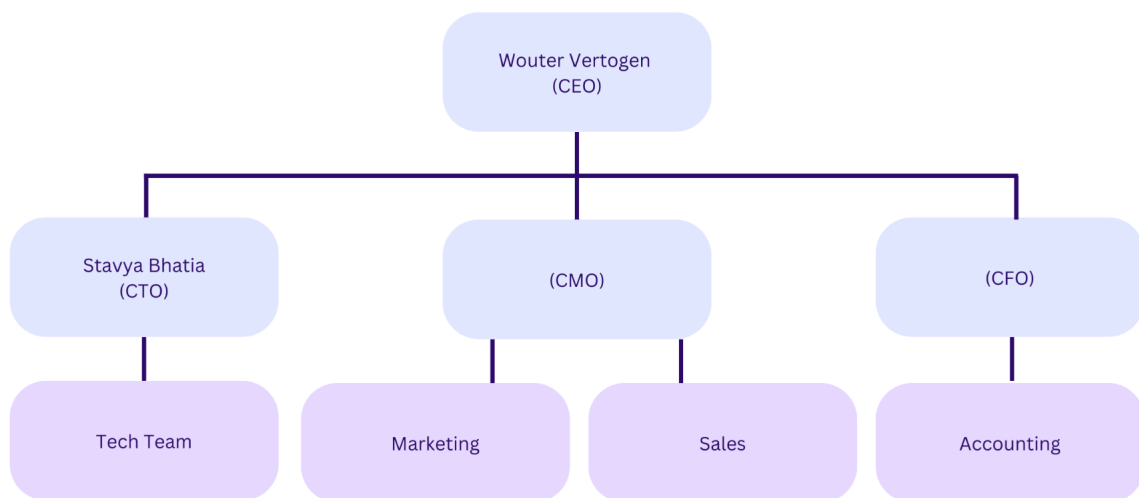
## 2. Advisors

We have not yet put in place a board of directors or advisors. We are still searching for the right coaches and advisors to sit on our board of advisors.

On the legal side of freelancing, we are getting advice from Gijs Hanegraaf, he is a graduate paralegal and sits on the board of the Kunstenbond. His insights into the work field from a legal perspective are enormously valuable to us.

On the sales side, we have Teis Meijer providing us with some advice. Teis has worked as a head of sales at various SaaS startups.

## 3. Organization Chart [CONCEPT]





## VII. Startup Expenses

---



## 1. FFF Round: €16.500,-

| Expenses                             | Amount (monthly) |
|--------------------------------------|------------------|
| Incorporation                        | € 1.841,89       |
| Salary Stavva (2022)                 | €9.000,-         |
| Other (Business Card, T-Shirt, etc.) | €1.000,-         |
| Salary Stavva (2023)                 | €4.000,-         |
| Marketing Budget                     | €500,-           |

## 2. Pre-Seed Round:

For a 18-month run up we are looking at €600.000,- in start-up expenses as detailed below:

| <b>Expenses Projection<br/>Pre-Seed Round '23-'24</b> |                  |                 |                 |                 |
|-------------------------------------------------------|------------------|-----------------|-----------------|-----------------|
|                                                       | Amount (monthly) | Amount (yearly) | 18 Month Runway | 24 Month Runway |
| Wouter CEO Salary                                     | €4.000           | €48.000         | €72.000         | €96.000         |
| Stavva CTO Salary                                     | €4.000           | €48.000         | €72.000         | €96.000         |
|                                                       | €8.000           |                 | €144.000        |                 |
| <b>Employees:</b>                                     |                  |                 |                 |                 |
| <b>Product Manager</b>                                | -                | -               | -               | -               |
| UX/UI Design Employee (Freelancer)                    |                  | €3.000          | €5.000          | €5.000          |
| Back-end and Data Developer                           | €3.000           | €36.000         | €54.000         | €72.000         |
| Web-app front end developer                           | €3.000           | €36.000         | €54.000         | €72.000         |
| App Developer                                         | €3.000           | €36.000         | €54.000         | €72.000         |
| Agency of Security (Freelancer)                       |                  | €3.000          | €3.000          | €0              |
|                                                       | €9.000           |                 | €167.000        |                 |
| <b>Sales Employee</b>                                 | -                | -               | -               | -               |
| Sales Intern                                          | €400             | €4.800          | €7.200          | €9.600          |
| Digital Marketing Employee                            | €3.000           | €36.000         | €54.000         | €72.000         |
| Content Marketing Intern                              | €400             | €4.800          | €7.200          | €9.600          |
| <b>Social Media Manager</b>                           | €500             | €5.000          | €7.500          | €10.000         |
| <b>Community Manager (0.5ft)</b>                      | -                | -               | -               | -               |
|                                                       | €4.300           |                 | €75.900         |                 |

|                                                   |        |         |         |         |
|---------------------------------------------------|--------|---------|---------|---------|
| Tech-specs:                                       |        |         |         |         |
| Hosting (AWS)                                     | €2.000 | €24.000 | €36.000 | €48.000 |
| Storage                                           | €250   | €3.000  | €4.500  | €6.000  |
| Bubble (until we migrate)                         | €130   | €1.560  | €2.340  | €3.120  |
| Domain                                            | -      | €25     | €50     | €50     |
| Project Management (Asana)                        | €50    | €600    | €900    | €1.200  |
| Communications Tools (Slack Free Plan)            | €0     | €0      | €0      | €0      |
| Design Tools (Figma/Miro)                         | €50    | €600    | €900    | €1.200  |
| Whatsapp Integration                              | €50    | €600    | €900    | €1.200  |
| Other integrations                                | -      | €2.500  | €5.000  | €5.000  |
|                                                   | €2.530 |         | €50.590 |         |
| Marketing                                         |        |         |         |         |
| Digital Ads (Social Media)                        | €250   | €3.000  | €4.500  | €6.000  |
| Hubspot                                           | €250   | €3.000  | €4.500  | €6.000  |
| SendingBlue                                       | €150   | €1.800  | €2.700  | €3.600  |
| Social Media Management (Later.com)               | €15    | €180    | €270    | €360    |
| Linktree                                          | -      | -       | -       | -       |
| Technology intergration (Zapier)                  | €40    | €480    | €720    | €960    |
| Mix Panel                                         | -      | -       | -       | -       |
| Print One Time (Business Cards, T-Shirts, Banner) | -      | €1.000  | €2.000  | €2.000  |
| Print (Flyers, Posters)                           | -      | €1.000  | €1.500  | €2.000  |
| Content: Video + Photo                            | €200   | €2.500  | €5.000  | €5.000  |
| Business Emails (<10 Google Workspace)            | €40    | €480    | €720    | €960    |
| Canva (content creation)                          | €12    | €135    | €270    | €270    |
| Marketing Campaign                                |        | €5.000  | €15.000 | €15.000 |
| LinkedIn Sales Navigator 2x                       | €240   | €2.880  | €4.320  | €5.760  |
| Apollo (free plan)                                | -      | -       | -       | -       |
|                                                   | €1.197 |         | €41.500 |         |
| Office:                                           |        |         |         |         |
| Digital Phones (Aircall)                          | €30    | €360    | €540    | €720    |
| Office Supplies (Stationary)                      | €200   | €2.400  | €3.600  | €4.800  |
| Office Rent (Flex)                                | €2.500 | €30.000 | €45.000 | €60.000 |
|                                                   |        |         |         |         |

|                                            |         |          |                 |                 |
|--------------------------------------------|---------|----------|-----------------|-----------------|
| Legal:                                     |         |          |                 |                 |
| lanced European Trademark                  | -       | €3.000   | €2.500          | €2.500          |
| Consultant                                 | -       | €2.500   | €5.000          | €5.000          |
|                                            |         |          |                 |                 |
| Insurances                                 |         |          |                 |                 |
| AVB, bedrijfsaansprakelijk                 | €20     | €240     | €360            | €750            |
| Cybersecurity                              | -       | €500     | €1.000          | €1.000          |
| Legal Insurance                            | €20     | €240     | €2.000          | €750            |
| Other Insurances                           | €150    | €1.800   | €2.700          | €3.600          |
|                                            |         |          |                 |                 |
| Other Costs:                               |         |          |                 |                 |
| Travel (India-Netherlands) - 1 trip a year | -       | €1.500   | €3.000          | €3.000          |
| Network + Meetings                         | -       | €2.500   | €4.000          | €5.000          |
| Accounting Fees                            | €100    | €2.400   | €3.600          | €4.800          |
| Payroll Fees                               | €150    | €1.800   | €2.700          | €3.600          |
|                                            | €3.170  |          | €76.000         |                 |
|                                            |         |          |                 |                 |
| Financial Buffer:                          |         | €30.000  | €50.000         | €50.000         |
|                                            |         |          |                 |                 |
|                                            | Monthly | Yearly   | 18 Month Runway | 24 Month Runway |
| Total                                      | €28.197 | €394.180 | €604.990        | €773.400        |



## VIII. Financial Plan

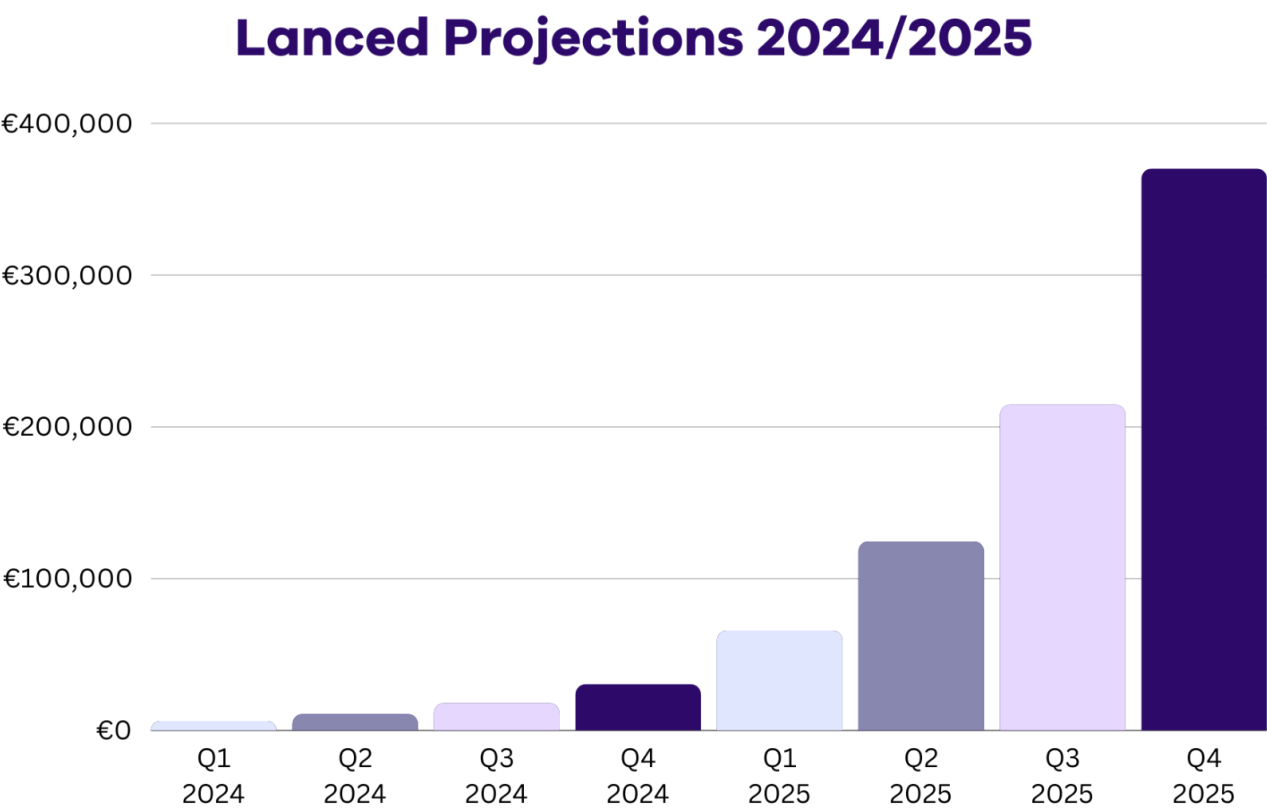
---





1. Revenue Projections Projections - 2024/2025

[Please find our extensive Renue Projections here.](#)



## 1. Profit/Loss Projections - 2024 (SaaS)

[Please find our 3-year profit/loss projections here.](#)

| Fiscal Year Begins 2024            |       |                  |          |           |          |          |          |          |          |          |          |          |
|------------------------------------|-------|------------------|----------|-----------|----------|----------|----------|----------|----------|----------|----------|----------|
| MRR € - 2024                       |       | STARTUP<br>PHASE |          | September | October  | November | December | January  | February | March    | April    | May      |
| Growth Rate - Churn Rate           | 20%   |                  |          | 25        | 30       | 36       | 43       | 52       | 62       | 75       | 90       | 107      |
| 3 Seats                            | € 105 | € 0              | € 0      | € 2.625   | € 3.150  | € 3.780  | € 4.536  | € 5.443  | € 6.532  | € 7.838  | € 9.406  | € 11.287 |
| Expansion MRR -<br>Contraction MRR | 0%    | € 0              | € 0      | € 2.625   | € 3.150  | € 3.780  | € 4.536  | € 5.443  | € 6.532  | € 7.838  | € 9.406  | € 11.287 |
| Total Revenue (Sales)              |       | € 0              | € 0      | € 5.250   | € 6.300  | € 7.560  | € 9.072  | € 10.886 | € 13.064 | € 15.676 | € 18.812 | € 22.574 |
| After 21% VAT                      |       | € 0              | € 0      | € 4.148   | € 4.977  | € 5.972  | € 7.167  | € 8.600  | € 10.320 | € 12.384 | € 14.861 | € 17.833 |
| Gross Profit                       |       | € 0              | € 0      | € 4.148   | € 4.977  | € 5.972  | € 7.167  | € 8.600  | € 10.320 | € 12.384 | € 14.861 | € 17.833 |
|                                    |       |                  |          |           |          |          |          |          |          |          |          |          |
|                                    |       |                  |          |           |          |          |          |          |          |          |          |          |
| Expenses                           |       |                  |          |           |          |          |          |          |          |          |          |          |
| Salary expenses                    |       | € 21.300         | € 21.300 | € 21.300  | € 21.300 | € 21.300 | € 21.300 | € 21.300 | € 21.300 | € 21.300 | € 21.300 | € 21.300 |
| Payroll/Accounting expenses        |       | € 250            | € 250    | € 250     | € 250    | € 250    | € 250    | € 250    | € 250    | € 250    | € 250    | € 250    |
| Marketing & Ads                    |       | € 947            | € 947    | € 947     | € 947    | € 947    | € 947    | € 947    | € 947    | € 947    | € 947    | € 947    |
| Tech Specs                         |       | € 1.530          | € 1.530  | € 1.530   | € 1.530  | € 1.530  | € 1.530  | € 1.530  | € 1.530  | € 1.530  | € 1.530  | € 1.530  |
| Advertising &                      |       | € 1.000          | € 1.000  | € 1.000   | € 1.000  | € 1.000  | € 1.000  | € 1.000  | € 1.000  | € 1.000  | € 1.000  | € 1.000  |

|                           |  |           |           |           |           |           |           |           |           |           |           |           |
|---------------------------|--|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Marketing                 |  |           | 1.000     |           |           |           |           |           |           |           |           |           |
| Travel                    |  | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     |
| Legal Expenses            |  | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     |
| Office & Phone            |  | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   |
| Insurances                |  | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     |
| Network & Meetings        |  | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     |
|                           |  |           |           |           |           |           |           |           |           |           |           |           |
| Sub-total Expenses        |  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  |
| Reserve for Contingencies |  | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   |
| Total Expenses            |  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  | € 29.557  |
|                           |  |           |           |           |           |           |           |           |           |           |           |           |
| Net Profit Before Taxes   |  | -€ 29.557 | -€ 29.557 | -€ 25.410 | -€ 24.580 | -€ 23.585 | -€ 22.390 | -€ 20.957 | -€ 19.237 | -€ 17.173 | -€ 14.696 | -€ 11.724 |
| Profit Tax (15%)          |  |           |           |           |           |           |           |           |           |           |           |           |
| Net Operating Income      |  | -€ 29.557 | -€ 29.557 | -€ 25.410 | -€ 24.580 | -€ 23.585 | -€ 22.390 | -€ 20.957 | -€ 19.237 | -€ 17.173 | -€ 14.696 | -€ 11.724 |

2. Cash Flow Projections - 2024 (Pre-Seed)

[Please find our 3 years cash flow projections here.](#)

| Cash Flow (12 months) - 2024           |           |           |           |           |           |           |           |           |           |           |           |           |
|----------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
|                                        |           |           |           |           |           |           |           |           |           |           |           |           |
|                                        | September | October   | November  | December  | January   | February  | March     | April     | May       | June      | July      | August    |
| Cash on Hand (€600k Pre-Seed)          | € 600.000 | € 562.069 | € 536.662 | € 511.885 | € 487.864 | € 464.750 | € 442.725 | € 422.006 | € 402.955 | € 385.685 | € 370.672 | € 358.368 |
|                                        |           |           |           |           |           |           |           |           |           |           |           |           |
| CASH RECEIPTS                          |           |           |           |           |           |           |           |           |           |           |           |           |
| 3 Seat Plan                            | € 2.626   | € 3.150   | € 3.780   | € 4.536   | € 5.443   | € 6.532   | € 7.838   | € 9.506   | € 11.287  | € 13.544  | € 16.253  | € 19.504  |
| Collections fm CR accounts             |           |           |           |           |           |           |           |           |           |           |           |           |
| TOTAL CASH RECEIPTS                    | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       | € 0       |
| Total Cash Available (before cash out) | € 602.626 | € 565.219 | € 540.442 | € 516.421 | € 493.307 | € 471.282 | € 450.563 | € 431.512 | € 414.242 | € 399.229 | € 386.925 | € 377.872 |
|                                        |           |           |           |           |           |           |           |           |           |           |           |           |
| CASH PAID OUT                          |           |           |           |           |           |           |           |           |           |           |           |           |
| Purchases (merchandise)                |           |           |           |           |           |           |           |           |           |           |           |           |
| Purchases (specify)                    |           |           |           |           |           |           |           |           |           |           |           |           |
| Purchases (specify)                    |           |           |           |           |           |           |           |           |           |           |           |           |

|                              |           |           |           |           |           |           |           |           |           |           |           |           |
|------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Salary expenses              | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  | € 21.300  |
| Payroll/Accounting expenses  | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     |
| Marketing & Ads              | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     | € 947     |
| Tech Specs                   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   | € 1.530   |
| Advertising & Marketing      | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   | € 1.000   |
| Travel                       | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     | € 250     |
| Legal Expenses               | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     |
| Office & Phone               | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   | € 2.730   |
| Insurances                   | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     | € 200     |
|                              |           |           |           |           |           |           |           |           |           |           |           |           |
|                              |           |           |           |           |           |           |           |           |           |           |           |           |
| Network & Meetings           | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     | € 150     |
| Interest                     |           |           |           |           |           |           |           |           |           |           |           |           |
| Miscellaneous                |           |           |           |           |           |           |           |           |           |           |           |           |
| SUBTOTAL                     | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  |
| Loan principal payment       | € 12.000  |           |           |           |           |           |           |           |           |           |           |           |
| Capital purchase (specify)   | € 0       |           |           |           |           |           |           |           |           |           |           |           |
| Other startup costs          | € 0       |           |           |           |           |           |           |           |           |           |           |           |
| Reserve and/or Escrow        | € 0       |           |           |           |           |           |           |           |           |           |           |           |
| Owners' Withdrawal           | € 0       |           |           |           |           |           |           |           |           |           |           |           |
| TOTAL CASH PAID OUT          | € 40.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  | € 28.557  |
| Cash Position (end of month) | € 562.069 | € 536.662 | € 511.885 | € 487.864 | € 464.750 | € 442.725 | € 422.006 | € 402.955 | € 385.685 | € 370.672 | € 358.368 | € 349.315 |
|                              |           |           |           |           |           |           |           |           |           |           |           |           |



### 3. Use of capital

Our capital will be used to further develop our technology and products, and for marketing and sales purposes.

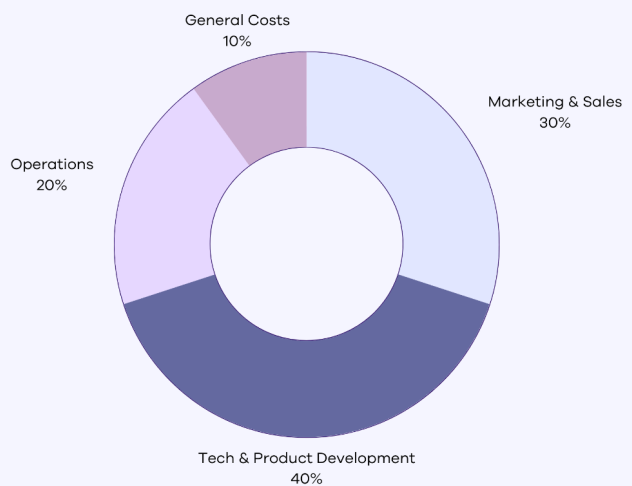
The following pie chart shows how we are planning to use our capital in the first 2-years. Tech development and marketing & sales are areas of priority.

Management is based on the salaries of both Stavva and Wouter.

#### Raising €600k Pre-Seed:

- to bring our product to market
- to get the first 150 customers
- for an 18-month runway

- Develop LancedAI (Shortlist & Matching)
- Continue to enrich SaaS tools with Recruiter Pro features (Q2 '24)
- Launch Mobile App for Artists (Q3 '24)
- Build out Sales & Marketing Strategies/Funnels (SEO/Social Media/Paid)
- Expand our Team in Tech, Sales & Marketing



## IX. For Investors



## 1. Product Development Timeline & Milestones

Since we founded lanced in May 2022 we have reached numerous milestones.

- **Freelancer Talk App (2020)**

Wouter founded Freelancer Talk in 2020 and launched a networking app in 2021. He soon realized that online networking wasn't as important anymore as it was during the pandemic. In 2021, Wouter pivoted away from a networking app and focussed on developing a job platform. Wouter and Stavva met in November 2021.

- **Research Period (2022)**

From January to April 2022, we conducted a thorough market research and spoke to various industry insiders regarding recruiting and management solutions.

- **Incorporated lanced**

Stavva and Wouter incorporated lanced in May 2022, separating lanced from Wouters previous company Freelancer Talk. Freelancer Talk now focuses on training and in-person events.

- **MPV development**

From May to August 2022 we spent our time developing our MVP and testing it in our close circles. The MVP focuses on the process of managing an audition for creative talent. We call it a visual recruiter that shows all the materials of artists and creatives in a visually organized way.

- **Beta Test**

From September to November we had our MVP had its first users and we conducted an official beta test. During this time, we also experimented with different marketing and sales strategies towards both end users.

- **MVP 2.0 release**

The first big update of our MVP includes a separate account for creatives. Having both company and creatives accounts gave us the possibility to completely eliminate emails with an in-house messaging system. MVP 2.0 was released at the end of November 2022.

- **Alpha Test & first customers**

In December 2022, we conducted our first Alpha test that generated 250+ new users.

Our sales efforts have connected us with various companies across Europe that have shown an interest in lanced. While not all of them are looking to organize a large scale audition, they have the intention to use lanced for future auditions.

Our cold email strategy has actually given us our first paying customer; Staatstheater Braunschweig.

- **The user base grows**

Our marketing efforts and the 2 auditions that we have hosted on lanced have gotten us 750+ users on the creatives side from over 40 different countries.

We have at least 10+ companies that intend to use our visual recruiter in the future and are getting new artist sign-ups daily.

- **Paid Beta Results**

With 8 opportunities on the platform we had 2000 artists from over 40+ countries join the platform. Our paid test trial with TanzLuzern (€550,-) and Staatsheater Braunschweig (€275,-) further gave us our first sign of revenues and pricing indication.

- **CultTech Accelerator**

From March to June 2023, we joined the CultTech Accelerator in Vienna. Working together with coaches and mentors, we worked on our business model and go-to-market strategy. [See the demo day pitch here.](#)

- **V1 Launch 01/11/2023**

Moving away from our commission-based business model into a SaaS platform. We launched the 'Artistic Recruitment Hub' and the accompanying marketplace in November 2023. We currently have 2700 artists on the platform.

- **First MRR**

Towards the end of November 2023 we sold our first annual subscriptions, officially reaching MRR within one year of launching our MVP, and less than a month of going live with V1.

## 2. Pre-Seed round

We are looking to raise a pre-seed round of €600.000,- for a 18-month runway.

- **MVP & Product Market Fit**

Having created and validated a solution for the lengthy recruiting processes for companies, we managed to sell our MVP. Our early adopters are using our product and intend to keep using it in the future.

*We will use this Pre-Seed round to bring our product to the market and find product market fit.*

- **Expanding the Team**

We will use the funds raised to expand our team across roles in Tech, Marketing and Sales

- **Tech Development**

In the coming 18-months, we will focus on expanding the features of the Artistic Recruitment Hub as well developing our AI-matching system. We further look to develop and launch our mobile app for lancers towards the end of 2024.

- **Marketing & Sales**

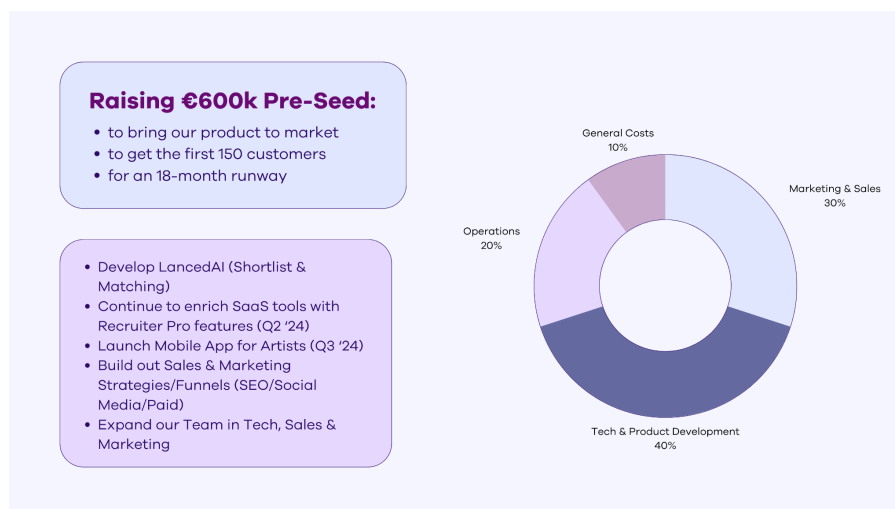
We will continue to develop our marketing strategies across Social Media, more specifically across Instagram, and LinkedIn. We will also integrate a PR-strategy that will help us create more brand awareness.

For Sales, we will create a structured inbound and outbound strategy across email, our website, and LinkedIn.

- **IP-strategy**

It is important for us to create and execute a clear IP-strategy to protect our brand, design, and technologies. Therefore we will use part of the raised capital to develop an IP-strategy for our company.

- **Here's how we will use the capital:**





### 3. Future Needs

After our 18-month runway, we expect to raise a (pre) seed round of 1.6 million for a 2 year runway.

We do expect to already have revenue within our first 18-month runway, however we would need another financing round to fully reach product market fit; developing our AI-models and launching our mobile app.

Because of the international nature of the Creative and Cultural Industries, we do expect to already penetrate the North American and Middle-Eastern markets from the start.

### 4. 10-Year Vision

From ballet performances to blockbuster movies, and from fashion shows to concert tours, in 10 years, lanced will be the leading platform to create and manage a creative production from beginning to end.

Our AI-powered production management platform and marketplace will make 80% of talent agencies unnecessary, which means that there would be more money available to actually pay talent a fair and decent fee. In essence, lanced will be the biggest talent agency in the world without taking commissions from creative talent. We believe finding and applying for work should be free.

In 10 years, every single professional creative or artist looking for opportunities will use lanced to help manage their careers. We will have developed an AI-manager that supports and helps creative professionals in areas such as finance, administration, and promotion.

On a more political level, we would introduce more transparency in the market, be able to enforce fair practices, and create equal opportunities for all. This is how we will create a healthier work field for the future generation of artists and creatives.

With Lanced, an artist or creative does not need to struggle anymore.

### 5. Board of Advisors

We currently have no board of advisors set up.

In our opinion, the board of advisors must be a blend of industry experts who understand the inner workings of the Creative Industries as well as experienced entrepreneurs within SaaS platform, marketplaces and networks. Their extensive experience is crucial for guiding our strategies in these dynamic fields.

## X. Appendices



## Table of Contents

- I. Market Research Studies
- II. The Competitive Landscape
- III. Competitive Analyses
- IV. Competitive Advantages of Lanced
- V. The Lancifest
- VI. Hybrid Careers
- VII. The Impact of Lanced
- VIII. The ArtTech Manifesto

## I. Market Research Studies:

Over the course of 6 months, we conducted a thorough market research of the Creative And Cultural Industries within Europe and across the globe. Reading all these different reports gave us an in-depth understanding of the forces that drive these industries, the potential that these industries have, and most importantly; where there is room for innovation. We have come to understand that the different sectors within these industries can benefit strongly from each other. An inter-disciplinary approach is needed and that is exactly the area where we see a lot of room for tech innovation.

Here's a list of all articles, research, surveys, and reports we have used for our market research:

1. Unesco | Cultural Times: the first global map of Cultural and Creative Industries  
[https://en.unesco.org/creativity/sites/creativity/files/cultural\\_times\\_the\\_first\\_global\\_map\\_of\\_cultural\\_and\\_creative\\_industries.pdf](https://en.unesco.org/creativity/sites/creativity/files/cultural_times_the_first_global_map_of_cultural_and_creative_industries.pdf)

---

2. EIF.org | Market Analyses of the Cultural and Creative Sectors in Europe  
[https://www.eif.org/what\\_we\\_do/guarantees/cultural\\_creative\\_sectors\\_guarantee\\_facility/ccs-market-analysis-europe.pdf](https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/ccs-market-analysis-europe.pdf)

---

3. Outlook on the Independent Artists and Performing Art Companies Global Market to 2030  
<https://www.globenewswire.com/news-release/2021/04/02/2203798/0/en/Outlook-on-the-Independent-Artists-and-Performing-Art-Companies-Global-Market-to-2030-Identify-Growth-Segments-for-Investment.html> [Purchase here](#)

---

4. UNESCO 2022 Report Cultural & Creative Industries  
<https://unesdoc.unesco.org/ark:/48223/pf0000380474>

---

5. Technology and the arts: Past, present and future synergies  
[https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/634441/EPRS\\_BRI\(2019\)634441\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2019/634441/EPRS_BRI(2019)634441_EN.pdf)

---

6. ART + TECH REPORT  
[https://europeanspacesofculture.eu/media/site/db6c5860aa-1618836362/art-tech-report-2019\\_eunic-silicon-valley.pdf](https://europeanspacesofculture.eu/media/site/db6c5860aa-1618836362/art-tech-report-2019_eunic-silicon-valley.pdf)

---

7. Creative Workers Market Size and Analysis  
<https://askwonder.com/research/explore-topic-creative-workers-market-size-and-analysis-nacp4c6rb>

---

8. Rebuilding Europe: the Cultural and Creative economy before and after Covid-19  
[https://1761b814-bfb6-43fc-9f9a-775d1abca7ab.filesusr.com/ugd/4b2ba2\\_1ca8a0803d8b4ced9d2b683db60c18ae.pdf](https://1761b814-bfb6-43fc-9f9a-775d1abca7ab.filesusr.com/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf)

---

9. 2014 Measuring Cultural & Creative Markets in the EU

<https://kreativneindustrije.me/wp-content/uploads/2019/07/07-Measuring-cultural-and-creative-markets-in-the-EU.pdf>

---

10. Germany 2019 CCI Report

[https://www.bmwk.de/Redaktion/EN/Publikationen/Wirtschaft/2020-cultural-and-creative-industries-monitoring-report.pdf?\\_\\_blob=publicationFile&v=5](https://www.bmwk.de/Redaktion/EN/Publikationen/Wirtschaft/2020-cultural-and-creative-industries-monitoring-report.pdf?__blob=publicationFile&v=5)

---

11. The creative workforce in Europe statistics reports

<https://disce.eu/wp-content/uploads/2020/05/DISCE-Report-D3.2.b.pdf>

---

12. The Impact of COVID-19 on the Future of Performing Arts: A Survey of Top Industry Executives in Europe and the UK

<https://www.sdabocconi.it/en/news/20/12/the-impact-of-covid-19-on-the-future-of-performing-arts-a-survey-of-top-industry-executives-in-europe-and-the-us>

---

13. Eurostat | Cultural Employment Statistics in Europe

[https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics)

---

14. The Situation of Artists and Cultural Workers and the post- COVID-19 Cultural Recovery in the European Union

[https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL\\_STU\(2021\)652250\\_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2021/652250/IPOL_STU(2021)652250_EN.pdf)

---

15. Europe CCI Employment Statistics

[https://ec.europa.eu/eurostat/databrowser/view/cult\\_emp\\_n2/default/table?lang=en](https://ec.europa.eu/eurostat/databrowser/view/cult_emp_n2/default/table?lang=en)  
[https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_cultural\\_employment#Cultural\\_employment\\_.E2.80.93\\_developments\\_between\\_2019\\_and\\_2021](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_employment#Cultural_employment_.E2.80.93_developments_between_2019_and_2021)

---

16. Cultural Enterprise in Europe Statistics

[https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture\\_statistics\\_-\\_cultural\\_enterprises](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Culture_statistics_-_cultural_enterprises)

---

17. Independent Artist & Companies Market

<https://www.thebusinessresearchcompany.com/report/independent-artists-and-performing-art-companies-global-market-report>

---

18. The Creative Economy:

<https://www.thepolicycircle.org/minibrief/the-creative-economy/>

---

19. Unesco CCI outlook

<https://unesdoc.unesco.org/ark:/48223/pf0000377863>

---



20. Creative Economy (Future) 9 Studies by Deloitte  
<https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/technology-media-telecommunications/deloitte-uk-future-creative-economy-report-final.pdf>


---
21. CCI Europe Report  
[https://ecbnetwork.eu/wp-content/uploads/2015/07/ECBN\\_manifesto-20151.pdf](https://ecbnetwork.eu/wp-content/uploads/2015/07/ECBN_manifesto-20151.pdf)


---
22. Explaining the Cultural and Creative Industries  
<https://www.ukessays.com/essays/business/the-difference-between-culture-industry-and-creative-industry-business-essay.php>


---
23. Unesco Creative & Cultural Industries Definition  
<https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF>


---
24. The Creative Industries for Startups  
<https://www.eu-startups.com/2019/10/the-creative-economy-102-say-hello-to-the-creative-industries/>  
<https://www.eu-startups.com/2019/10/the-creative-economy-101-are-you-creative/>


---
25. UK CCIs  
<https://www.thecreativeindustries.co.uk/facts-figures/uk-has-almost-2-3m-creative-industries-jobs-official-data>


---
26. UK Freelancer Performing Arts  
<https://www.culturehive.co.uk/CVIresources/the-impact-of-covid-19-on-jobs-in-the-cultural-sector-part-3/>


---
27. UK Freelancers CCIs  
<https://pec.ac.uk/policy-briefings/freelancers-in-the-creative-industries>


---
28. US Performing Artists & Creative Statistics 2022  
<https://www.ibisworld.com/industry-statistics/employment/performers-creative-artists-united-states/>


---
29. US Performing Artists  
<https://firsthand.co/industries/performing-arts/industry-outlook>


---
30. USA Creative Economy  
[https://nasaa-arts.org/nasaa\\_research/creative-economy-state-profiles/](https://nasaa-arts.org/nasaa_research/creative-economy-state-profiles/)


---

31. Share of freelancers per industry USA  
<https://www.statista.com/statistics/1128117/share-people-freelancing-industry-us/>


---
32. NYC Creative Industries  
<https://comptroller.nyc.gov/reports/the-creative-economy/>


---
33. State of Freelancing in Europe  
[https://medium.com/@reshaping\\_work/overview-of-the-european-freelance-industry-c464b2497960](https://medium.com/@reshaping_work/overview-of-the-european-freelance-industry-c464b2497960)


---
34. Creative labour in the era of Covid-19: the case of freelancers EU  
<https://www.etui.org/sites/default/files/2021-03/Creative%20labour%20in%20the%20era%20of%20Covid-19%20the%20case%20of%20freelancers-2021-web.pdf>


---
35. A cultural pandemic: Covid-19 and the cultural sector  
<https://www.europeanwaves.com/opinion/a-cultural-pandemic-covid-19-and-the-cultural-sector/>


---
36. Canada Creative Industries & Performing Arts  
<https://canadian-creative-industries-virtual-trade.b2match.io/page-1201>


---
37. Canada CCI Workforce  
<https://brookfieldinstitute.ca/a-portrait-of-creative-entrepreneurship-and-the-creative-economy-in-canada/>


---
38. The Future of the Creative and Cultural Industries  
<https://ndpculture.org/news/reimagining-the-future-what-is-the-role-of-creative-industries-in-it/>


---
39. Asia CCI Stats  
<https://ruralhandmade.com/blog/the-rise-of-creative-industries>


---

## II. Exploring the Competitive Landscape

When looking at the competitive landscape of Lanced on a global level, a few established players such as Backstage, Casting Networks, Spotlight, and Wrapbook stand out. These companies have annual revenues of €30 - €80 million. They are big players. So yes, we are your typical David vs Goliath startup story.

However, the majority of these companies are not tech companies but started out as databases or in the rare case of 'Backstage' as a magazine. Lanced is a tech company first and that shows directly in the usability and visual appeal of our platform. This is important as people in the Performing Arts & Entertainment Industry have a very visual approach and want something that is simple and easy to use.

Our vision for Lanced is to become the all-in-one production management platform for creative productions. It is this integrated approach to the complete production process\* that makes us more scalable, cost-efficient (for customers) and ultimately more competitive than the current solutions.

### Auditions & Castings

Our point of entry is recruitment within the Performing Arts. Backstage is great for Commercials and Film & TV castings in the USA and Spotlight is the go-to platform for performers on the West End. But when looking at the performing arts in these countries, esteemed companies such as the American Ballet Theater are not using any of these platforms. "Why?" That would be a great question to ask here! The most likely answer to that question is that they don't necessarily need a platform to source talent from, they have no issue getting applications.

The nuances in problems between the various sectors (Film & TV, Performing Arts, Entertainment) are something that Lanced acknowledges and uses as a starting point. Customizability is of great importance.

When looking at our 'recruitment' competition it is important to understand what stage of recruitment they touch because recruitment (castings & auditions) comes in two stages:

3. Finding (competitor -> talent marketplaces)
4. Reviewing/sorting/selecting/hiring (competitor -> casting software).

Our main competitive advantage (within recruitment) lies in the tools that customize and automate the workflows of the recruitment processes. We are not focused on building a marketplace first. However, we do end up building our own talent database/marketplace as companies use our tools for their recruitment. Funny enough, when we look at Europe, there is not 1 centralized platform where you can find and hire all the talent needed for a creative production.

On the world stage, there seem to be 2 major players, buying up companies and connecting their tools and databases. These players are 'Cast & Crew' (Backstage, StarNOW, and the Mandy Network) and 'Talent Systems' (Casting Networks, Spotlight and Tagmin). Both parties lack a presence within the Performing Arts and the European market as a whole.

## Production Management

And then we get to the 2nd part of the production process -> managing teams, schedules, budgets, and payments. The companies in this analysis each solve a piece of the puzzle in their own markets and location. Some may be more tech-advanced than others. But not one has been able to build a seamless integrated solution as we are aiming to build with lanced?

As we are growing our platform's users and customers, we plan to continue talking to them and understand what their needs are for the production management process. It seems that within Film & TV, there are a lot of tools available, but what about the performing arts and entertainment industry? This is the gap where we see Lanced take center stage in regard to the production management tools.

Let's first dive into all the Lanced Competitors and then see what the advantages of Lanced are currently and down the road.

## 1. Casting Software Competitors:

Lanced recognizes the following key players as main competitors within the Casting Software space: Casting42, Casting Networks, and CastApp.

### • Casting Networks

"Casting Networks' flagship casting software is used by thousands of casting directors on a daily basis. It offers communication, talent submission, scheduling, audition management and secure video sharing. More than 1.3 million performers have used Casting Networks to schedule 14 million auditions since 2002."

Casting Networks is part of Talent Systems -> <https://www.talentsystems.com/about/>

|                   |                                                                                                                                                                                       |
|-------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://www.castingnetworks.com/">https://www.castingnetworks.com/</a>                                                                                                       |
| Industries        | Film & TV and Commercials                                                                                                                                                             |
| Markets           | UK                                                                                                                                                                                    |
| Business Model    | B2C SaaS                                                                                                                                                                              |
| Pricing Structure | <p>Artists:<br/>Freemium -&gt; 2 photos, 1 video, 1 audio clip.<br/>Premium -&gt; \$259.90 paid annually</p> <p>Companies:<br/>Not disclosed</p>                                      |
| Strengths         | <ul style="list-style-type: none"> <li>• Free for companies (so far we discovered)</li> <li>• Established brand in Film (USA)</li> <li>• 14 million auditions</li> </ul>              |
| Weaknesses        | <ul style="list-style-type: none"> <li>• Lack of customization</li> <li>• No talent database management</li> <li>• Looks like a 2004 software program -&gt; Horrible UI/UX</li> </ul> |
| Tech              | Powerful tech but horrible user experience                                                                                                                                            |
| Key Features      | <ul style="list-style-type: none"> <li>• Casting Tool</li> <li>• Talent Database Management</li> <li>• Auditions with external tool</li> </ul>                                        |
| Reputation/Brand  | Trusted and established.                                                                                                                                                              |
| Lanced Advantage  | A better, faster, more visual product                                                                                                                                                 |



### Our Take:

Casting Networks seems to be the leading company within the Casting Tools space. However, after extensively trying and testing the platform and having gathered feedback from users, it seems rather complicated to use and it lacks customizability when it comes to organizing an actual audition or casting. Casting Networks seems to be better for online castings where looks and fitting a certain role are a quick decision making process. It's also questionable how scalable this tool is within an organization.

The free version only allows you to upload two photos and one video, while the premium one is 20 bucks a month which we feel is fairly pricey given there's no guarantees for an artist. For casting directors, they explicitly reach out to artist.

They're highly localized in the UK region as such and their interface is really not friendly. It looks like a boring platform which is one of its biggest drawbacks.

One additional thing here is that I need to have separate accounts - casting directors, agents and talent, or project creator and I can't be more than one thing at a time. This is very limiting. It does have a very interesting audition schedule worksheet we can leverage ourselves. Where you create a slot, get who can make it, who can't, and handle reschedules. (Currently already in Lanced) It also allows you to add audition dates later in the date which seems handy. It also has a handy questions and additional media requests section where you can add people.

From a model standpoint it is limited to role hiring and auditions. Nothing about payments, talent pool management or the likes is considered. Again they look at a single audition case and this probably makes sense for movies/tv.

---

### • Casting42

"Casting42 is an all-in-one customizable casting database for Casting Directors, Production Companies, Extras agencies, and commercial casting."

|                   |                                                                                                                                                                                                                                                                                                                                                                                                         |
|-------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://casting42.com/">https://casting42.com/</a>                                                                                                                                                                                                                                                                                                                                             |
| Industries        | Film & TV, Commercials                                                                                                                                                                                                                                                                                                                                                                                  |
| Markets           | USA, Europe                                                                                                                                                                                                                                                                                                                                                                                             |
| Business Model    | B2B SaaS                                                                                                                                                                                                                                                                                                                                                                                                |
| Pricing Structure | <p>For Casting Directors:</p> <p>Micro -&gt; €150,- /month (1 user, 10k talents, 50GB storage)</p> <p>Small -&gt; €250,- /month (3 users, 25k talents, 100GB storage)</p> <p>Essential -&gt; €500,- /month (10 users, 50k talents, 250GB storage)</p> <p>Large -&gt; €1000,- /month (20 users, 100k talents, 1000GB storage)</p> <p>XL -&gt; €2500,- /month (50 user, 250k talents, 5000GB storage)</p> |

|                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Strengths        | <ul style="list-style-type: none"> <li>• Unified platform for talent management</li> <li>• Established Brands use it</li> <li>• Flexible pricing structure</li> </ul>                                                                                                                                                                                                                                                                                                           |
| Weaknesses       | <ul style="list-style-type: none"> <li>• No features for auditions/castings</li> <li>• Limited to database management</li> <li>• Still need a place to reach talent and share castings</li> </ul>                                                                                                                                                                                                                                                                               |
| Tech             | Average                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Key Features     | <ul style="list-style-type: none"> <li>• Ai-powered search engine</li> <li>• Media Management</li> <li>• Create presentation per talent</li> <li>• Website integration (for sign up forms)</li> <li>• Guest access</li> </ul>                                                                                                                                                                                                                                                   |
| Reputation/Brand | It seems to be a trusted talent database management tool within the commercial space.                                                                                                                                                                                                                                                                                                                                                                                           |
| Lanced Advantage | <p>We are not focused on talent management but rather on connecting talent with opportunities. LancerPools is our answer to talent management.</p> <p>Casting42 addresses just 1 aspect of the talent recruitment and you still need a 3rd party platform to reach talent and tools to organize your auditions/casting.</p> <p>We have an opportunity to include this in our platform and streamline the entire process. Making it more usable for the people to work with.</p> |

#### Our Take:

Casting42 seems to be predominantly a talent database management system for talent agencies. This seems to be great for talent agencies within Film & TV and Commercials.

Within the Performing Arts there are very few agencies. When we look at the more commercial side, Entertainment, we see many casting agencies and agents that could benefit from a tool like this. However, we're building Lanced to disrupt the entire casting industry. Lanced is a more direct way of connecting talent with opportunities and vice versa, ultimately making casting agencies obsolete.

---

#### • CastApp (We like)

"Castapp is the central hub for the digital casting process on stage, film and TV productions. Video-optimised workflows and global access simplifies collaboration within the creative team. Digital casting is much more than just e-casting by video. It also includes the efficient management and organisation of artist profiles, as well as the ability to collaborate seamlessly with other team members from anywhere. It also allows the use of innovative technologies to make the entire casting process more transparent, efficient and environmentally friendly."

|                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://castapp.pro/casting">https://castapp.pro/casting</a>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| Industries        | Musicals                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Markets           | Germany                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Business Model    | B2B & B2C SaaS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Pricing Structure | <p>Artists:<br/>Castapp Pro -&gt; €9,- /month</p> <p>Companies:<br/>Individual -&gt; €299,- /month + €2,- /application<br/>Creative Team -&gt; €499,- /month + €1,50 /application<br/>Enterprise -&gt; €999,- /month + €1,- /application</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Strengths         | <ul style="list-style-type: none"> <li>• They currently have 18.000 artist profiles</li> <li>• UI is good</li> <li>• Many features available</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Weaknesses        | <ul style="list-style-type: none"> <li>• They are priced very very high! Not sure what their ideal customer is and if that pool is big enough to scale.</li> <li>• Only feasible for musicals companies</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
| Tech              | Good                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| Key Features      | <ul style="list-style-type: none"> <li>- Artist Portfolio</li> <li>- Drag 'n Drop Application Sorter</li> <li>- Online Appointments</li> <li>- Team collaboration</li> <li>- Video auditions</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Reputation/Brand  | They are a fairly new startup working with a few Musical production companies in Germany                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| Lanced Advantage  | <p><b>Affordable Access:</b> Lanced offers more competitive pricing, making it accessible to a broader market segment.</p> <p><b>Musicals:</b> CastApp seems to only focus on castings for musicals.</p> <p><b>Unlimited Artist Tools:</b> Unlike CastApp, Lanced allows artists to upload unlimited videos, photos, and portfolios, enhancing their online visibility.</p> <p><b>Freemium &amp; Scalability:</b> Our freemium model, coupled with attractive pricing, simplifies the onboarding process for both hiring entities and artists. This approach drives a product-led growth strategy, enabling rapid network effects.</p> <p><b>Lack of Defensibility at CastApp:</b> CastApp's strategy and product appear less defensible, lacking evident network effects</p> |

|  |                                                                                                   |
|--|---------------------------------------------------------------------------------------------------|
|  | or growth paths. This positions Lanced to potentially capture significant market share from them. |
|--|---------------------------------------------------------------------------------------------------|

Let's first take a closer look at applying their pricing by using a Lanced use case.

TanzLuzern received 1300 applications for their 2023 audition. They had a team of 3 to review all these applications. It took them 3 months from the moment they posted their audition to the moment they held the actual audition.

On CastApp they would have the 'Creative Team' plan -> €499,- /month.  
 That would mean that they would have paid €1.497,- for those three months.  
 But then they would need to pay €1,50 per application.  $1300 \times €1,50 = €1.950$ .  
 So the total costs for TanzLuzern to pay for their audition would €3.447,-.

On Lanced, TanzLuzern would pay €1260,- per year for three users on our first plan (which they could organize their entire audition with) or they would have paid €450,- for using Lanced for 3 months.

#### Our Take:

At first, we thought of CastApp as our main competitor within Europe. They seem to be fresh, tech savvy and got some great clients on their platform (mostly German musical production companies).

Many theaters, dance companies, independent film crews, and dinner shows won't spend €3,447 just to organize auditions and discover talent. It appears CastApp's pricing model was built on insights from their initial clientele, overlooking a broader market perspective. This could lead to scalability challenges for them. In contrast, we've structured Lanced with scalability in mind (in different sectors and organizations), thanks to our more considerate pricing approach. It's crucial to note that 70% of roles in the Performing Arts are freelance, operating on tighter budgets. We believe that Lanced has the potential to cater to a significantly larger market than CastApp.

---

## 2. Talent Marketplaces Competitors:

Lanced recognizes the following key players as main competitors within the Talent Marketplaces/Databases space: Backstage, Spotlight, StarNOW, ShowBird, and The Mandy Network.

- **Backstage & StarNOW (We like)**

"For over 60 years, Backstage has served as the #1 resource for performers to find work while helping talent-seekers move their projects forward. Our 100,000+ members represent a powerful network of entertainment professionals who leverage our unlimited submissions, best-in-class casting tools, and more performance roles than any other casting service."

Backstage was acquired by 'Cast & Crew'.

|                   |                                                                                                                                                                                                                                                             |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://www.backstage.com/">https://www.backstage.com/</a>                                                                                                                                                                                         |
| Industries        | Film & TV, Theater, Commercials                                                                                                                                                                                                                             |
| Markets           | USA                                                                                                                                                                                                                                                         |
| Business Model    | B2C SaaS and Pay Per Use                                                                                                                                                                                                                                    |
| Pricing Structure | <p>Artists:<br/>Yearly -&gt; €2,50/month<br/>Monthly -&gt; €14,99</p> <p>Companies:<br/>€14.95 per job post</p> <p>Company Add-ons:<br/>Featured Post -&gt; €150,-<br/>Print -&gt; €49,95<br/>Extra categories -&gt; €5,95</p>                              |
| Strengths         | <ul style="list-style-type: none"> <li>• Large database -&gt; 244,485 members</li> <li>• established production companies on the platform</li> <li>• customizable job post</li> <li>• great for casting quick talent online</li> </ul>                      |
| Weaknesses        | <ul style="list-style-type: none"> <li>• Quality issue with artists</li> <li>• You can only access talent management tools after purchasing a job post</li> <li>• not great for organizing large scale auditions</li> <li>• Lacking collab tools</li> </ul> |
| Tech              | Weak                                                                                                                                                                                                                                                        |
| Key Features      | <ul style="list-style-type: none"> <li>• Database</li> </ul>                                                                                                                                                                                                |



|                  |                                                                                                                    |
|------------------|--------------------------------------------------------------------------------------------------------------------|
|                  | <ul style="list-style-type: none"> <li>• Payments</li> <li>• Talent Management</li> <li>• Collaboration</li> </ul> |
| Reputation/Brand | Well established and trusted.                                                                                      |
| Lanced Advantage | Qualitative Jobs & Professionals -> branding & verification                                                        |

#### Our Take:

Backstage is our primary competitor in the talent marketplace. However, they often cater to beginners seeking minor roles in commercials or lesser-known films, making it more suited for hobbyists than trained professionals. In contrast, Lanced aims to be a hub for high-quality professional artists, and our brand already reflects that distinction. While Backstage monetizes through pay-per-post for companies and artist subscriptions, Lanced operates on a SaaS model.

Geographically, Backstage dominates the US, whereas our focus is on the EMEA region. Despite their integrated payments, large database, global presence, and ties with major firms, Lanced offers a unique value proposition for true professionals in the industry.

Their current platform lacks advanced production management features beyond the basic hiring and payment structures seen on platforms like Fiverr and Upwork. We identify a distinct opportunity for differentiation: with us, clients not only hire and process payments but also manage their ongoing talent needs, extending into comprehensive production management tools. Our integrated solution, combined with AI-driven talent matching and job recommendations, positions us ahead of what Backstage offers.

#### • Spotlight

"Founded in 1927, Spotlight connects professional performers with roles in theatre, television and film productions. Casting professionals choose Spotlight to cast their projects because performers on Spotlight are recognised as the industry's best. With studios in London's famous West End and a team of people across Europe, Spotlight is at the heart of the performing arts industry."

Spotlight is acquired by Talent Systems.

|                   |                                                                                           |
|-------------------|-------------------------------------------------------------------------------------------|
| Website           | <a href="https://www.spotlight.com/">https://www.spotlight.com/</a>                       |
| Industries        | Theater and Entertainment                                                                 |
| Markets           | UK                                                                                        |
| Business Model    | B2C & B2B SaaS -> Both Artist and Casting Directors Pay                                   |
| Pricing Structure | Artists:<br>Spotlight Classic -> €345,- per year<br>Spotlight Premiere -> €213,- per year |

|                  |                                                                                                                                                                                                                                                               |
|------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                  | <b>Casting Professional:</b><br>One year -> £245.00 + VAT per user<br>One month -> £70.00 + VAT per user                                                                                                                                                      |
| Strengths        | <ul style="list-style-type: none"> <li>• High-Quality network of professionals because each professional joining needs to have at least an education verification or performance credit from an acknowledged company.</li> <li>• 65,000 performers</li> </ul> |
| Weaknesses       | <ul style="list-style-type: none"> <li>• Lacking customizable casting tools</li> <li>• Horrible UI/UX</li> </ul>                                                                                                                                              |
| Tech             | Low                                                                                                                                                                                                                                                           |
| Key Features     | <ul style="list-style-type: none"> <li>• Artist Profiles</li> <li>• Different accounts for various artists (student, newbie)</li> <li>• Search</li> <li>• Physical Spaces in London</li> </ul>                                                                |
| Reputation/Brand | They are very established amongst West End performers and casting directors in the UK.                                                                                                                                                                        |
| Lanced Advantage | More enhanced product                                                                                                                                                                                                                                         |

Our take:

Spotlight is probably the most qualitative marketplace for artists and performers out there (in the UK). They are well established in West End and the UK and have integration with some of their sister companies for talent management. They seemed to have been able to create a better quality pool of talent by having an invite and performance credit only acceptance system. We can learn from that to protect the quality level on Lanced.

---

### • Showbird & Plugify

"ShowBird is an online booking platform for live entertainment. We want to make booking live entertainment more transparent. Both the booker and the artist benefit from this. Our independent platform makes booking artists easy and transparent. Artists present the acts and customers request them directly from the artist (or manager). You can compare the concept with websites such as Booking.com or Airbnb. This means you immediately know whether the artist is available and what a performance will cost."

Plugify was acquired by Showbird after it went bankrupt. Plugify focused on musicians and bands in small cafe's and parties.

|                   |                                                                                                                                                                                                                                                                    |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://showbird.com/en">https://showbird.com/en</a>                                                                                                                                                                                                      |
| Industries        | Live Entertainment                                                                                                                                                                                                                                                 |
| Markets           | The Netherlands                                                                                                                                                                                                                                                    |
| Business Model    | Commision-based                                                                                                                                                                                                                                                    |
| Pricing Structure | Artists:<br>Showbird takes 10% commission from successful bookings                                                                                                                                                                                                 |
| Strengths         | <ul style="list-style-type: none"> <li>9000 different acts on the platform</li> </ul>                                                                                                                                                                              |
| Weaknesses        | <ul style="list-style-type: none"> <li>poor quality of professionals</li> <li>not meant for creating production</li> </ul>                                                                                                                                         |
| Tech Level        | Poor                                                                                                                                                                                                                                                               |
| Key Features      | <ul style="list-style-type: none"> <li>payments</li> </ul>                                                                                                                                                                                                         |
| Reputation/Brand  | Showbird is known in the Live Entertainment space for booking acts at weddings or corporate parties. Its not considered to be a platform with High-Quality professionals as it even promotes to help you find acts for the lowest price. That is a major red flag. |
| Lanced Advantage  | -                                                                                                                                                                                                                                                                  |

#### Our Take:

We do not consider Showbird or Plugify competitors. Both these platform are intended for booking artists/acts and do not work for recruitment of talent for a production.

#### • The Mandy Network

“Boasting over 2.7million members, The Mandy Network is the world’s largest creative community of Performers and Industry Professionals in film, TV, commericals and animation.”

The Mandy Network was acquired by Backstage.

|                   |                                                                                                                |
|-------------------|----------------------------------------------------------------------------------------------------------------|
| Industries        | Film & TV, Performing Arts, Entertainment, Commercials                                                         |
| Markets           | USA, UK & India (!)                                                                                            |
| Business Model    | Subscription for Artists                                                                                       |
| Pricing Structure | Artists:<br>Pay \$7.95 a month or \$50 per year<br><br>Companies:<br>Post jobs for FREE or advertise your post |

|                  |                                                                                                                                                                  |
|------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Strengths        | <ul style="list-style-type: none"> <li>• Great variety of artists &amp; production crew</li> <li>• 2.7million members</li> </ul>                                 |
| Weaknesses       | <ul style="list-style-type: none"> <li>• Jobs with low pay</li> <li>• Low quality of professionals</li> <li>• No hiring tools -&gt; just a job portal</li> </ul> |
| Tech Level       | Poor                                                                                                                                                             |
| Key Features     | <ul style="list-style-type: none"> <li>- Artist Profiles</li> <li>- Minor Talent Database Management Tools</li> </ul>                                            |
| Reputation/Brand | Not a great reputation for finding real professional jobs. It's more for students.                                                                               |
| Lanced Advantage | Quality over Quantity<br>Integrated approach<br>Free artist profile son Lanced                                                                                   |

#### Our Take:

The Mandy Network has a low reputation when it comes to qualitative professionals and jobs. They are facing the same issue as Backstage. Their tech seems to be very dated and it feels more like a job posting website than an actual integrated solution for recruitment. The Mandy Network also did not start out as a tech company and lack usability and visual appeal in their platform.

Also the fact that artists need to pay to access the network makes Lanced a lot more susceptible to network effects.

#### • MUVAC (We like)

"Whether it is managing applications, professional contacts or your digital presence, Muvac is the digital instrument that today's music professionals need. What started as a new way to organize orchestra auditions in September 2010 grew into the leading platform for the recruitment of people in classical music and jazz. During these years we learned everything about how the processes work in chamber music ensembles like "Henschel Quartett", chamber orchestras like "Orchestre de Chambre de Lausanne", academies like "Academy of the Royal Concertgebouw Orchestra" and large orchestras like "Gewandhausorchester""

|                |                                                                 |
|----------------|-----------------------------------------------------------------|
| Website        | <a href="https://www.muvac.com/en">https://www.muvac.com/en</a> |
| Industries     | Classical Music & Jazz                                          |
| Markets        | Globally                                                        |
| Business Model | B2B SaaS                                                        |

|                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|-------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Pricing Structure | Companies:<br>€250,- per job post                                                                                                                                                                                                                                                                                                                                                                                                                              |
| Strengths         | <ul style="list-style-type: none"> <li>• Prestigious network of theaters and orchestras</li> <li>• They captured a full ecosystem including venues, projects, workshops, ensembles, agents</li> </ul>                                                                                                                                                                                                                                                          |
| Weaknesses        | <ul style="list-style-type: none"> <li>• They don't incorporate in the systems of a theater but stop at finding talent.</li> <li>• Less collaborative</li> <li>• Stuck on classical music only</li> </ul>                                                                                                                                                                                                                                                      |
| Tech Level        | Advanced -> they recently rebuilt their platform from scratch                                                                                                                                                                                                                                                                                                                                                                                                  |
| Key Features      | <ul style="list-style-type: none"> <li>• Opportunity Management</li> <li>• Talent Database Management</li> </ul>                                                                                                                                                                                                                                                                                                                                               |
| Reputation/Brand  | Trusted in the Classical world.                                                                                                                                                                                                                                                                                                                                                                                                                                |
| Lanced Advantage  | Our all-in-one solution positions us favorably against MUVAC, especially considering that orchestras and operas fall under theater umbrellas, which typically house various departments. By initially targeting dance/theater departments, Lanced has the potential to capture significant market share. We can then demonstrate the platform's versatility, suggesting that they consolidate all their departments, including opera and orchestra, on Lanced. |

#### Our Take:

MUVAC recently rebuilt their entire platform from scratch again and came in with something much more tech advanced than it used to be. We actually applaud them for this and like the brand and platform they created. MUVAC does what MUVAC does best and that is to be there for musicians and companies within Classical Music and Jazz. These are areas of the Creative & Cultural Industries that Lanced does not seek to penetrate at this time. When we think of growing Lanced in that direction we would be more interested in acquiring the company than to compete with them.

---

### 3. Production Management Tools Competitors:

Lanced recognizes the following key players as main competitors within the Production Management Tools space: Wrapbook, StudioBinder, Yamdu, and Cast & Crew.

- **StudioBinder**

“The world's leading video, TV & film production management software • Professional call sheet creation & distribution • Script breakdown sheets. Reimagined.”

|                   |                                                                                                                                                                                                      |
|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://www.studiobinder.com/">https://www.studiobinder.com/</a>                                                                                                                            |
| Industries        | Film & TV                                                                                                                                                                                            |
| Markets           | USA                                                                                                                                                                                                  |
| Business Model    | B2B SaaS                                                                                                                                                                                             |
| Pricing Structure | Individual:<br>Starter -> \$29,- /month<br>Indie -> \$49,- /month<br>Professional -> \$99,- /month<br><br>Company:<br>Agency (3 users) -> \$249,- /month<br>Studio (6 users) -> \$399,- /month       |
| Strengths         | <ul style="list-style-type: none"> <li>• Very collaborative (team space)</li> <li>• Creation tools (script/screenwriting)</li> <li>• Great product, integrated approach to various stages</li> </ul> |
| Weaknesses        | <ul style="list-style-type: none"> <li>• Sector Specific</li> <li>• Competition of Yamdu</li> </ul>                                                                                                  |
| Tech Level        | Great                                                                                                                                                                                                |
| Key Features      | <ul style="list-style-type: none"> <li>• Call Sheets</li> <li>• Shotlists &amp; Storyboards</li> <li>• Shooting Schedules</li> <li>• Script Breakdowns</li> </ul>                                    |
| Reputation/Brand  | Established                                                                                                                                                                                          |
| Lanced Advantage  | -                                                                                                                                                                                                    |

Our Take:

We consider Studiobinder next to Yamdu, the expert in Film & Tv screenwriting/shooting creation and organization tools. We don't necessarily want to go into these more creation and collaboration types of tools for Film & TV because there are some great tools out there like Yamdu already.



But what they do nicely are their Production/Project calendars, Shooting Schedules and Call Sheets. We want to use simialar types of features but then make them more fitting to different types of productions withing the Performing Arts & Entertainment.

---

- **Wrapbook (We like)**

“Wrapbook is a smart production payroll platform built by industry veterans. We connect your entire team—producers, accountants, cast, and crew—in a single, intuitive interface that makes it easy to manage your entire production.”

|                   |                                                                                                                                                          |
|-------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://www.wrapbook.com/">https://www.wrapbook.com/</a>                                                                                        |
| Industries        | Film & TV                                                                                                                                                |
| Markets           | USA                                                                                                                                                      |
| Business Model    | B2B SaaS                                                                                                                                                 |
| Pricing Structure | Not Shown                                                                                                                                                |
| Strengths         | <ul style="list-style-type: none"> <li>• Leading payrolling solution in Hollywood</li> <li>• Great tech</li> <li>• lots of funding (from VCs)</li> </ul> |
| Weaknesses        | -                                                                                                                                                        |
| Tech Level        | Great                                                                                                                                                    |
| Key features      | <ul style="list-style-type: none"> <li>• Payroll</li> <li>• Cost tracking</li> <li>• Insurances</li> </ul>                                               |
| Reputation/Brand  | They are valued at \$ 1 Billion                                                                                                                          |
| Lanced Advantage  | -                                                                                                                                                        |

**Our Take:**

We can take a page out of Wrapbook’s play and focus on a different segment of the market and location. In America an integration with Wrapbook would be a cool idea.

---

- Yamdu (We like)

“Yamdu is the film production management tool coordinates workflows and consolidates all production data in one cloud-based platform to save precious time, bind teams together and bring a project to life on the screen.”

|                   |                                                                                                                                                                                                                                                    |
|-------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Website           | <a href="https://yamdu.com/">https://yamdu.com/</a>                                                                                                                                                                                                |
| Industries        | Film & TV                                                                                                                                                                                                                                          |
| Markets           | USA                                                                                                                                                                                                                                                |
| Business Model    | B2B SaaS                                                                                                                                                                                                                                           |
| Pricing Structure | €178,- /month (20 users, 25G storage)                                                                                                                                                                                                              |
| Strengths         | <ul style="list-style-type: none"> <li>• Great Production Calendar</li> <li>• Awesome Creation tools for Scripts and Video Shoots</li> <li>• Creation &amp; Collab Tools</li> <li>• Integrated approach</li> </ul>                                 |
| Weaknesses        | <ul style="list-style-type: none"> <li>• Very market specific (Film &amp; TV)</li> </ul>                                                                                                                                                           |
| Tech Level        | Great                                                                                                                                                                                                                                              |
| Key Features      | <ul style="list-style-type: none"> <li>• Screenplay / Script collab writer</li> <li>• Call Sheets</li> <li>• Production / Shooting Cal and Schedules</li> <li>• Integration with communication tools like slack</li> <li>• File Sharing</li> </ul> |
| Reputation/Brand  | Trusted and well established amongst creators and filmmakers.                                                                                                                                                                                      |
| Lanced Advantage  | -                                                                                                                                                                                                                                                  |

#### Our Take:

We consider Yamdu the expert in Film & Tv screenwriting/shooting creation and organization tools. We don't necessarily want to go into these more creation and collaboration types of tools for Film & TV because there are some great tools out there like Yamdu already.

But what they do nicely are their Production/Project calendars, Shooting Schedules and Call Sheets. We want to use similar types of features but then make them more fitting to different types of productions within the Performing Arts & Entertainment.

In terms of our all-in-one production management platform, it would be interested to create integration with Yamdu.

## 4. Additional Competitors

When we look at the 'tasks' Lanced fulfills within the audition/casting management tools, there are a few other manual competitors out there:

### 1. Google Forms / Web Forms

These are used by companies to receive applications. When they review applications, they still need to go to platforms like Youtube or Vimeo to view Showreels, or download CV's and photos on Drive or Dropbox accounts.

### 2. Spreadsheets

These are used by companies to sort their applications and make lists of who is invited and who isn't.

### 3. Email

This is used to communicate with candidates applying for jobs.

Lanced aggregates and automates all these separate applications and tasks into one platform.

### 4. Talent Agencies

They connect talent with companies looking for them. These often have a roster of talent that they will use for the calls they get or otherwise they will look for talent on other talent marketplaces. This happens mostly within Commercials and Film & TV.

These agencies command high fees, deduct commissions from artists, and frequently function more as talent sources rather than genuine agents. Lanced aims to disrupt this space. Instead of creating talent agency software, we are focusing on an integrated recruitment platform/marketplace for production companies.

### III. Competitive Analyses:

|                            | Lanced                           | Backstage               | Spotlight             | Casting<br>Network<br>s | Yamdu     | Wrapbook                |
|----------------------------|----------------------------------|-------------------------|-----------------------|-------------------------|-----------|-------------------------|
| Talent Marketplace         | X                                | X                       | X                     |                         |           |                         |
| Team Workspace             | X                                | X                       |                       |                         | X         |                         |
| Customizable Tools         | X                                | ish                     |                       | ish                     |           |                         |
| Live Casting/Audition      | X                                | ish                     |                       |                         |           |                         |
| Talent Database Management | X                                | X                       |                       | X                       |           |                         |
| Sign Contracts             | X                                |                         |                       |                         |           |                         |
| Media Management           | X                                | X                       | X                     | ish                     |           |                         |
| Tech-first                 | X                                |                         |                       |                         | X         | X                       |
| Visual approach            | X                                |                         |                       |                         | X         |                         |
| Team Management            | X                                |                         |                       |                         |           | X                       |
| Creation Tools             |                                  |                         |                       |                         | X         |                         |
| Call Sheets                | X                                |                         |                       |                         | X         |                         |
| Schedules                  | X                                |                         |                       |                         | X         |                         |
| Payments                   | X                                | X                       |                       |                         |           | X                       |
| Cost Tracking              |                                  |                         |                       |                         |           | X                       |
| Budgeting / Forecasting    |                                  |                         |                       |                         |           |                         |
| Market                     | Performing-Arts<br>Entertainment | Film & TV<br>Commercial | Theater<br>Commercial | Film &<br>TV            | Film & TV | Film & TV<br>Commercial |
| Location                   | Europe                           | USA                     | UK                    | USA/UK                  | USA       | USA                     |
| Artists Pay                |                                  | X                       | X                     | X                       |           |                         |
| AI-first Strategy          | X                                |                         |                       |                         |           |                         |

## IV. Competitive Advantages of Lanced:

---

### 1. All-in-one Solution:

While many people in the industry juggle between multiple tools, Lanced's all-in-one platform is its foremost advantage. We provide an automated, integrated experience, eliminating the need for users to familiarize themselves with disparate systems. We're all about efficiency. Our all-in-one platform accelerates the production timeline, reduces administrative burdens, and automates many redundant tasks and processes, giving our users more time to focus on what truly matters -> their creativity!

### 2. Visual Approach:

Lanced is designed for the Creative Mind. The Creative & Cultural Industries are filled with individuals who think and create visually. Recognizing this, we designed Lanced to be simple yet visually stimulating, ensuring our platform not only complements but also amplifies the creativity of our users.

Clarity and usability are our design ethos. We offer straightforward, no-nonsense tools that resonate with the directness and efficiency sought by professionals in the creative sectors. Our aim is to ensure that while our platform is rich in features, its user experience remains neat and intuitive as opposed to our competitors who have a more corporate-style software approach.

### 3. Scalability:

Lanced isn't just a tool or marketplace—it's a collaborative platform. It's built to scale and adapt, catering to organizations of all sizes, from project-based companies to full scale theaters and production companies. Whether it's the production or talent acquisition process, we ensure our platform grows with our user's needs.

Unlike platforms like Backstage, which originated as a database and isn't fundamentally tech-driven, Lanced bridges all stages of creating a production—from talent sourcing to overseeing the full production process, to managing payments and contracts. This makes our solution not only more integrated but vastly scalable.

### 4. Customizability:

At Lanced, we recognize that there isn't a one-size-fits-all solution when it comes to the recruitment and management of talent, given the varying requirements across artistic domains and production roles. This insight has been instrumental in shaping our platform to offer more customizability, ensuring every organization gets the best value from what we offer. By enabling our users to modify and select specific tools in line with their distinctive production stages, we strengthen our product's uniqueness and defensibility in the market.

Drawing a business model parallel, our platform's adaptability can be likened to Hubspot. Much like how Hubspot allows users to pick and choose modules best suited for their marketing, sales, and service needs, Lanced extends similar flexibility but tailored for the recruiting and production processes of the Performing Arts & Entertainment Industry.

### 5. Free for artists:

Setting Lanced apart from all other talent marketplaces is our artist-centric approach. We believe in nurturing and supporting artistic talent, and to this end, we provide free access to artists. They can create profiles, upload media, and showcase portfolios without any financial burden. This not only incentivizes a wider array of artists to join our platform, enhancing and diversifying the talent pool, but also acts as a magnet for companies looking for a diverse and extensive talent database. The growing artist community, in turn, enables a network effect, making Lanced the go-to platform for both talent sourcing and showcasing.

### 6. Pricing Strategy:

Lanced's pricing strategy is not only dynamic but also substantially more affordable compared to many of its competitors. This pricing model makes Lanced an attractive option for a diverse range of companies, from large-scale enterprises to project-based companies. The addition of a freemium plan further exemplifies our commitment to democratizing access. This strategy fosters a product-led growth trajectory, offering a broader and more sustainable expansion pathway.

### 7. AI-first

At the heart of Lanced lies our deep-rooted commitment to empowering creativity with technology. As we explore and discover all aspects of the production processes, it's evident that there's a pressing need for automation to drive efficiency and productivity. Unlike traditional platforms that may resort to conventional methods, our primary focus is to harness the power of artificial intelligence. Every operational process we encounter, every tool we develop, is viewed through the lens of potential AI applications. We continually ask ourselves the question: "How can AI be applied to enhance speed, precision, and user experience?"

Our competitive edge is further accentuated by the expertise brought to the table by Lanced co-founder Stavya, a Data Scientist and AI Engineer. With his profound knowledge and hands-on experience, we are not just adding AI functionalities as an afterthought. Instead, AI is the foundation of our product strategy, ensuring that our platform is not just reactive but also predictive, always a step ahead in serving our users.

In the upcoming phase of Lanced's development, AI integration is at the forefront. We are actively working on AI-driven matching and shortlisting mechanisms to enhance the user experience and ensure optimal talent-company pairings. This addition underscores our commitment to leveraging advanced technologies to cater to our users' evolving needs.

Our unwavering dedication to an AI-first approach differentiates Lanced from the competition. While others might dabble in technology, we are reshaping the very fabric of the industry by embedding AI at the core of our solutions, driving unseen efficiency and foresight.

### To sum all of that up:

While competitors may offer pieces of the puzzle, Lanced delivers the complete picture: an AI-driven, artist-friendly, customizable platform that's both visually engaging and expansively scalable in all Creative and Cultural Industries.



## V. Hybrid Careers

### A Hybrid Career: The Future Of Creative Work

The Future of Creative Work is Hybrid. Hybrid working is something that is getting more common and necessary for creative professionals. And no, we don't mean 'hybrid' as in working at the office vs from home. For creative professionals, hybrid working comes in 4 different ways, as mentioned in this article. Building a sustainable creative career means utilizing all of these ways, as they are different types of income streams.

Through discovering the various possibilities of a hybrid creative career, we asked ourselves the following question; "How do we enable and support those hybrid careers?". To answer that question, we must first understand the various ways of hybrid working. In this article, you'll learn more about what a hybrid career means for a creative professional, and how we at [Lanced](#) plan to enable them.

### Freelance vs Employed

In certain sectors of the Creative & Cultural Industries, [65% work freelance](#). But these creatives often don't become a freelancer by choice, stay freelance or freelance full-time. It's very common for creatives to hustle between different jobs where they aren't 'employed' in the same way.

For example, a creative might freelance and be employed at the same time. It makes the CCI's workforce one of the most dynamic ones but at the same time, it is a recipe for a fragmented market where oversight is tough.

### Sector vs Sector

The Creative and Cultural Industries include many different sectors and sub-sectors. Many of these sectors overlap in terms of work opportunities but also because of the multi-disciplinary approaches that enable productions of any sort. Creative professionals may step out of their 'own' sector to work in other sectors. For example, a dancer may work in theatre and at the same time in film and tv.

In recent years, multi-disciplinary productions and collaborations have become more important for the continued growth of the Creative and Cultural Industries. But yet, not everyone can find opportunities in different sectors.

### Not 1 but Multiple Creative Skills

Creatives are creative. That means they don't have one creative skill to drive income from. Many creatives have at least 3 to 4 different creative skills that they could use to build a career. But we are mainly taught to train in one specific skill, become a master at it, and then build our careers around it.

Well, in practice, that's not the case. Especially if you are a freelancer. Freelancers are hustlers so they understand the need to diversify their skills. Using not 1 but multiple creative skills will help creatives not only to create a more stable income but will also help them transition easier when they've outgrown a skill.

### Online vs Offline

The last hybrid career is one that's enabled by the internet; working offline vs online. The online world is offering new waves of opportunities for creatives to create new income streams; digital ones. Creative professionals are the original content creators and digital content is nothing different.

By utilizing digital subscription and membership models, creative professionals may find new ways to build their following or community and generate income from them. The connection to our audiences is closer than ever and that connection has great opportunities hidden.

#### How do you start?

There is no point in attacking all these different hybrid careers at once. When it comes to the latter 2 hybrid careers, first master what is already within your reach. Don't spread yourself too thin from the start, you need a solid base to function from. When you start your career, you might not use various skills from the get-go. Focus on what you've mastered already but it is wise to start thinking of what else you might be able to do in the future.

We believe that hybrid career models are the future of creative work.

We at Lanced have developed a brand-new self-managed marketplace for creative professionals that enable these hybrid careers. After making a profile on Lanced, creatives can showcase their portfolios and can find & be matched with opportunities in various sectors with various skills at the same time.

We are on a mission to empower creativity, which starts with helping creative professionals build hybrid career models and giving them access to more opportunities. So, are you ready to boost your creative career?

#### Extra information on Lanced's Hybrid Career concept:

Artists and cultural workers are more likely to work part-time, not to have an open-ended contract, to combine employment and self-employment in several countries throughout their careers, and in other sectors (services, education, etc). Therefore, they often have atypical work patterns differing from the traditional model of full-time, open-ended contracts with one employer. Such work patterns are particularly frequent among "artists, writers, creators, musicians, translators and interpreters"<sup>41</sup>, who often shift between "casual or part-time employed, self-employed, unemployed (with or without unemployment benefit) and engaged in unpaid activities such as volunteer work, retraining, study and family life.

## VI. The Lancifest

### Empowering Creativity:

Creativity drives innovation and economic growth in the long term. Creativity must be nurtured, protected, stimulated, and supported at all costs. To do that, we must change the way people work together in the Creative & Cultural Industries.

From employment to freelance, we believe that the next generation of creative professionals deserves a better and fairer shot at building a sustainable creative career. We also believe that freelancing will continue to become the norm in the Creative and Cultural Industries. Therefore, we must make freelancing more accessible and manageable to creatives.

The concept of the 'struggling artist' is not completely untrue. Becoming a professional artist or creative is only meant for the talented and hard-working few. But since the work field has scattered into a freelance battlefield, being talented or hard-working does not equal a sustainable lasting career anymore. Creative professionals are obliged to master the art of freelancing and become entrepreneurs of their own.

### What is the Art of Freelancing?

In our view, the art of freelancing means running a full-fledged one-person company while navigating an endless ocean filled with scarce opportunities. Freelancers need the right tools and skills in their arsenal to keep their companies afloat by spotting those opportunities and turning them into profits. In easier words, freelancers need to manage their businesses, find work, and land clients to be able to make a living.

This sounds easier than it is in reality, especially for newly graduated creatives. Professional artists and creatives prefer to spend their valuable time improving & maintaining their artistic/creative skills and working in the field rather than networking, bookkeeping, marketing, and applying to projects. They are time-consuming tasks but vital to the success of a freelance creative.

Freelancing is here to stay, with approximately 50%-70% of people working in the performing arts and 40% in the Creative Industries being freelancers. But freelance artists and creatives don't always stay freelance or freelance full-time. Therefore, we must create a better-connected system in which professionals can work [hybrid](#).

### Empowering creativity with technology.

Our mission is to empower creative professionals within the Creative & Cultural Industries. We do this by developing automated tools and better-streamlined workflows to help creatives manage their careers. Efficiency is key.

On the other side, to truly empower creativity we must also address the technologies behind companies, organizations, and agencies hiring creative professionals. These technologies are outdated solutions that are no longer proven efficient. We believe we need a unified solution to enable connection, collaboration, and creation.

Our technological solutions are meant to be complementary to the creative core of the sector, but at the same time, they will provide the opportunity to explore different revenue models that contribute to the sustainability of artistic careers.

### Creating a healthy market for creatives.

Important to us are the different initiatives proposed and set up on political, social, and economical levels that improve the labor market and its conditions within the Creative & Cultural Industries.

We value fair practices such as fair pay and fair working conditions. At lanced we will contribute to the enforcement of these practices and will battle against the exploitation of artists and creators.

We stand for equal opportunity, diversity, and inclusion. Everybody deserves their best and equal shot at making it in this industry.

We are devoted to creating a platform that is based on transparency and community. It's why our motto is; "We are doing this together".

Lanced is created by creatives for creatives. Structural changes have to come from the inside out. Our experiences and struggles within the work field have led us to create lanced. Ultimately, we want to help every professional artist and creator build a sustainable career.

Are you ready to #GetLanced?

## VII. The Impact Of Lanced

### Unlocking the True Potential of the Performing Arts

In a world where the performing arts and entertainment industry has faced numerous challenges, like the COVID-19 pandemic, Lanced emerges as a beacon of innovation and transformation. Lanced is an innovative ArtTech startup. We are poised to revolutionize the Performing Arts & Entertainment industry by addressing critical issues within the sector and paving the way for a more equitable and accessible future for artists of all backgrounds.

At its core, Lanced is a platform that acts as a bridge, connecting artists from diverse backgrounds with meaningful work opportunities. In an industry often plagued by exclusivity and favoritism, Lanced's mission is clear: to create transparency and level the playing field for artists, ensuring equal work opportunities. Our commitment to inclusivity resonates deeply with the arts community and is poised to bring about a significant shift in the way artists access opportunities.

One of the standout features of Lanced as a company is our unwavering dedication to stimulating Fair Pay within the industry. Artists deserve compensation for their work, and we go a step further by educating artists on the concept of fair pay. By refusing to accept unpaid work, Lanced is actively working towards creating a healthier market for artists. This not only benefits individual artists but contributes to elevating the entire industry's standards.

Lanced's management tools are a game-changer for artists with smaller budgets and fewer resources. This innovation empowers marginalized communities, enabling them to produce their productions even when faced with financial constraints. By making production more accessible and inclusive, Lanced breaks down barriers that have historically excluded many talented individuals. This democratization of the arts opens doors for underrepresented voices and helps them share their stories through the powerful medium of art.

It is because of those underrepresented stories that the impact of Lanced extends far beyond the realms of the arts and entertainment industry. We support these stories to find their way to the broader audience. By making art more accessible and diverse, our platform plays a vital role in addressing larger societal themes of diversity, inclusion, and equity. We amplify the voices of marginalized communities, allowing them to contribute to society's cultural and social fabric. In doing so, Lanced becomes a catalyst for positive change, fostering a more inclusive and empathetic world.

### United Nations Sustainable Development Goals:

Lanced's mission aligns perfectly with the United Nations Sustainable Development Goal (SDG) Category 8: "Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all." By creating a platform that stimulates productivity within the performing arts and ensures fair pay and working conditions, Lanced actively contributes to the achievement of this SDG. We not only enhance the socio-economic well-being of artists but also foster a more sustainable and inclusive environment within the industry.

Lastly, within the performing arts sector, the workforce is predominantly freelance, with approximately 70% of artists operating in this capacity. Lanced recognizes this unique reality and we strive to empower freelancers by offering a suite of tools designed to help them manage their businesses and careers effectively. By providing these additional resources, Lanced supports entrepreneurship within the performing arts, allowing artists to take greater control of their professional journeys.

Our proactive approach not only benefits individual artists but also strengthens the industry's overall resilience and adaptability in an ever-evolving landscape. This fits perfectly with 8.3 of the SDGs; "Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalization and growth of micro-, small- and medium-sized enterprises, including through access to financial services". We are very big on creativity at Lanced and aspire to empower sectors outside of the Creative & Cultural Industries to gain better access to the ideas, inspiration, and concepts of the core creative workforce.

In conclusion, Lanced's presence in the performing arts and entertainment sector is not merely a technological innovation but a transformative force. We champion transparency, fair pay, and inclusivity while empowering artists and marginalized communities to create and produce. By bringing more stories to light, we will unlock the true power of the Performing Arts; driving social-economic change and encouraging innovation within all levels of our society. With the potential to shape the future of the industry and impact broader societal themes, Lanced stands as a testament to the power of ArtTech innovation in building a more equitable and diverse world.

Let's get started, shall we?

Written by Wouter Vertogen (Co-Founder & CEO)



## VIII. The ArtTech Manifesto (by Wouter)

# The ArtTech Manifesto

Art and technology have long shared a symbiotic relationship, deeply rooted in the fabric of human civilization. From the earliest empires, such as the Egyptians, the Romans, and the Maya, this connection has been evident, with each new technological advancement unlocking novel avenues for artistic expression and exploration. On the other hand, art has consistently served as a catalyst for technological innovation, its boundless creativity and imagination urging the development of new tools, techniques, and methods. This mutual impact emphasizes the integral role both art and technology play in shaping our society, reflecting our evolving cultural narrative and pushing the boundaries of what we perceive as possible.

In recent decades, the Arts and Culture sectors have lost their importance within society. Wrongly perceived as a sector for hobbyists, we have not managed to change the story and reposition ourselves as leaders of the New Digital Age. But in this new era of our society, where creativity takes center stage and where technologies like AI and XR make the impossible possible, Art has the opportunity to once again shape our society's future. To do that, as a sector, we need to embrace these new technologies.

There is a stigma in the Arts and Culture around the application of technology and the impact it will have on the sector. But instead of burying our heads in the sand and continuing our practices how we have done for decades, we must collectively acknowledge a new landscape with new opportunities and new players. We must become leaders in shaping that landscape by pioneering the ArtTech Renaissance.

I plead for more innovation within the Arts and Culture and for finding new ways to fund these initiatives differently. This is my ArtTech Manifesto for the Integration of Technology in Arts and Culture.

### I. Introduction to a New Era in Arts and Culture

In a new era where technological innovation defines the pace of progress, the Arts and Culture sector finds itself at a pivotal crossroads. Do we innovate or do we preserve?

Throughout history, Arts and Culture have always shaped the fabric of our society. It is our imagination and creativity that push the boundaries of what humanity can achieve. However, with the arrival of novel technologies and a shift to a more digital way of thinking, the Arts and Culture are no longer the leading sector in shaping our society. We must reclaim our critical and vital role in this digital age.

The Arts and Culture can provide critical reflections, contribute to ethical frameworks of our digital society, and offer a more human perspective to the fast-paced innovation of the tech industry.

That said, the integration of technology, especially Artificial Intelligence (AI), is no longer an option but a critical necessity for the survival, evolution, and enhancement of the Arts and Culture sectors. This manifesto serves as an urgent call to policymakers, funders, and stakeholders for a strategic and

thoughtful integration of technology into the arts and cultural practices. The ArtTech Manifesto further identifies a broad range of areas ready for innovation and proposes a new funding structure for how we must fund these ArtTech projects.

1. Redefining Operational Efficiency
2. Sustainability (Environmental and Financial)
3. Discovery: Accessibility, Distribution & Analytics
4. Immersive & Interactive Engagement
5. Enrichment of the Creative Process
6. Preservation
7. Ownership
8. Collaboration
9. Hybrid Funding Mechanisms
10. Entrepreneurial Stimulation in the Arts and Culture

I am convinced that ArtTech is bound to lead the Arts and Culture sector into the future and reposition ourselves as society's pioneers and leaders of the New Digital Era.



## II. Economic Imperatives in the Face of Shrinking Funding

With the gradual decline of governmental funding sources, the Arts and Culture sector must adapt by employing innovative financial strategies.

In countries like the Netherlands, there is an enormous push for Fair Pay. In short, Fair Pay means better salaries and compensation for artists and makers. While I am an advocate for Fair Pay myself, it unravels a more pressing issue that the sector continues to ignore; how are we going to pay for everything? How will we be able to pay artists and makers fairly when there is less governmental funding but the workforce increases?

Rising unemployment within the sector will be inevitable, potentially leading to an outflow of artists and makers. But to become a leading sector again in the debate of our future society, we desperately need artists and makers. We need their creativity, reflection, and imagination.

But I don't agree with always looking for more government subsidies. We must look at the way we use and deploy money in the sector. We need to become more sustainable and efficient at spending

money. I believe that an organizational restructuring of the entire sector is upon us. Especially if we want to have a seat at the table again.

I firmly believe that AI and other technological tools offer an avenue to maximize financial efficiency. Through predictive analytics, deeper audience insights, budget optimization, digital revenue streams, and automated project management, technology can transform the way resources are allocated and utilized. Ensuring that even with limited funds, the sector can achieve more, reach farther, and create richer experiences.

### III. Redefining Operational Efficiency through Technological Integration

Operational overhead is a significant concern in the arts sector. It is why I identify and propose Operations as the first field of innovation within the sector. Here, technology, particularly AI, steps in not as a disruptor but as a powerful enabler.

AI can streamline tiresome administrative tasks, optimize production workflows, and offer better insights into identifying new revenue opportunities, to name a few potential areas. By automating routine processes, technology empowers artists and makers to focus on what they do best: creating. By reaching more operational efficiency with the implementation of technology as opposed to expensive manual labor, we can become financially lean. "Do more with less" is the motto that we need to adopt.

And yes, in the short term, by streamlining operations, AI will reduce the need for manual labor in administrative roles. Jobs will be lost. But in the long run, AI will be able to reduce costs, making the creation process more efficient, thereby enabling organizations to redirect their resources to more creative roles. More jobs in creative roles will be created, empowering more artists and makers to join the ArtTech Renaissance.

In other words, I believe that we need smaller teams in the offices so we can have larger artistic teams on the floor.

Startups like [Tutti](#), [Glissandoo](#), and [Lanced](#) are leading in this arena of 'redefining operational efficiency'. At Lanced, we believe that creating an automated and streamlined platform for the management of teams and productions will unlock more accessibility to the creative process and make creating art more financially attainable for artists and makers.

Wanna read more of the stuff I write? Subscribe now and read my articles first.

### IV. Embracing Sustainability and Circular Economy Models

Sustainability is a critical issue that the Arts and Culture sector must address proactively. I propose Sustainability as the 2nd field of innovation.

Beyond recycling physical materials, there is a need to rethink how shows, exhibitions, and performances are conceptualized, produced, toured, and decommissioned. Implementing circular economy models, facilitated by technology, can lead to more sustainable practices. AI and data analytics can identify successful shows suitable for extended runs or revival, reducing the environmental and economic costs of continuously producing new content. Digital platforms can



facilitate the sharing and repurposing of sets, costumes, and props, encouraging a culture of reuse and resourcefulness.

To develop more environmentally sustainable business models, I suggest looking at impact startups within the Climate, Carbon, and Fashion Industry.

Besides using Circular Business Models to become more environmentally sustainable, I also look at unlocking new revenue streams through digital platforms. By re-purposing our physical content in the digital realm we can generate more revenue from a singular show or production, essentially leading to a more financially sustainable model.

However, we live in a time where everyone fights for people's attention on social media and other 'creator economy' platforms. Content gets lost. So if we truly want to unlock new digital revenue streams for our sector, we must create and utilize our own sector-centralized platforms. I see great potential in the rise of more niche-related content platforms.

My favorite contestant in this arena is [PerformVu](#), a platform for video art on demand. Think Netflix but then for watching actual art! PerformVu is not only a great platform for artists and makers to tap into new digital revenue streams, but it also makes art more accessible to the audience. Which is the next field of innovation...

## V. Democratization of Art through Technological Accessibility

Technology possesses the transformative power to make art universally accessible. By leveraging VR, AR, and online streaming platforms (think of Spotify and Netflix), arts organizations can reach audiences who are physically or economically unable to attend traditional venues. This democratization of art not only expands the audience base but also fosters inclusivity, allowing people from diverse backgrounds to experience and engage with cultural content that was once beyond their reach.

[MAE](#), [CityRiddler](#), and [MyCulture](#) are great examples of how we can make art more accessible to the audience. My third field of proposed innovation is the way audiences discover art. Innovation can go two ways here; 1) distribution and 2) audience analytics.

Both types of innovations here are intertwined, one can't be unlocked without the other. To understand how we can reach our audience and make our art more accessible, we must ask ourselves the following questions: Who is our audience? Where are they active? What are they talking about? How can we capture their interest?

Technology offers the potential to help in analyzing audience data, enabling arts organizations to make better-informed decisions that resonate with their audience's preferences and expectations.

For this field, I look at the advertising industry. How accurate are the marketing strategies and do we capture the right types of data to be able to forecast trends? To understand your audience analytics means being able to drive more revenue. A startup in this realm that I love is [MySmash Media](#), their platform for film and TV ideas has the ability to forecast trends in the industry. Leading the way for production companies to fund projects that could potentially reach bigger audiences more effectively.

Further, I also applaud the Dutch initiative [Cultuurloket DigitAll](#). They help cultural institutions to strengthen contact with their audiences through funding digital technology projects. Enhancing or enabling audience accessibility is their agenda.



## VI. Engagement: Interactive and Immersive Art Experiences

In the New Digital Age, passive consumption of art is giving way to a desire for interaction and immersion. Technologies such as VR, AR, and interactive digital installations enable audiences to engage with art in new and profound ways. These technologies can transform a static viewing experience into a dynamic and engaging adventure. Those types of adventures further deepen the audience's connection with the art and create more memorable, impactful experiences.

A separation can be made here between physical art that is digitally enhanced, or digital art that is digitally created and only digitally accessible. However, to me, the most interesting opportunity lies at the intersection of the two. Examples of some awesome startups that are working on that intersection are [Artivive](#) and [Reasoned Art](#).



## VII. Enriching the Creative Process with AI and Digital Tools

The role of AI in the creative process is one of exploration and augmentation rather than replacement. It is my firm belief that AI will not replace artists. We humans react to the self-expression of other humans, called cognitive empathy, this self-expression and talent is what gives human-created art its golden spark. Our interaction with AI-created art is profoundly different. Nevertheless, if we talk about AI-generated artworks, I do see AI having its own Art domain.

What I do believe in is that AI-driven tools can assist artists in creating their art and exploring new creative frontiers, offering insights drawn from vast datasets and enabling the creation of unique, personalized art experiences.

Especially in the sectors of Film, Gaming, and Fashion, generative AI (GenAI) can speed up the first raw drafting stage. In Fashion, you may be able to visualize a dress sooner and see how the fabric falls. In Gaming you may create a virtual world using AI, giving more space to work on the storyline. In Film, we may be able to create visual effects faster, speeding up the post-production timeline.

AI is a great tool for artists to quickly conceptualize and prototype, giving them the tools to test faster and unlock revenue sooner. Examples of startups in this realm are [Quantic Brains](#) and [Atlas](#).

## VIII. Digital Preservation and Archiving for Future Generations

Technology offers never-before-seen opportunities for the preservation of art and cultural heritage. Digital tools like high-resolution scanning, 3D modeling, and virtual archives can preserve artworks, artifacts, and performances in digital form, safeguarding them for future generations. This not only ensures that future generations can enjoy and learn from these cultural treasures but also aids in research and education. While we have made great technological process in this specific field already, we must find ways to integrate and implement these novel technologies in our current processes.

## IX. Taking back our Ownership

Web3, with its decentralized and blockchain-driven framework, created a revolutionary shift in empowering artists by granting them greater control over their creations and enabling new revenue streams.

At the heart of Web3's impact is the ability for artists to leverage technologies like Non-Fungible Tokens (NFTs), which enable the creation of unique, verifiable digital assets. This not only ensures the authenticity and ownership of their work but also allows artists to bypass traditional intermediaries, directly connecting with their audience.

Additionally, Web3 introduces smart contracts, which can automate royalty payments, ensuring artists continuously earn from their work, even in secondary markets. This model dramatically transforms the revenue landscape for artists, offering them sustained and potentially increased income over time. By embedding these innovations into the artistic creation and distribution of art, Web3 reimagines the power dynamics in the art world, giving artists back their ownership and control over financial benefits.

In this space, I am most excited about companies that are able to offer new revenue streams to physical art in the digital world without the loss of ownership. A great startup here is [MetaWalls](#), they help street artists maintain ownership over their art in the digital realm through the use of NFTs.

#### X. Fostering Global Collaboration and Cross-Cultural Exchange

In a world where physical borders are becoming less relevant, technology enables seamless global collaboration and cross-cultural exchange in the arts. Digital platforms and online collaboration tools allow artists from different corners of the world to work together, fostering a rich exchange of ideas and creating art that reflects diverse cultural perspectives.

The final field of innovation within the Arts and Culture, and truthfully the entire Creative Industries, is Collaboration. In design, we've seen a great number of collaboration tools and platforms pop up in recent years, especially when it comes to content creation and UX/UI design (Canva, Figma, Miro). I see great potential for more sector-specific collaboration tools in the coming years.

In architecture, there is, for example, [Rayon](#), a collaborative design tool for architects to draw floorplans and interior designers to, well, create floorplans. For the music industry, you have a whole group of music collaboration startups for music producers and musicians. Examples of promising MusicTech startups are [ArtistConnect](#), [Wavic](#), and [SoundHub](#). And of course, in the world of creating shows and productions, you have [Lanced](#).



## XI. Innovative Funding for ArtTech Projects

A critical area of focus within the ArtTech Manifesto is the funding of innovative projects. Historically, the arts and culture sector has seen sporadic digitalization efforts, often with funds directed toward individual non-profit projects in traditional institutions like theaters. However, this approach, while valuable, is not sufficiently sustainable nor does it attract the top-tier talent necessary for groundbreaking innovation. The sector urgently requires data scientists, software engineers, UI/UX designers, and other tech-savvy professionals to drive meaningful advancements at the intersection of technology and the arts.

To truly revolutionize this space, we must shift our funding strategies towards more commercially viable companies and startups that are actively developing ArtTech solutions. For true innovation, ArtTech must be for-profit. These entities are not merely adapting to technological trends; they are creating products and platforms that lead and define the creation of novel technologies that empower the ArtTech Renaissance. By doing so, they set new standards and activate untapped avenues for creative expression and audience engagement.



Moreover, it's crucial that funding for these pioneering ArtTech startups does not solely come from venture capitalists and the tech industry. There is a pressing need for the creative industries themselves to invest in these ventures. This investment not only fosters a more integrated ecosystem but also ensures that the creative nuances and cultural sensitivities are deeply embedded within technological innovations. By supporting ArtTech startups both financially and creatively, the sector can ensure that its digital transformation is comprehensive, sustainable, and ahead of the curve, paving the way for a future where art and technology not only coexist but thrive together.

To encourage real sustainable innovation from within the Arts and Culture, I propose for cultural funds to re-allocate a small percentage of their fund to commercially viable initiatives. I propose the creation of a new funding structure that fuses the financial and technological innovative expertise of the tech sector with the insights and expertise of the Arts and Culture sector, combining an influx of funds from both business angels and institutional investors as well as cultural funds.

These hybrid funds must locate and invest in ArtTech startups that have a tech-first approach when it comes to product development but an artist-first approach when it comes to creating a commercially viable business model. The fundamental thesis of an ArtTech startup must always oppose the exploitation of artists, otherwise, they can't be labeled ArtTech.

A few notable funding initiatives worth mentioning here are [EIT Culture & Creative](#), [CreativeUK](#), and [New Renaissance Ventures](#). However, I like to see more involvement from the Arts and Culture sector itself.

## XII. Nurturing the Next Generation of ArtTech Entrepreneurs

The cultivation of the next generation of cultural and creative entrepreneurs is vital to the creation of more ArtTech startups. These young artists and artpreneurs often come up with groundbreaking ideas that have the potential to innovate and transform the sector for the better. However, they frequently encounter a significant barrier: a lack of entrepreneurial skills and knowledge to effectively execute and bring their visionary ideas to life.

We need to teach the next gen of artists more entrepreneurial skills, business knowledge, and commercial strategies.

First up are the art academies and educational institutions. The first spark of ideas for innovation often tends to happen in these settings. I propose a re-evaluation of these programs in terms of entrepreneurial readiness. These programs need to be redesigned to have more entrepreneurial stimulation. In this day and age, artists need to possess a great amount of entrepreneurial skills to build their careers. Especially since the majority ends up being a freelancer, which equals running a one-person business. By integrating entrepreneurship into their curricula, these institutions can equip aspiring artists and cultural innovators with the essential business skills and strategic thinking necessary to succeed.

Furthermore, the establishment of programs like incubators and accelerators specifically tailored for the arts and culture sector can provide a supportive ecosystem. Such initiatives offer mentorship, resources, and networking opportunities, empowering these creative minds to navigate the complexities of the business world and successfully launch their innovative concepts.

Leaders in the space are the [CultTech Accelerator](#) and the [ArtUp Incubator](#),

### XIII. A Call to Action

The integration of technology in Arts and Culture is not just a fun concept; it is a strategic imperative for the sector's sustainability, growth, and relevance in the 21st century. This manifesto calls upon artists, cultural leaders, funders, technologists, and policymakers to join forces in embracing and advancing this integration. It is time for the arts to not only adapt to the digital age but to lead in demonstrating how technology can enhance creativity, inclusivity, sustainability, and cultural exchange.

I hope that this manifesto may serve as a roadmap and inspiration for a future where technology and art coexist in a symbiotic and enriching relationship, crafting a world that is culturally rich and technologically advanced.

Let the ArtTech Renaissance begin.

---

My name is Wouter Vertogen and I am the co-founder of Lanced. We are building an AI-production management assistant that supports artists, makers, and companies at all stages of creating a show, concert, musical, film, or dance performance.