



BUSINESS PLAN · INDIA

AV & Stage-Production Services

Professional sound, lighting, LED video and rigging with technical crew

EVENTS

AISEVAK.IN · BY ABL DIGITAL TECHNOLOGIES

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This document is confidential and prepared for planning purposes. All financial figures are illustrative model assumptions for an Indian MSME context and must be validated against live quotes, local rates and professional advice before any investment or borrowing decision.

1. Executive Summary

This plan sets out an **AV & Stage-Production Services** business in India — owning and operating **professional audio, lighting, LED video, trussing & rigging** and supplying it with skilled technical crew to concerts, corporate events, conferences, weddings, exhibitions & brand activations. It sells *equipment on hire plus the expertise to run it*, at event day-rates.

Every event above a certain scale needs sound that carries, lighting that works to a cue, and screens that hold an audience — none of which a venue or event firm owns. AV production sits at the technical heart of live events and is one of the few event businesses where capability, not price, usually wins the job. It is a **capital-plus-expertise business**: it invests heavily in technology and equally in the engineers who make that technology perform.

How this plan measures revenue. This is a **principal, asset-owning business** — it owns the equipment, employs the crew, and carries depreciation, maintenance and obsolescence itself. **Gross revenue is genuinely revenue**, unlike the agency models in this vertical. It also, like event rentals and catering, offers a lender a real asset base.

What separates this from ordinary equipment rental is the rate at which the assets die. Furniture and tenting stay commercially useful for a decade. **LED walls and moving-light fixtures are commercially obsolete in four to six years** — not because they stop working, but because pixel pitch, brightness and fixture standards move, and clients specify current technology. Depreciation here is not an accounting convention; it is a real reinvestment obligation that never stops. This plan models an AV & stage-production business requiring **₹2.5 crore** (₹95 lakh promoter + ₹1.55 crore equipment/term finance), moving from **₹2.8 crore revenue and a ₹9 lakh loss** in Year 1 to **₹5.75 crore revenue and ₹93 lakh profit** by Year 3. (*AV & stage production; utilisation × day-rate, crew- & technology-driven, asset-heavy — figures illustrative.*)

2. Business Description, Vision & Legal Structure

Concept: An AV & stage-production services business - owning professional audio, lighting, LED video, trussing & rigging and delivering it with technical crew, design and operation at event day-rates.

Vision: To be the technical partner an event can be built around - current technology, engineers who know the room, and shows that run to cue.

Mission: Deliver sound, light and video that work first time - well-maintained kit, certified rigging, skilled crew and no technical failure on show day.

Legal structure options

- **Private Limited** — recommended: heavy equipment finance, continuous reinvestment cycles, corporate contracts and the liability profile of rigging work all require a properly capitalised company.
- **LLP** — workable at smaller scale, but limits the equipment finance that this business depends on structurally.

Regulatory anchor: company/GST (renting of goods with operator is a supply of service; **input tax credit on equipment purchases materially reduces effective capex** and should be planned at the point of purchase, given the size and frequency of the buying cycle). Operationally the exposures are physical: **rigging & working-at-height safety** — truss load calculations, certified motors & slings, periodic load testing, trained riggers — which is the principal liability in this business; **electrical safety & DG/power distribution compliance** including CPCB emission and noise norms for generator sets; **noise limits & night-time cut-off hours** for amplified sound, which are actively enforced against live

events; venue & fire NOC coordination; PPL/IPRS where music is played; commercial vehicle permits; labour compliance for crew; and comprehensive **equipment insurance in transit and on site** plus public liability. Utilisation, crew capability, technology currency & maintenance discipline determine success.

3. Promoter & Ownership

Led by a promoter with live-sound, lighting-design, video or event-technical background. The two decisive judgments are *what technology to buy and when* — buy too early and pay a premium, too late and lose specs to competitors — and *how to keep good engineers*. The team includes sound engineers, lighting designers/operators, video/LED technicians, riggers & stage crew, project managers, sales & admin. Crew capability, equipment condition, technology currency & show-day reliability are the differentiators. Ownership, equity & any technical partner are editable inputs.

4. Market Analysis — India

Demand is expanding with live-event volume, rising production expectations, LED-led visual formats replacing projection, growth in concerts and festivals, and corporate events that now look like broadcast productions. Demand is event-volume-, production-standard- & season-driven. The market rewards technology currency, crew skill, reliability & range; it is **seasonal, capital-intensive & technically competitive**.

Demand drivers

- **Rising production standards** — clients now expect LED walls, designed lighting and broadcast-quality sound as a baseline.
- **Concert & festival circuit growth** across more cities, including tier-2.
- **Corporate events as productions** — keynote staging, content playback, hybrid streaming.
- **LED displacing projection** — a technology shift that is itself creating replacement demand.
- **Wedding premiumisation** — large-format sound, lighting design and LED at sangeets and receptions.

Market sizing (illustrative framing)

Layer	Definition	Indicative scale
TAM	AV & stage-production services for Indian live events	Large, growing
SAM	Regional event volume within economical transport radius	Serviceable
SOM (Yr 1–3)	Show days delivered & equipment utilisation	Scaling

Target segments

- Event management firms, MICE organisers & wedding planners (the repeat B2B core).
- Concert & festival promoters, artist tours.
- Corporates & brands directly for conferences, launches & activations.
- Venues, hotels & exhibition organisers; and **peer AV firms via cross-hire**.

5. Competition & Competitive Advantage

Landscape: established AV production houses, regional sound-and-light suppliers, venue in-house AV, event firms owning partial kit, and freelance engineers with small inventories. The low end competes on day-rate with ageing equipment;

serious work is won on specification and crew.

The business's edge

- **Crew capability — the real moat.** Anyone with capital can buy a line array; very few can mix a 2,000-person room, design a lighting show to cue, or diagnose a fault in ninety seconds during a live event. Equipment is purchasable; engineers are not.
- **Technology currency** — meeting current artist and client specifications rather than offering last-generation kit.
- **Equipment condition & maintenance** — failure on show day is unforgivable and unforgettable.
- **Rigging competence & safety record** — increasingly a client and venue screening criterion.
- **Technical rider fulfilment** — the ability to deliver an artist's specified spec without substitution arguments.

6. Services & Revenue Model

Revenue line	Model	Basis
Audio, lighting & stage production	Event day-rate / package	Core (~48%)
LED video wall & projection hire	Per sq-m / per-day	Highest-value line
Technical crew, show design & operation	Per-engineer per-day / design fee	Margin & moat
Cross-hire to peer AV firms	Trade day-rate	Utilisation filler
Long-run installs & multi-day events	Weekly / project rate	Trough filler
Hybrid/streaming & content playback	Per-event package	Growth line

Revenue is **equipment utilisation × day-rate + crew charges**. Economics = show days × rate – (crew + logistics + maintenance + cross-hire in) – depreciation; utilisation, day-rate realisation, crew cost & technology currency drive it. Note that **crew and design charges carry the best margins** and require no capital — which is why building engineering depth is both the competitive moat and the most profitable growth path available.

7. Go-to-Market — Accounts & Show Days

- **Event firm & MICE organiser** relationships — repeat technical mandates across their calendars.
- **Promoter & artist-tour** relationships, won on rider fulfilment and crew reputation.
- **Venue & hotel** preferred-supplier arrangements.
- **Cross-hire network** with peer firms — capacity at peak and utilisation in the trough.
- **Technical reputation** — in AV, engineers recommend engineers; the buying decision is unusually peer-influenced.

Sales approach

Buy a focused, current inventory in the highest-demand lines → hire and retain genuinely capable engineers → win event-firm and promoter accounts on specification and reliability → build a cross-hire network for peak capacity and trough utilisation → grow crew, design and hybrid/streaming revenue, which carries margin without capital → reinvest continuously to stay technologically current. The strategic tension to manage explicitly: *capital must keep flowing into depreciating technology while margin must increasingly come from people.*

8. Operations Plan (asset-heavy, technically demanding)

- **Inventory & technology planning:** line-item tracking, availability calendar, and a rolling replacement plan against obsolescence — not a reaction to breakdowns.
- **Pre-production:** technical rider review, system design, power & load calculation, rigging plot, cue programming.
- **Logistics:** flight-cased packing, truck loading, venue access windows, get-in and get-out timing — often overnight.
- **Rigging & setup:** truss build, motor rigging, load verification, cabling, power distribution, focus & soundcheck.
- **Show operation:** engineers on console, redundancy on critical paths, fault response, cue delivery.
- **Maintenance:** post-show testing, lamp/consumable replacement, LED panel repair, spares inventory, service records.

Show cycle

Stage	Activity	Metric
Enquiry	Rider/brief review & quote	Conversion / spec match
Design	System, rigging plot, power plan	Design accuracy
Dispatch	Prep, test, pack, transport	Pre-tested dispatch %
Build	Rig, cable, power, focus, soundcheck	On-time get-in
Show	Operate to cue	Zero technical failure
Strike	De-rig, load, return, test & service	Turnaround hours / damage

The reinvestment treadmill is the strategic reality of this business. An LED wall bought today will be specification-obsolete before it is financially written off, and a competitor with finer pixel pitch will win the jobs it was bought for. This means depreciation must be treated as a genuine cash reserve for replacement, not as a paper charge that flatters cash flow. Operators who spend the depreciation instead of reserving it enjoy three good years and then find themselves with obsolete kit, no reinvestment capacity and falling day-rates — the single most common way AV businesses decline.

9. Regulatory, Licences & Compliance (India)

- **Business & tax:** company/GST; **input tax credit on equipment purchases** — significant given continuous capex, and worth planning into every buying cycle.
- **Rigging & height safety:** truss load limits & structural calculation, certified motors, slings & shackles with test records, secondary safety on flown equipment, trained riggers, working-at-height protocols — **the principal liability exposure in this business.**
- **Electrical & power:** temporary installation safety, earthing, distribution & cabling standards; **DG-set CPCB emission & noise compliance.**
- **Sound levels:** ambient noise limits by zone & time, **night-time cut-off hours for amplified sound** — actively enforced, and a real operational constraint on live events.
- **Venue & event:** fire NOC coordination, venue technical & access compliance, crowd-safety interfaces, PPL/IPRS for music.
- **Vehicles & labour:** commercial vehicle permits & driver compliance; crew labour, overtime & night-work provisions.
- **Insurance:** equipment in transit & on site, public liability, workmen's compensation for rigging crew.

10. Organisation & Manpower Plan

Role	Yr 1	Yr 2	Yr 3
Promoter / technical head	1	1	2
Sound engineers	3	5	7
Lighting designers & operators	3	5	6
Video / LED technicians	2	4	5
Riggers & stage crew (on roll)	3	5	7
Project managers & operations	2	3	4
Sales, admin & accounts	2	3	4
Total (on roll)	16	26	35

Additional load-in/load-out labour and freelance specialist engineers are engaged per show and sit in the crew cost line.

Retaining core engineers is a strategic priority, not an HR nicety — a departing lead engineer can take client relationships and show-critical knowledge with them, and replacements cannot be hired quickly at this skill level.

11. Implementation Timeline & Milestones

Phase	Timeline	Milestone
Setup	Month 0-3	Warehouse, core inventory, crew hiring, safety certification
Ramp	Month 3-12	Event firm & promoter accounts; ₹2.8cr revenue, ₹9L loss
Grow	Year 2	Utilisation, crew depth, LED expansion; ₹4.35cr, ₹43L profit
Scale	Year 3	₹5.75cr revenue, ₹93L profit; reinvestment cycle established

12. Financial Plan (Illustrative)

All figures are illustrative model assumptions for an Indian context, shown so the promoter can replace them with live rates. They are not projections of guaranteed results. **This is a principal, asset-owning business — revenue is gross hire and crew income and all operating costs are the firm's own.** Utilisation, day-rate, crew capability, maintenance & technology currency are the levers.

12.1 Project cost & means of finance

Capital requirement	₹
LED video wall, processors & projection	70,00,000
Audio system (line array, consoles, monitors, microphones)	65,00,000
Lighting (moving heads, wash, control & cabling)	55,00,000
Trussing, rigging, motors & staging	30,00,000
Transport vehicles & flight cases	15,00,000

Working capital (salaries, spares & runway)	8,00,000
Warehouse fit-out & storage setup	7,00,000
Total project cost	2,50,00,000
Promoter contribution	95,00,000
Equipment / vehicle / term loan & WC finance	1,55,00,000

12.2 Projected Profit & Loss (3 years)

Particulars	Year 1	Year 2	Year 3
Audio, lighting & stage production	1,35,00,000	2,05,00,000	2,70,00,000
LED video wall & projection hire	75,00,000	1,20,00,000	1,60,00,000
Technical crew, design & operation charges	45,00,000	70,00,000	92,00,000
Cross-hire to peers & long-run installs	25,00,000	40,00,000	53,00,000
Total revenue	2,80,00,000	4,35,00,000	5,75,00,000
Technical crew (on roll + freelance engineers & riggers)	84,00,000	1,25,00,000	1,62,00,000
Transport, logistics & fuel	35,00,000	50,00,000	62,00,000
Warehouse, maintenance, spares & consumables	33,00,000	46,00,000	56,00,000
Team salaries (ops, sales, admin)	33,00,000	45,00,000	58,00,000
Cross-hire in (kit hired from peers at peak)	25,00,000	36,00,000	46,00,000
Overheads, insurance & BD	17,00,000	24,00,000	30,00,000
Depreciation, interest & other	62,00,000	66,00,000	68,00,000
Total expenses	2,89,00,000	3,92,00,000	4,82,00,000
Net profit / (loss) before tax	(9,00,000)	43,00,000	93,00,000
Net margin	(3.2%)	9.9%	16.2%
Asset turn (revenue ÷ gross fixed assets of ₹2.42cr)	1.16x	1.80x	2.38x

12.3 Unit economics & break-even

- **Utilisation x day-rate:** equipment earns only on show days. Raising utilisation from, say, 90 to 120 show-days a year on the same inventory transforms the economics, because nearly every incremental show day drops through after crew and logistics. This is why cross-hire and long-run installs matter — they monetise days the calendar would otherwise waste.
- **Crew revenue is the capital-free margin:** design and operation charges reach ₹92 lakh by Year 3 with no asset behind them. As the equipment commoditises, this is where durable profit increasingly lives.
- **Depreciation is the dominant fixed charge:** ₹62 lakh in Year 1 — 22% of revenue — and it is *real*. Obsolescence, not wear, sets the replacement clock, so this charge must be reserved for the next generation of kit rather than absorbed as profit.
- **Cross-hire cuts both ways:** ₹25 lakh hired *in* at peak against ₹25 lakh hired *out* in the trough. Owning to peak would require far more capital for the same revenue; this is the deliberate trade.

- **Break-even:** at the show-day/day-rate level covering crew, logistics, maintenance, overheads, interest & depreciation — reached in year two as utilisation builds. Margins then expand with utilisation, crew mix & day-rate realisation.

12.4 Projected Cash Flow — Year 1 (quarterly, illustrative)

Particulars (₹)	Q1	Q2	Q3	Q4
Opening balance	8,00,000	5,00,000	4,00,000	8,00,000
Collections (hire, crew charges, cross-hire)	58,00,000	68,00,000	88,00,000	62,00,000
Crew, logistics, maintenance, cross-hire, salaries & loan servicing	61,00,000	69,00,000	84,00,000	59,00,000
Closing balance	5,00,000	4,00,000	8,00,000	11,00,000

Year-1 cash is tight by design and should be read honestly. The business is cash-positive at the operating level — the ₹9 lakh loss sits against ₹62 lakh of depreciation and interest — but **debt servicing on ₹1.55 crore begins immediately while utilisation is still building**, and the modelled ₹8 lakh working-capital line leaves little margin for error. Two mitigations belong in the funding structure: a **moratorium aligned to the first season**, and a slightly larger WC line than modelled if the promoter can fund it. Beyond Year 1 the profile improves sharply, but the reinvestment obligation means cash should be reserved rather than distributed — this business never stops needing capital.

12.5 Key Performance Indicators to Monitor

- **Utilisation:** show days per year; utilisation % by equipment category; peak availability hit-rate; cross-hire in vs. out.
- **Commercial:** day-rate realisation; **crew & design revenue as % of total**; revenue per ₹ of equipment; asset turn.
- **Technical:** **zero-failure show rate**; pre-tested dispatch %; maintenance spend vs. plan; equipment age profile by category.
- **Safety & people:** rigging incidents (target zero); load-test & certification currency; **engineer retention rate**; overtime/night-work compliance.

13. Funding Requirement & Bankability

Total ask: **₹1.55 crore equipment/vehicle/term loan & WC finance** against ₹95 lakh promoter contribution — for audio, lighting, LED video, rigging, vehicles & working capital. Equipment is tangible, valued and financeable, so equipment-finance and MSME/CGTMSE routes apply and — as with event rentals and catering — **a lender has genuine security here, unlike the agency models in this vertical**. Three points should be stated plainly. **Year 1 is a planned accounting loss** of ₹9 lakh against ₹62 lakh of depreciation and interest, while remaining cash-positive at the operating level. **The business should be assessed on asset turn** (1.16x rising to 2.38x) and utilisation, not first-year margin. And most importantly, **this is a business with a permanent reinvestment obligation** — LED and lighting technology obsolesces in four to six years, so a lender should expect a recurring capex requirement rather than a one-time facility, and the promoter should plan a rolling replacement line from the outset. GST input credit on equipment reduces effective capex and belongs in the drawdown plan; a moratorium aligned to the first season is worth negotiating.

13.1 Funding utilisation

Use of funds	₹	% of total
LED video wall, processors & projection	70,00,000	28.0%
Audio system (line array, consoles, monitors, microphones)	65,00,000	26.0%

Lighting (moving heads, wash, control & cabling)	55,00,000	22.0%
Trussing, rigging, motors & staging	30,00,000	12.0%
Transport vehicles & flight cases	15,00,000	6.0%
Working capital (salaries, spares & runway)	8,00,000	3.2%
Warehouse fit-out & storage setup	7,00,000	2.8%
Total	2,50,00,000	100%

14. Risk Analysis & Mitigation

Risk	Mitigation
Technology obsolescence (LED, fixtures) within 4-6 years	Treat depreciation as a reserved replacement fund, not profit; rolling replacement plan; phased buying; resale/secondary market; grow capital-free crew & design revenue as a hedge
Rigging / working-at-height accident	Load calculation & certified motors/slides with test records, secondary safety, trained riggers, workmen's compensation & public-liability insurance — the principal liability
Technical failure during a live show	Pre-tested dispatch, redundancy on critical paths, spares on site, experienced engineers, service records
Low utilisation against heavy fixed cost	Cross-hire out, long-run installs, multi-day events, hybrid/streaming work, corporate calendar to offset wedding season
Debt servicing during Year-1 ramp	Moratorium aligned to first season, conservative phase-1 inventory, adequate WC line, staged expansion
Engineer attrition taking clients & know-how	Retention as a strategic priority — pay, growth path, project ownership; document show knowledge; build depth so no single exit is fatal
Equipment damage, loss or theft on site	Transit & on-site insurance, flight-cased handling, site security, condition documentation
Noise-limit & curfew enforcement cutting shows	Zone/time compliance planning, sound-level management, client & venue briefing in advance
Price competition from ageing-kit operators	Compete on specification, crew and reliability rather than day-rate; target clients who buy capability
Demand shock halting live events (2020-21 precedent)	Owned assets retain residual value; hybrid/streaming capability; lean on-roll structure; debt headroom

15. SWOT Analysis

Strengths Tangible financeable assets; crew capability is a genuine moat that capital alone cannot buy; repeat B2B accounts; capital-free crew/design margin; strong operating leverage above break-even; cross-hire provides flexibility both ways.	Weaknesses Very capital-intensive with permanent reinvestment obligation; technology obsolesces in 4-6 years; heavy depreciation & immediate debt service; utilisation-dependent; skilled-engineer scarcity & attrition risk; rigging liability exposure.
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Opportunities	Threats
Rising production standards; LED replacing projection; concert & festival circuit growth into tier-2; hybrid/streaming as a permanent revenue line; artist tour contracts; venue install projects; specialist high-yield inventory.	Rapid technology shifts stranding capital; demand shocks halting live events; day-rate compression from operators running written-off kit; venue in-house AV; import cost & forex on equipment; engineer poaching.

16. Recommended AiSevak Tools for This Business

This AV & stage-production business would use AiSevak's Events vertical tools in operations:

- **Utilisation & assets:** show-days & utilisation-by-category tracking, day-rate realisation, asset-turn & **equipment-age/replacement-planning** tools.
- **Shows & crew:** availability calendar & rider-to-quote matching, crew scheduling & cross-hire in/out, maintenance-log tools.
- **Finance:** equipment-loan servicing & break-even-utilisation, GST input-credit & invoicing tools (with Finance vertical).
- **Practice:** Business Plan, break-even and asset-economics tools to model the business.

17. Key Assumptions & Notes

- AV & stage production: asset-heavy **PRINCIPAL** business - owns professional audio/lighting/LED video/trussing/rigging and supplies it **WITH** skilled crew at event day-rates; revenue = utilisation × day-rate + crew/design charges, gross.
- **TECHNOLOGY OBSOLESCENCE is what separates this from ordinary equipment rental.** Furniture lasts a decade; **LED walls & moving-light fixtures are commercially obsolete in 4-6 years** — not through wear but because pixel pitch/brightness/fixture standards move and clients specify current tech. Depreciation (₹62L = 22% of Y1 revenue) is a **REAL** reinvestment obligation that must be **RESERVED**, not absorbed as profit. Operators who spend the depreciation enjoy three good years then find themselves with obsolete kit, no reinvestment capacity and falling day-rates — the commonest way AV firms decline.
- **CREW is the moat, not the kit** - anyone with capital can buy a line array; few can mix a 2,000-person room or diagnose a fault in 90 seconds live. Crew/design revenue (₹92L by Y3) is **CAPITAL-FREE** margin and the durable profit pool as equipment commoditises. Engineer retention is strategic, not HR housekeeping.
- Utilisation is everything - equipment earns only on show days; 90→120 show-days/yr on the same inventory transforms economics since incremental days drop through after crew+logistics. Cross-hire runs **BOTH** ways (₹25L in at peak, ₹25L out in trough) — owning to peak would need far more capital for the same revenue.
- **RIGGING/working-at-height is the principal liability** - truss load calculation, certified motors/slides with test records, secondary safety, trained riggers. Plus DG CPCB emission/noise norms and actively-enforced **noise limits & night cut-off hours for amplified sound**.
- **Y1 = ₹9L accounting LOSS but cash-positive at operating level;** Y1 cash is genuinely **TIGHT** — ₹1.55cr debt servicing starts immediately against ramping utilisation on an ₹8L WC line, so a season-aligned **MORATORIUM** and a larger WC line are the sensible mitigations. Judge on **ASSET TURN 1.16x→2.38x**.
- GST ITC on equipment materially cuts effective capex given the continuous buying cycle — plan it into every drawdown. Lenders should expect a **RECURRING** capex facility, not a one-time one. Figures illustrative, exclude GST; demand-shock exposed though owned assets retain residual value.

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