Prosceneium

Streaming Theater Platform

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EXECUTIVE SUMMARY

Seeing a great live theater performance can change you. Think of a show that you saw, one that stuck with you. A performance that you kept thinking long after you got home. A great theater performance has the power to change the way you see the world and yourself.

But not enough people get to experience these transformative performances. With the emergence of the COVID pandemic, the need is even greater. It has demonstrated to everyone just how important theaters are. These are some of the voices and the stories that are increasingly being crowded out by big media companies and, in the face of the COVID pandemic, in danger of being lost. In a recent survey of theaters conducted by Theater Communications Group, as many as 25% of theaters reported that they are looking at the possibility of having to close within the next two years. (Brownlow-Calkin, 2020) If that were to happen, the loss to our national culture would be incalculable.

The COVID pandemic has also hastened changes in the media industry, primarily the consolidation into a few large media conglomerates. I have worked for these conglomerates in the past. From my vantage point, I have seen first-hand the effects of media consolidation and the reductions in what gets made. Distribution has been about control, through limiting access in order to increase demand. By limiting choice, media companies can control what gets seen and whose story gets told.

I want to change this. I want people to see and experience this kind of art. And I want it to be accessible to anyone, anywhere.

With the arrival of streaming technology, controlled access has collapsed in the face of an abundance of availability. People now have the ability to connect to other forms of media. In a media landscape that is changing, this is both an opportunity and a challenge.

We as a nation need a larger voice for theaters in the national culture and we need to increase equity in compensation for everyone involved in creating a show. We need to change our ideas about the media and who gets to tell their story and be heard.

With the flourishing of streaming media, we need to embrace distribution as a way of unlocking access and connecting people to the stories and performances that they want, thereby aggregating larger audiences for theater companies. Through the technology of streaming media, we can increase access for audiences, equity in representation and strengthen our theater companies.

Now is the time to consider all options for theater.
Now is the time for Prosceneium.

COMPANY DESCRIPTION

Prosceneium is a new streaming media platform that delivers filmed performances from theaters on demand to customers across the country. It is designed to increase audiences' access to remarkable performances and equal compensation to those who make them possible. The platform will allow theaters to distribute a performance with ease, without having to build an in-house infrastructure.

By building partnerships with theaters to distribute their filmed performances, Prosceneium supports them and expands diversity in storytelling and the performing arts. The content created by our partners flows through our platform to theater-lovers across the country, aggregating viewers into larger audiences for theaters and connecting those audiences to performances they might not have access to. These two markets of theaters and their audiences are connected through our platform in ways previously unavailable.

With a purchase of a virtual ticket at Prosceneium's paywall, the viewer unlocks access to a theater's filmed performance. This content will be streamed to the viewer exclusively over the internet in one of three ways: via a web browser; via a home television on an app that can be downloaded to an OTT (over-the-top) box such as Roku, Amazon or Apple TV; and via a mobile device. Theaters will have control over every aspect of their content on the Prosceneium platform - what is shown, when, at what price, and for how long.

The number of tickets sold through Prosceneium will be tracked and the revenue generated will be disbursed equitably to all the stakeholders in the filmed content, including producers and unions, per an agreed-upon percentage. During its start-up phase, Prosceneium will collect a 3% fee of virtual ticket sales in order to maintain the platform.

Prosceneium will grow and expand the streaming platform with its own created content. This content will also be focused on the performing arts and will complement the filmed shows from theaters. Prosceneium's content will be offered as a monthly subscription service or at a reduced rate to users who have purchased virtual tickets. The goal is for revenue from the subscription to be used to ultimately eliminate the fee charged to theaters.

Prosceneium will be incorporated as a benefit corporation, and will seek B-Corp certification. Being a benefit corporation will demonstrate our commitment to support theaters financially in their artistic endeavors. The trust we will build through our transparency will assure everyone, especially the home viewer, that Prosceneium isn't designed to profit off of theaters; its purpose is to build a new channel of growth for our partner theaters.

Based in New York City, the capital of theater in America, Prosceneium seeks to shoot and stream its first performance in 2022, with the launch in beta form of the platform at the end of 2022.

The time has come for a channel like Prosceneium. It has only been made more urgent by the repercussions of the COVID pandemic. Theaters are struggling, and audiences feel cut off from them and from other audience members. It is time for a platform that benefits theaters while providing access to them for audiences across the country.

Mission:

The Prosceneium streaming platform connects at-home audiences with on-demand access to theatrical performances from across the country, to empower and grow theaters and their audiences.

Vision:

By providing a platform to amplify diverse voices and celebrate storytelling from smaller venues, Prosceneium will create a world where the performing arts are more accessible and compensation for artistic works more equitable to help build a future that will have a more expansive, varied and rich national culture in the performing arts.

Values:

When possible, it is always best to see a theatrical performance in person. For the many audience members for whom that is not possible, for a variety of barriers or reasons, we are the place audiences can connect to theater wherever they are.

By featuring stories and performances from diverse perspectives, amplifying voices that may not be heard, we will coalesce and connect the national community of theater-lovers in order to support theaters across the country.

Access	Prosceneium will reach out and bring people into a collective audience who may not have seen a show or perhaps could not have seen a show because of geographic or economic reasons.
Inclusivity	We celebrate diversity in the performing arts, both onstage and in the audience. People are not all the same, and we believe that the spotlight shines on everyone, each one of which has a role to play in creating a world that is inclusive and connected.
Innovation	Prosceneium will bring innovation to what we do in order to continually improve the experience for our customers, the content of our theater partners, and the quality of the relationship between these two groups.
Support	Every day we will remind ourselves why we are here - to support theaters and the audiences who love them. Without them, Prosceneium is not possible. We support them by efficiently providing audiences with the best possible experience, while returning revenue to theaters in order to support their activities.
Collaboration	Prosceneium seeks a collaborative relationship with our audiences and theater partners. We are deferential to the needs of audience members and to the creativity of the theaters that serve them. We plan to work side by side with content producers to strengthen their ability to achieve their goals, not to negotiate down what those goals are.

Prosceneium will support our customers by listening to their needs and striving to fulfill our values, everyday.

Goals and Objectives for Prosceneium

Our goals are to support theaters and to grow their audiences so that they have a larger presence in the national culture.

To achieve these goals, Prosceneium seeks to be THE trusted provider of streaming theater content to viewers across the country. Our ultimate goal is to capture 1% of overall the streaming market.

To reach the first goal, we will work with theaters to deliver their content to ensure maximum customer satisfaction. We measure customer satisfaction with the objective that 50% of first-time customers return to watch another show. Good word-of-mouth is very important to Prosceneium and our objective is that 75% of surveyed users would recommend the service to someone else.

Prosceneium also has the goal of helping theaters thrive and grow. The goal is an increase of 20% in revenue for each show that is streamed on the platform when compared to local box office receipts.

To reach this goal, our objective is to connect theaters with 10% more audience members over audience attendance during a local run of a show.

In its first year, Prosceneium seeks to shoot, edit and stream one show and in the second year, three shows. The platform will formally launch in the third year with ten shows. The goal is for the platform to grow and stream twenty two shows in the second year after launch.

SERVICE DESCRIPTION

As Disney+ has shown in their huge hit “Hamilton,” filmed content based on stage productions distributed over the internet can capture the attention of home TV viewers and can be incredibly financially successful.

In prior years, many theaters and producers were reluctant to make their shows available on filmed mediums, for fear of diluting the audience's desire to see a show in person. With the rise of the COVID-19 pandemic, many theaters have decided to take another look at filmed distribution. However, in the survey conducted by Prosceneium, the majority of theater companies have concerns about the cost of streaming as well as with the ability to work with unions.

The recorded performances that Prosceneium distributes for our partner theaters forms the basis of our service. Our platform is a unique business model, one that combines both a Long-Tail business model with a Multi-Sided business model, for the benefit of both of our customer groups, our viewers and our partner theaters.

Service for Theater Customers

Prosceneium works with its first customer group, our partner theaters, to create content.

In order for our partnership to work, Prosceneium will ask theaters to make at least one show a season to be made available for recording, though theaters will be encouraged to make more performances available.

When a theater has chosen a show to record, it can either hire Prosceneium to produce the recording and or it can hire its own team. In the case where Prosceneium would film the performance, a small team would go to the theater to help them create a production plan as well as assemble and oversee a local crew for the filming.

Harnessing the power of the latest low-cost, high-quality camera technologies, the recording of a show will be efficient and done with a minimum of disruption to live audiences. Multiple cameras and microphones will be used to capture the performance in as high quality as possible, preferably in 4k resolution.

This footage will be edited together in order to create as close an approximation to being present at a live stage performance as possible. The content will be formatted for delivery on any device, be it computer, TV or mobile device and uploaded onto the platform. Distribution will be via a cloud provider, most likely Vimeo, Fastly or Microsoft Azure services, as Amazon Web Services could be seen as a competitor.

Service for Viewer Customers

Once the content is ready to stream, the Prosceneium platform delivers it to its second customer group: home audiences.

Upon reaching our free Prosceneium Home Page for the first time, the user will also be asked to enter their zip-code to get localized information, which is the first step for Prosceneium to establish the relationship with our customers.

The content available for free to users would consist of local theater listings and calendars of performances; daily theater news updates collected via news aggregation; a gallery of performances available to stream on Prosceneium; and a playing Spotlight video clip highlighting a show.

Once a user has chosen a show that he/she would like to watch, they will use a credit card, make a purchase and unlock access to the streaming content. Additionally, at time of purchase, there would be an option where the viewer could enter discount or promotional codes. Upon validating the code, Prosceneium will stream the show to the audience member.

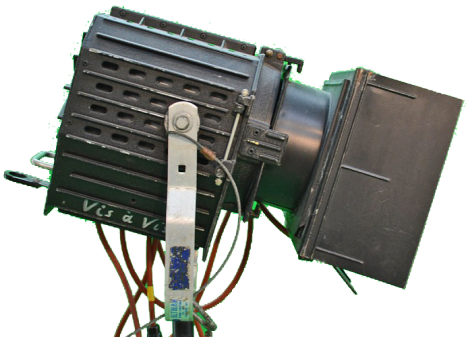
Our partner theater could offer these codes to their local theater subscribers as a benefit. Or it could give out the codes at reduced rates to college students or senior citizens. People who demonstrate need could be given an access code for free. There are many potentially different ways to unlock access to the content.

In addition to the filmed show, additional supporting content could be accessed by the viewer that can help deepen the appreciation for the performance. Interviews with the directors and actors, history clips that give context, discussions, rehearsals, backstage happenings - all content that one can watch before or after a show and definitely can't get in a paper playbill.

The Value of Connecting Our Two Customer Groups

The value that is unlocked for our audience members is increased access to theater and high-quality performances, content that they can not find elsewhere.

The value created for our partner theaters is access to a larger, more diverse audience beyond their current home market, thereby increasing the value of their productions.



While it is always better to see a show live, many potential audience members do not have access due to a limited number of seats in a venue, geographic distance, mobility impairment or the potential unaffordability of tickets. Prosceneium gives viewers access to theaters across the country, thereby overcoming these barriers to access.

By aggregating viewers from across the country, pulling together small groups of viewers everywhere, Prosceneium builds a national audience for the content that our partner theaters provide.

The tenets of accountability and transparency that are the foundations of benefit corporations are also directly related to how the platform works. Ticket sales on the platform will be tracked and sales information will be available to all stakeholders. The revenue generated from the streaming ticket sale will be given back to the stakeholders involved with that theatrical production, including producers, writers and unions. All stakeholders will have confidence that the platform is working for them.

Being a benefit corporation will also be a way to differentiate Prosceneium from other streaming platforms. Becoming a certified B-Corp would engender positive feelings for viewers through the knowledge that, by using our platform, they aren't just enjoying great shows but are also directly supporting theaters. This positive interaction creates a feedback loop–larger audiences leads to better box office for theaters, which allows them to create more great shows, that lead to larger audiences–a virtuous cycle that ultimately grows the national theater culture.

MARKET ANALYSIS

The market for a service like Prosceneium is a large untapped segment of the streaming media market - viewers who want access to theater, but do not currently have it.

Prosceneium's opportunity is to create a multi-sided platform that brings together these two interdependent customer segments - streaming media users and theater audiences.

Where these two groups meet is where Prosceneium will be in the market, one whose size is estimated in the millions of viewers in the United States.

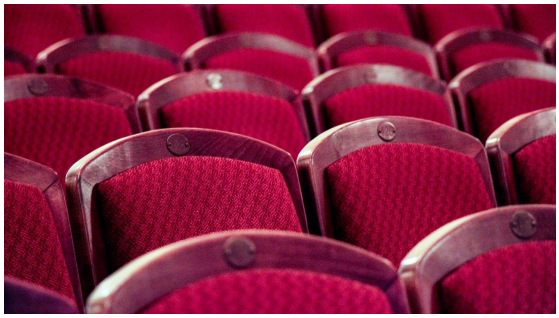
Target Market: Viewers

The first customer group is theater enthusiasts from across the country. This target market comprises current theater attendees as well as people who would like to see theater but who do not currently have access, either for economic or geographic reasons.

For this customer group, the market for watching content at home is evolving and expanding. One of the first things that we can ascertain from the COVID pandemic is that people are becoming more accepting of seeing things at home and even seeing things first at home.

For example, the preference in 2018 was for seeing a movie *first* in a theater (28% having a strong preference) compared to streaming a movie at home (15% having a strong preference). In March 2020 the numbers started to change and by June 2020, the numbers had inverted (14% strongly prefer seeing a movie first in theater vs. 36% strongly prefer via streaming at home.) (Morning Consult, 2020)

These numbers might revert back to the numbers in 2018 as the pandemic subsides. However, it remains to be seen how many viewers return to old viewing habits after trying out new streaming services at home and learning how convenient they are to use. Most likely, this will continue the trend of rising numbers of people streaming content at home.



This is not to say that gaining viewers will be a simple process of hanging a virtual sign and waiting for them to arrive. Research into the streaming services market has identified a potential problem for Prosceneium. There could be a disconnect between those who currently use streaming media and those who currently attend theater performances.

For streaming service providers, the largest proportion of viewers who use their services are between the ages of 25 to 34 years old. That age bracket represents 30% of Amazon Prime users; 31% of Netflix users; 38% of AppleTV+ users; and 39% of HBO Now users. Again, this age bracket is by far the largest user of streaming media services. (Watson, 2019)

This demographic's age, however, is below the age of most theater attendees. In a recent survey of theater-goers by the Broadway League, 26.2% of respondents were over 65 years of age. (Hauser, 2019, p. 18)

Building bridges to connect these two demographic groups together on the platform - youth to theater and older theater-goers to streaming - would be part of a solution to the problem that has bedeviled theaters, and indeed most cultural groups, for years: how to attract and keep younger viewers interested and involved. By developing strategies to bring the younger audience onto the platform, we will make theater more relevant to a younger demographic, which would be a tremendous benefit for theaters, since they would have a way to connect and communicate directly with the 25-34 year old demographic.

Demographics of Target Viewers

Potential viewers fall into two subgroups that may overlap: streaming media users and theater attendees.

While Prosceneium wants to reach all theater enthusiasts, viewers aged 25 to 34 will be of particular interest and marketing will be tailored to connect with them. Many theater enthusiasts face geographical, economic and social challenges that restrict or curtail access to great theater.

For Streaming media users, using the demographics for a high-end streaming channel like HBO is illustrative, useful and a good starting point: (Loose et al, 2020)

- 32% of HBO customers in the United States are between the ages of 30 and 39
- HBO customers in the United States tend to have a high household income
- 93% of HBO customers regularly access the internet via their smartphone
- HBO customers use social media more than the average consumer
- 95% of HBO customers in the United States watched TV in the past 4 weeks

For theater attendees, the Broadway League surveyed audiences across the country who had attended touring theater productions. While this is not a perfect match for our target demographics since it was only for touring broadway shows, it does offer important information for theater-goers outside New York City: (Hauser, 2019)

- The challenge highlighted in the Broadway League's survey is that the make-up of the audience has been getting older and older, and the proportion of young people in the audience has been going down. The most dramatic drop in younger attendees occurred after the Great Recession of 2008, when the age bracket of 25-34 went from 9.3% in 2007-8 to 3% in 2009-10 and has remained roughly in that range.
- People of color comprise 13.5% of audiences, increasing in attendance from 2013 to 2018.
- The age breakdown in decreasing order is as follows:
  Ages 50-64 - 37.7% | 65 & older - 26.2% | 35-49 - 23.8% | 25-34 - 9.5%
- Gender split was 72% female vs. 28% male. This has been stable for twenty years.
- Eighty-one percent of attendees aged 25 or older held a college degree, and 38% completed graduate school.

- Average annual household income is $162,375. Even adjusted for inflation, this number has been increasing over the past several years.
- Average annual expenditure by affluent households for concerts, theater and opera in 2016 had risen to $155.69, frequently part of a "Broadway Series" subscription package.
- Influences for seeing a show were: Personal Recommendation - 41%
  Part of Season Subscription - 30%
  Received an email about the show - 25.5%

As the Broadway League survey shows, the theater audience across the country is a largely homogenous group. Theaters not only need to expand the size of their audiences - they need to increase their diversity. It is not enough to try to reach a larger audience of the same demographics through offering streamed theater content. In order to thrive in the future, theaters need to reach a younger, more diverse population.

Prosceneium provides a different way to access theater, a way that is more relevant to a younger demographic and more accessible to a diverse population. By offering access to theater to people outside the current homogenous group of theater attendees, Prosceneium will increase diversity in theater audiences, by age, race and economic makeup.

Target Market: Theaters

Prosceneium's second group of customers are the nation's theater companies, primarily theaters that produce a full season of performances.

A subset of these companies are theaters that are part of the League of Resident Theaters (LORT) and they will form the major part of the target market, however there are many more theaters of varying sizes and scales in the United States, and all will be welcome on the platform.

LORT is the largest professional theater organization in the United States. Comprising 75 resident or regional theaters from across the country, LORT theaters are almost all non-profit theaters and have their own negotiation process with theater unions. These theaters are frequently the premier cultural institution of their home city. They have deep institutional knowledge and roots in their community. They know their customers and how best to reach them. They are invested in their engagement. Prosceneium will be deferential to these companies - we will grow by listening to and learning from these companies.

These theaters are, however, highly localized companies, and as such they are constrained by their home markets. New York has a large and wealthy local audience to fund theater. In contrast, many of the resident theaters across the country are often more financially challenged, never more so than now during the pandemic. Regardless of their size, of the theaters who participated in TCG's Theater Facts 2018 survey, "nearly half of the Trend Theatres had negative working capital in every year. This suggests that many theatres encounter serious cash flow crunches and may face serious financial trouble." (Giraud Voss et al, 2019, p. 4) By working with Prosceneium, they will get access to more working capital through increased revenue.

Demographics for Target Theaters

There were 1,855 professional not-for-profit theaters in the United States in 2018. These theaters attracted 39 million audience members to 170,000 performances of 21,000 productions. On average, theaters feature five original productions over their season that runs from September to June of the following year. One million Americans subscribed to a theatre season. (Giraud Voss et al, 2019, p. 6)

In 2018, it is estimated that these non-profit theaters earned a total of $2.8 billion. This income was, on average, divided between 52% earned income and 48% contributed income. (Giraud Voss et al, 2019, p. 6) The average ticket price for non-profit theaters rose to $41.19 in 2018. (Giraud Voss et al, 2019, p. 11) The average income of a non-profit theater in the US through box office ticket sales was $2.92M in 2018. (Giraud Voss et al, 2019, p. 8)

With many challenges facing U.S. non-profit theaters, anything that can be done to raise the theaters' earned income should be implemented. Streaming their theatrical productions on Prosceneium would increase their earned income relative to the sunk costs for a show.

Industry Analysis

The market for distributed home entertainment has always been a highly competitive market and it is now in the throes of change, creating both challenges and opportunities.

The media industry is switching from ad-supported television via cable-TV to a paid streaming media service accessed through the internet. With this change, new highly-funded competitors such as Apple and Amazon have entered the market while established media conglomerates are trying to adapt and build their new streaming portals.

Theaters, on the other hand, have always been regarded as artistically vital and culturally necessary, but financially constrained. In the face of the COVID pandemic, many theaters in the nation are struggling and many are fighting for their continued existence. While streaming their content has become a topic of conversation, only a few have begun to look at streaming, let alone actually do it.

Finally, at-home viewers are faced with an increasing array of services, at different price points, but the current market is still evolving. Viewers everywhere, no matter how they are getting their content, value new and original productions. Original content is the driver of growth in the streaming services market. "It's very clear to us that new content adds subscribers," said Bob Chapek, Disney's chief executive. (Barnes, 2020, p. 2)

However, driven by the need for big hits to attract viewers in order to justify the programming costs for these services, much of the mainstream streaming services offerings end up being similar in tone or genre. Additionally, where some properties were previously licensed to other companies, increasingly streaming services are keeping their own creations on their own platforms, increasingly siloing content to individual services.

Theater Industry

The market for theatrical performances is very large and well patronized. For the 2018-19 full season, Broadway earned $1.8 Billion in box office revenue. Attendance for touring shows across the country totalled 18.5 million audience attendees, with box office for touring shows totaling $1.633 Billion. (Hauser, 2019)

The aggregate attendance for non-profit theaters in the US in 2018 was down slightly to 9.68M attendees; it more generally averages 10M or above. These audience numbers were spread out over 38,346 total aggregate performances in non-profit theaters. (Giraud Voss et al, 2019, p. 11)

According to the Broadway League, the number one thing that influences whether or not a person will subscribe to performing arts is a discount on the organization's other programs for venues. (Hauser, 2019, p.9)

In 2012, the main reason given for attending a theater performance was to experience high-quality art (38%). (NEA, 2015) In that same year, the barriers to seeing a show was not being able to find the time (47.3%), costs too much (38.3%), and too difficult to get there, including handicap (36.6%). Almost no one said the program or event were not of interest (6.6%). (NEA, 2015)

Streaming Media Industry

While the market for large general interest streaming services appears to be becoming cluttered, there is room in the market for a niche streaming service like Prosceneium that can differentiate itself through the content it offers. There are most likely limits to the size of audience for such a service and thus costs for such a service must necessarily be kept in control.

Current demand for streaming media is strong but growth has slowed. 62% of Americans currently subscribe to a streaming service. (Morning Consult, 2020) There were 89.1 million Pay to View users in 2020; this will rise to 93.1 million in 2025. (Statista, 2020)

Average revenue per user (ARPU) for streaming media is growing, going from $176.75 per user in 2020 to $213.50 in 2025. (Statista, 2020)

The top three manufacturers of hardware to stream content to televisions in 2019 were Roku (36%), Amazon (28.5%) and Apple (15.5%), totalling 80% of the streaming hardware market. Google has lost 6.5% of its market share since 2015. (Statista, 2019)

For streaming media services, the largest services continue to grow in size, with Disney+ reaching 73m subscribers in October 2020, achieving it's five year goal after only 11 months in business. (Barnes, 2020, p. 1). However, the market for general interest streaming media services is becoming increasingly crowded, with both Peacock and HBOMax having launched in 2020 and CBS All Access set to relaunch as Paramount+.

Niche streaming media services have more focused content and thus their market size is considerably smaller. Crunchyroll, a streaming service dedicated to anime and manga, has 5% of the streaming media market with 3 million subscribers. It took them 10 years to get to 1 million. (Coats, 2020)

BritBox, a competitor to Prosceneium, streams content in the US from the British television networks BBC and ITV, which could be considered "high-brow". It was reported that it had a subscriber base of 1.5 million users in the United States as of October 2020. (Ritman, 2020)

Research conducted by Oliver & Ohlbaum Associates conducted three months after the launch of BritBox in the United Kingdom gives insight into adoption rates of a niche streaming channel like Prosceneium. They found that only 1.5 percent of over 5,000 respondents had a subscription, representing around 380,000 subscribers. A further 560,000 had tried the service but would not be subscribing, while 100,000 had already cancelled their paid subscriptions. (BritBox 'on plan', 2020)

Competitor Analysis

There are four main competitors whose place and position in the market will serve as barometers and goal posts for Prosceneium going forward.

PBS: With millions of viewers watching over the air and millions more reaching PBS through an expanding web presence, PBS is most likely what would come to mind for someone in the United States as an arts channel. Shows like "Live from Lincoln Center" and "Great Performances" have long histories and are well known. However, PBS is a general interest channel and the arts programming sits alongside other programming categories. While their not-for-profit status would be familiar and reassuring to potential partner theaters, their chronic underfunding would make it difficult to effectively stream theater performances. PBS could, however, be a partner to Prosceneium, as they have partnered with HBO to deliver children's television.

HBO: If PBS is what comes to mind when one thinks about arts channels, HBO is what one thinks for "high-end" TV. With almost ten million subscribers, HBO has been seen as "premium" television for years, and has been asking customers to pay for this premium in its subscription price. An early adopter of non-24/7 programming, HBO has been able to develop and maintain a small roster of high-profile shows for decades. With the advent of HBO Max, its parent company AT&T is now combining its television properties into one bundle for the same $14.99 per month price. The demographics of its viewers are young, trendy and educated and are similar to the viewers that Prosceneium seeks.

Netflix: Netflix recently has changed strategies. It has abandoned the idea of "becoming HBO before HBO became us." Its new strategy is to simply replace cable TV with Netflix. A general interest streaming channel with a large amount of ever-changing content, Netflix aims to be the one-stop shop for cord-cutters. For many people, Netflix alone or plus one other streaming service will be enough. Thus, Netflix, while not being a direct competitor, is so large that it tends to suck up all the oxygen–and viewers–in the room. Prosceneium will need to find its way around Netflix to connect with its viewers. On the plus side for Prosceneium, Netflix is raising prices and since it is so big it will drag the entire streaming media market with it, bringing the price of its monthly service–$17.99–closer to the prices that Prosceneium will ask to see a performance.

BritBox: BritBox is probably the closest competitor to Prosceneium in terms of size and due to the fact that it is a niche channel. A partnership between BBC and ITV, it streams British-made content into the United States. While it streams mostly television series, there is certainly room for "special performances" from the UK. Its current subscriber base, 1.5 million, is close to the target size that Prosceneium seeks, so its struggles to gain market share and to be heard in the market are informative. The major difference between Prosceneium and BritBox is that BritBox is more general interest and other than "being British" does not have a strong content niche, unlike Prosceneium.

SWOT Analysis for Competitors

Strength	Weakness	Opportunities	Threats
PBS	Free to use or $10/mo. Passport	Almost 200 million users per month; 28 million online	
Long history. Deep connection to nationwide audiences. Connotation with quality.	Omnivorous, so not focused exclusively on performing arts.	PBS continues to struggle to develop new content. Could be a partner.	PBS could strengthen their arts programming. PBS has been moving online aggressively.
HBO Max	$14.99/mo	9.8 million subscribers	
Award-winning quality. Consistently produces "must-see" shows that get people talking - and paying.	The need to find "HBO-worthy" content is a challenge, but necessary to support a small subscriber base.	They do high-end, high-concept, not smaller shows. Prosceneium could be the "HBO of Theater Streaming"	HBO has massive brand recognition and could overshadow Prosceneium
BritBox	$6.99/mo.	1.5 million subscribers	
British TV and possibly theater piece	New to the US; possible "fusty" image	Prosceneium could be seen as the "home-grown" alternative to BritBox.	If BritBox starts streaming theatrical productions from the UK, could be a threat.
AppleTV+	$4.99/mo.	40 million "users"	
Already has a platform. Deep pockets, ability to buy into any market, let alone content.	Slow roll out, not gaining a lot of traction	They do big, they don't do small and they might not want to tackle the lower end of the market.	Apple+ is moving aggressively into the streaming media market and spending big.
Disney+	$6.99/mo.	73 million subscribers	
Content - Disney+ has pulled together the biggest names in entertainment under one umbrella. Many "must have" properties. Explosive growth.	They are known for being difficult to work with, overbearing, and out-for-themselves.	Similar to Apple+, Disney only does big. Unclear if they want to work with smaller entities.	A huge threat. Work on Broadway, smash hit screening of "Hamilton" indicates that they understand streamed performances are viable and are profitable.
Netflix	$8.99 - $17.99mo.	127 mil subscribers	
Ubiquity. Netflix is the original streaming channel and as such is the first thing that people think of. Vast user base. Massive spends for content.	Their vastness creates challenges in finding content. No association with performing arts - omnivorous. If anything, they are associated with Sci-fi.	While Netflix definitely embraces off-beat content, they also prefer ideas that are large-scale and feature big-name content. No current structure for Pay-Per-View.	Netflix has sucked up a lot of oxygen in the streaming media space. The incumbent and many people are happy with it, so Netflix prevents people from trying other services.
Amazon Prime	Included in $119/yr. membership	Vast numbers of Amazon Prime Members	
Perhaps the biggest behemoth - streaming isn't even their main business. Deep pockets, with a huge base of locked-in viewers via Amazon Prime. Willing to buy great content.	With AWS, they are a competitor to everyone and suffer trust issues.	Does not appear to be interested in the performing arts at all.	Unpredictable in its content choices. Their cloud services are everywhere, so they have access to what everyone is doing on their platform.
YouTube	Free to use Ad Supported	2 billion monthly logged-in users	
Vast. A free, unimaginably large sea of content one-inch thick, there is every imaginable video on the earth and it changes hourly.	Hard to monetize content on the platform, and any money that comes from ads goes to YouTube. Hard to find content. No quality control.	Can be used to inexpensively get Prosceneium brand out into the public.	Less of a direct threat than a source of "noise" that can overwhelm almost any streaming service.
Traditional Ad-supported Networks		Free to use Ad Supported	
Large legacy production structure	Dying. Affiliates need to be dealt with and placated. Ad-supported revenue model, thus the network needs to own the content.	No viewpoint created, just a vast pool of shows tossed out to see if something sticks, so as to get eyeballs and ad dollars.	Dying business model, most of these networks will be subsumed into their larger corporate siblings' streaming package.
Theater Mania or Audience View			
Ticketing platform for theater, recently started showing some streaming clips. Known entity to theaters.	For-profit company that makes money off of theater companies.		If they decide to stream content and somehow share revenue, they could be a formidable competitor

Industry Analysis - Legal Issues, Contracts and Unions

For theater productions, there are a few unions involved in the creation of a stage production. Major unions include Actor's Equity, which represents actors, Stage Directors and Choreographers Society, United Scenic Artists, and the American Federation of Musicians.

As with almost any arts-related production, union members are stakeholders in the creation of a show. Since a theater performance was created without the expectation that it will be streamed, their consent is needed in order to film and stream a performance of a show. The process of gaining agreement from all stakeholders can be both lengthy and challenging. For example, Actor's Equity currently has no contractual framework to allow for filming and streaming of a performance.

Additionally, a 'turf-war' broke out between Actor's Equity (AEA) and SAG-AFTRA over who has jurisdiction over streaming content. As reported in *American Theater*, frustration had broken out with Actor's Equity over the lack of a structure to allow streaming of theater performances, forcing some theaters to choose to negotiate with SAG-AFTRA in order to obtain agreements that allow for streaming of filmed performances. The two unions came to an agreement in November 2020 to temporarily allow theaters to stream content, on their own websites, for the remainder of the pandemic, which was estimated to be October 2021. (Paulson, 2020) Interestingly, AEA explicitly forbade streaming on major streaming media platforms such as Netflix or Amazon.

SAG-AFTRA also has a New Media contract that allows for content to be distributed only through the internet. This SAG-AFTRA New Media contract pays $125 per day to actors for filming a theater performance. Residuals are based on a 26 week "run" and are 3.6% of gross revenues.

If unions are given the choice of working for little extra money in order to record a show for a large conglomerate or having more control and more of the revenue shared with them, Prosceneium remains hopeful that they will choose to work with us.

Assessment and Market Niche for Prosceneium

Prosceneium's opportunity in the market aligns with its values to increase equity in storytelling and the diversity of voices in the media market to get smaller voices heard!

Prosceneium's operating structure is unique to today's media industry. Big media conglomerates dominate the national culture, fighting for eyeballs with increasingly genericized content, while sucking up all the revenue for themselves. We want to work with smaller companies that the large conglomerates pass by because they see no profit in it for themselves. Prosceneium's success will come from delivering value and excellence to its customer bases, people and organizations that the media conglomerates pass by.

The content offered on Prosceneium will simply be different than what is currently on the market. Compared to other streaming platforms, viewers will be able to see a wider range of people and stories, shown in a more varied style. Prosceneium's content, when compared to mass market content, will be special, unique, unlike anything you can find anywhere else and thus will be worth seeking out.

For our partner theaters, coming together under a common banner created by Prosceneium will reap benefits for all of them. Coming together creates strength through numbers and access for viewers across the country. Prosceneium's focus on content created by theaters, content that is personal, intimate and intelligent, will differentiate Prosceneium in the market and define its niche. Prosceneium will be the one place where anyone can access hundreds of theater performances across various genres.

No one is doing this on any sort of scale today. In addition, due to their size and profit goals, it is unlikely that any of our competitors will be able to do this at scale, because Prosceneium's mission to support theaters and share revenue with stakeholders will discourage large media conglomerates from penetrating this market and encourage stakeholders to instead work with us. Prosceneium will provide a working solution to theaters and their audiences, to unlock access to great streaming theater content from anywhere.

Prosceneium's goal is, in three years after its launch, to have 250k users. Our ultimate goal is to get one million users and capture 1% of the streaming media market.

MARKETING AND SALES STRATEGY FOR PROSCENEIUM

One of the biggest challenges for any streaming service is to gain viewers and increase market share. For a niche streaming service such as Prosceneium, finding and connecting to our viewers will be a considerable challenge. Marketing will be key to reaching our target audience for home viewers.

Unique Selling Position

The unique selling position for Prosceneium is in the content it offers and the way it offers it.

Prosceneium will show filmed theater performances, which are not widely available today. While there are some similarities in content and mission between Prosceneium and PBS, the major difference is the focus of each, with PBS covering a wide range of topics. This is in contrast to Prosceneium, which is a niche channel focusing on performances only. Prosceneium will be unique in the streaming media landscape.

The value proposition of Prosceneium is the access to amazing shows it provides to people anywhere, no matter who they are or where they live. Our customers get to experience incredible theater in their own home.

Additionally, culture is often seen as "other" or intimidating to many people. In an article in the LA Times, Nataki Garrett, the Artistic Director of the Oregon Shakespeare Festival said, "digital can broaden the reach to marginalized communities who may have felt unwelcome in the 'restricted' atmosphere of institutional theater." (McNulty, 2020) Prosceneium offers people who may not have access or experience going to the theater a low-intensity way to enter into the experience of seeing a show, a no-judgement path to join and participate in the art of theater.

As a benefit corporation, Prosceneium will be able to make a unique appeal to viewers at home - what you choose to watch can make a difference. What you choose to watch can support your local community, not just a media conglomerate.

<u>Features:</u>

- High-quality video for theater productions
- Wide selection of shows
- Stop, pause and rewind a show!
- Extra content such as explainers for shows
- Connect with other viewers
- Calendar to see what is playing live near you

<u>Benefits:</u>

- Unmatched quality in shows
- The ability to view at home, at one's own pace
- Variety of content that will inspire
- The comprehensive content will help customers appreciate each show
- If they are engaged and motivated, audience members can connect over a shared experience
- Through shared experience, viewers will feel less isolated and more connected

Pricing Strategy for Prosceneium

In a survey of LORT theaters conducted by Prosceneium in November, 2020, almost three-quarters of responders said that the price of tickets to streaming media performances must be less than the price of in-person performances. The average ticket price at a non-profit theater in 2018 had risen to $41. (Giraud Voss et al, 2019, p. 11)

Thus, Prosceneium is targeting a price of roughly $20 to $30 per virtual ticket sold to stream, which is a low price considering that multiple people could watch a stream. By offering a different price point for unique content, Prosceneium is not going head-to-head with the mainstream streaming providers, but carving out a new market for premium at-home viewing experiences.

As the service will be positioned as a niche product, its pricing structure will be different than most streaming services today, which instead mostly opt for a flat subscription model:

Service	Price for Subscription and/or Title Rental
Disney+	$6.99 per month
Netflix	$17.99 per month
Amazon Prime	$12.99 per month / $2.99 - $7.99 individual title rental
Apple TV+	$4.99 per month / $4.00 - $5.00 individual title rental
Peacock	$4.99 per month with ads / $9.99 per month without ads
HBO	$14.99 per month
PBS	Free or $10 per month with Passport
Britbox	$6.99 per month

In comparison, movie tickets are currently running over $9 per person, with an average ticket price of movie tickets in 2018 of $9.11 (MPAA, 2020)

The cost of the purchase of a virtual ticket is analogous to "renting" a movie from a streaming media service - it is not a purchase of the show that can be watched anytime in the future, e.g. the purchaser does not own the content. The ticket purchaser only buys access to stream the performance on their device one time in a limited window of time. Where Prosceneium differs, though, from services like Amazon Prime and Apple TV+'s offering of individual title rentals, however is in the unique content that is provided through the purchase of each virtual ticket. No streaming platform currently offers anything close in terms of quality at a scale that we are planning to implement.

The monthly subscription part of Prosceneium, featuring self-generated content and shows, is part of the growth strategy for Prosceneium, and thus the pricing for that content will be generated later.

Sales and Profit Forecast

Based on an average virtual ticket price of $25 dollars, Prosceneium is projecting to grow from 500 cumulative virtual ticket sales in its first year to 110000 cumulative ticket sales in its fourth year. Revenue generated on the platform, for both Prosceneium and its partner theaters and their stakeholders, grows quickly, from under $5,000 to over $2.5 million annually. However, based on projected expenses, Prosceneium is not expected to become profitable during this timespan, with a projected deficit of $10,000 at the end of the fourth year. Additional fundraising may be required. Please refer to the budget addendum for details.

Distribution Plan

At-home viewers will connect to Prosceneium and conduct all transactions through its digital platform. Our viewers will watch our content via the web on their connected devices - computer, TV or mobile. Prosceneium's localized performance calendar that informs customers of upcoming shows will be free for anyone to access on the platform. All sales transactions and virtual ticketing will be conducted online. Customers will email for technical help or customer service. Viewers' satisfaction with our service will be tracked through periodic surveys.

Partner theaters will connect to our platform to upload and manage their media and information independently. Additionally, there will be a team that will handle any technical and customer support issues that arise in the creation and uploading of the content. This team will also hold regular meetings to listen to feedback from theaters in order to improve their user experience or to brainstorm new initiatives that involve collaboration between Prosceneium and the theaters.

Technology Specifications for the Platform

The technology required for the platform to connect our audience and theaters is considerable, as are the costs. However, cloud service providers such as Amazon Web Services (AWS), Google and Microsoft Azure, have developed software services that combine different pieces of software into a unified platform that is combined with customer and technical support. These services are "rented" by the month and, importantly, can change with needs.

Each of the three major cloud service providers have a software subset dedicated to functions of a Cloud Delivery Network (CDN). CDN's are special networks of servers geared to delivering to end-users an array of content, including video. Beyond Amazon CloudFront, Microsoft Azure CDN, and Google Cloud CDN, there are other well-known companies that offer CDN's, including Akamai, Fastly (formerly TikTok's provider) and Rackspace.

Prosceneium's specific technology requirements for distribution of filmed theater content include:

- Customer information database - This database will hold customer information including email address and zip code for localization. All attendant security issues that accompany such data will need to be addressed. MySQL or NoSQL are examples of this type of database.
- Backend hosting, content storage and content delivery network.
- Payment processing and ticketing software.

These will be requirements that will be needed in an ongoing and continuing capacity and will evolve over time.

Additionally, the design and development for the website and the app will be required. These will be more "one-offs" and, especially in the start-up phase of Prosceneium, will not require manpower in an ongoing capacity, but as needed.

Ultimately, as Prosceneium grows, one of the most important areas to grow will be its technology team. One of the first hires will be a Technology Architect who will serve as the technology leader for Prosceneium.

Marketing Strategy for Prosceneium

Connecting to potential customers and generating interest in the content on Prosceneium will be key to getting and keeping customers. Prosceneium will use many different channels to reach and stay connected to its audience.

Social media will play a major part in Prosceneium's marketing plan. In its survey of theater audiences, the Broadway League highlights the use of Facebook by audiences. The survey reports 75% of theater goers use Facebook, while 69% preferred to be contacted directly via email with theater information, rather than through direct mail. (Hauser, 2020, p. 50)

Prosceneium will partner with theaters to create meaningful marketing plans. A way to potentially partner with theaters to market Prosceneium is to create events that would serve as fundraisers for theaters. In contrast to a theater performance, these events would not have a narrative and would be more like a "variety" show. All proceeds would go towards the theater.

One way to thrive in a media market dominated by big players is to co-exist with them. Prosceneium's marketing plan will pitch their shows as must-see viewing between their competitors' shows when many viewers are left looking for something new. We would ask, "Waiting for your favorite show to return? Why not catch up on some culture." Or "Need more of your favorite actor? He or she may be on one of these stages."

Sponsorships could be an additional avenue for marketing. "Open Doors " could be a marketing plan that, for every ticket sold, gives one ticket to someone who does not have access to theater - a student in a school, for example.

3-Year Advertising and Promotion Plan

Advertising and Promotion Plan - Year 1:

- Social Media will be the focus for the first year. As mentioned, many theater attendees use Facebook, and possibly also use Instagram. Prosceneium will utilize a small amount of ad purchases on the social media platforms to augment self-generated content.
- A referral program will ask users to refer friends in return for discounts to future viewings.

- Topics for self-generated content include interviews, reports on theaters and information on Prosceneium as a benefit corporation.
- Marketing team will create funnels for customer interactions in order to test which advertisements connect with potential viewers.
- On our Home Page, customers will be able to request direct mailing emails with incentives and discounts to encourage viewers to try our content or watch more of our content.
- Digital surveys would be used in order to assess customer experience, sentiment and the effectiveness of advertising.
- Create a news aggregation function, linking to a group of relevant entertainment news sites.
- Connect with industry groups such as TCG or Broadway League to develop data-driven information for theaters and gather information about audiences.
- Work with theater influencers to promote stories about individual performers and theaters.

Advertising and Promotion Plan - Year 2:

- Continue to expand digital presence. Expand content that is fed into social media as well as expand social media ad buys.
- Create a presence on Google Search, targeting theater and streaming media searches.
- Possibly purchase a mailing list of theater attendees in order to reach out to audiences via email. Continue to use A/B comparison techniques to see which incentives are most appealing to potential viewers.
- Continue to use email to keep current viewers engaged and updated on upcoming events and shows, as well as offer incentives to shows available to stream.
- Create short clips for YouTube that direct viewers to our platform.
- Continue to develop self-generated content, such as news stories and inspirational stories to build a narrative around Prosceneium.
- Add more channels to the entertainment news aggregator.
- Work with industry groups such as TCG or Broadway League to find insights about at-home audiences vs. in-person audiences/
- Continue use of surveys to gauge viewer sentiment of the platform.

Advertising and Promotion Plan - Year 3:

- Continue to strengthen Prosceneium's social media presence on Facebook, Instagram and YouTube. Explore the use of Twitter for information dissemination.
- Add more clips to YouTube in order to create a "mini-channel" of 30 second content.
- Expand direct email marketing. Request to create presence in theaters via signage that will contain a QR code linking to the platform.
- Continue to create self-generated content. Interviews and Guest bloggers, such as an actor in a show, could create content that could be teased on social media and shown on the platform for free.
- Explore targeted ad buys during specific televised events, such as the Oscar Awards or Tony Awards ceremonies.

Advertising and Promotion Plan - Growth Plan beyond Year 3:

- Experiential in the form of in-person screenings that will for the basis for a local event that can be marketed and promoted
- Brand hosts & Ambassadors that will create on-line group-viewing experiences
- Co-branded marketing partnerships with theaters
- Sponsorships

- Billboards and bench/bus/subway ads, radio and television

Website + Social Media Marketing

Prosceneium will contract out the design of the website. Once the site is designed and approved, it will be hosted on a cloud service provider that will provide technical support assistance. Updates will be done in house.

The Prosceneium website will promote its brand:
- Through video clips to encourage viewers to sample streaming shows.
- By featuring in-depth synopsis and information about shows.
- With news headlines aggregated from partnered entertainment news sites.

The website will be personalized and localized:
- Using contextually aware requests for the viewer's email, with offers for discounted media and subscriptions.
- With prompts to enter the user's Zip Code to display what is going on locally. A returning user will be given local happenings and gatherings, to increase loyalty.

Prosceneium's market plan relies on social media and will be used extensively. Funnels will be used to see which ads are most successful in reaching and motivating viewers.

Platform	Reason to Use	Strategies
Facebook	Facebook reaches many people and is specifically used by theater-goers across the country. Prosceneium would use Facebook to increase awareness, to announce shows and events, and feed clips to tease debuts	● Both content and style will align with webpage & App ● Central repository of information about what is happening on the platform and in local areas ● Paid ads will be used to increase Awareness. ● Promotes new content, featuring photos interviews with actors for Consideration ● Features clips of shows with CTA to purchase the show on platform for Conversion
Instagram	On the same platform as Facebook, so can be easily coordinated. Instagram would be used primarily as the place to see photos about productions, combined with promotional and informational text.	● Production stills and photos of actors who are on our shows to increase awareness ● Announce new content on our platform to increase consideration ● In both instances, have CTA link to website & app download ● Paid ads would be purchased for viewers who searched for theater, Broadway and celebrities ● In addition to our content, we will ask viewers to post pictures of going to see a show. "Lobby Poster Selfie" and "Stage Door Selfie"
YouTube	YouTube is able to reach large audiences, especially younger people, with video. Prosceneium will use YouTube to create a channel for promotional videos.	● Customized clips will be used to increase awareness ● Clips to announce new content and upcoming shows on our platform to increase consideration. ● In both instances, have CTA link to website & app download ● Paid ads would be used to target viewers who searched for theatrical productions and trailers

Email Marketing

Email continues to be a viable marketing channel to reach potential viewers. The Broadway League reports that 69% of theater attendees learned about a show through an email solicitation. (Hauser, 2020, p. 59) Also reported by the Broadway League, incentives are a powerful tool in

encouraging audiences to see a show. (Hauser, 2020, p. 50) Therefore, Prosceneium will use email to reach our viewers.

- Emails have clips and photos of content on the platform for brand awareness.
- Discount codes will be given to drive consideration and convert fence sitters.
- Segmentation is very important in this marketing channel. Since the localized calendar function of shows and events that Prosceneium will offer on our website can be used to augment customer loyalty, emails will be highly targeted based on zip code.

Additionally, we will work with the Marketing Departments of Partner Theaters in order to tailor individual emails to reflect what is happening in their local market as well as discounts that will encourage them to watch a show.

In Person Marketing

For the growth plan for Prosceneium, in person viewing events will be created, allowing subscribers and viewers in a local area to congregate in person for a special Screening Event. This is to foster connections in the community as well as to create an event to promote.

Publicity

New content debuting on the platform will generate a stream of publicity and stories for online content and local television and radio stations. Prosceneium will also pitch other news organizations to feature interviews with actors for new shows. Special events will be part of the growth strategy, with in-person viewing events created to generate interest and news stories.

The news aggregation portion of the Prosceneium website will also feature news about forthcoming shows.

Trade Show, Conventions, or Conferences

Appropriate festivals could be an avenue for promotion and to get news stories picked up. SXSW is but one example. A growth strategy could involve going to a film festival with an indie production in order to reach indie film customers that could be open to filmed performances or cross-over actors that work both in film and in theater.

Marketing Materials for Theaters

In addition to advertising online, Prosceneium would ask partner theaters to have some Prosceneium signage in their lobbies and to be listed as a partner on their websites.

In marketing to theaters, Prosceneium will create a website targeted specifically at theaters, that lists benefits of working with us as well as filmed success stories from theaters that have already worked with us.

OPERATIONS

Prosceneium will be based in Larchmont, NY. Like many start-ups, it will start out of a garage, in this case the one belonging to founder "Duke" David Burger.

The most important areas of operations will be in shooting the performances and streaming them. These activities will both require technology and personnel.

To shoot a production, Prosceneium will need freelance camera people who have their own cameras to shoot performances at our partner theaters. Additional technology and equipment, such as a computer, cables and SD cards, will be needed. Software, such as Avid Media Composer or Adobe Premiere, will be needed in order to edit together the footage of a production.

For streaming, Prosceneium will need a lease with a cloud service provider for technology for ticket sales and streaming content. These leases will come with technical support. At startup, a website designer will be hired to create the website. Additional technology, such as a user database, will be required.

Partnerships between theaters and Prosceneium are critical. Beyond the filming of the production, partner theaters will be asked to supply information about the show, including show notes and cast & crew photos and bios. Outreach to key personnel at partner theaters will be necessary. Prosceneium will need the support of the Managing Directors or Executive Directors of these organizations. They are the individuals who oversee operations; thus, fostering communication with these individuals will be a key activity.

Legal needs for Prosceneium are considerable. First, Prosceneium will need to be incorporated as a benefit corporation in New York State. Then contracts will be required, for freelancers as well as for partner theaters and their stakeholders. While the actor unions SAG-AFTRA and Actor's Equity have recently come to an agreement over streaming theatrical productions during the COVID pandemic, negotiations and contracts will be needed for deals involving Prosceneium. Lastly, a privacy policy will be required so we can provide our viewing customers with this information.

MANAGEMENT TEAM

“Duke” David Burger is the founder of Prosceneium. “Duke” has a passion for theater and attended the National Shakespeare Conservatory. Subsequently, he attended NYU Tisch Film school. With over 20 years of industry experience, “Duke” has worked with many different companies, including Nickelodeon, MTV, History, Netflix, and Facebook and has delivered thousands of hours of content for on-air, Web, sets, and even billboards in Times Square.

Prosceneium will not announce the full management team at this time as there are no agreements signed. However, discussions with individuals with New York non-profit theater experience are ongoing, as well as with marketing directors who are industry leaders in on-line advertising.

Our immediate staffing needs will require a lawyer to be put on retainer as well as an accountant for reporting of revenue.

For each theater shoot, Prosceneium will hire two local camera persons to help shoot the performances. Prosceneium will reach out to local public television stations for references on reputable camera persons, in order to support the local ecosystem of film professionals.

In year three, Prosceneium will begin to hire permanent staff, with a full-time accountant and full-time marketing professional. In year four, a full-time Producer and Editor will be brought on.

START-UP EXPENSES + CAPITAL FORMATION

Prosceneium projects that it will need $25,000 to pay for start-up expenses. Legal costs of incorporation and setup of preliminary contracts is estimated at $7,500. Expenses for setting up the technology to stream content, which includes website design and back-end provisioning / configuration of the cloud platform, are estimated to be $17,500.

Note that these expenses do not include the cost of filming the first show, which is estimated at $7,100. This expense is kept separate because it is anticipated that it will be recouped through ticket sales.

Costs for Filming

The costs associated for filming one show at a medium-sized theater is estimated to be $7,100. This includes the cost of recording the show with six cameras by two shooters and myself, any equipment rentals, and the editing and uploading of the show onto the platform.

Additional costs for continuing business activities of the platform, such as ticketing software subscription for the actual transaction and the cloud-based technology for hosting and streaming the content, are separate. These costs rise in a similar manner to revenue, from $19,620 in Prosceneium's first year, to $86,400 in its fourth year.

In order to not go too far in the red during its start-up phase, Prosceneium will collect 5% of the gross revenues in its start-up phase, dropping down to 3% in the following two years. The remaining revenue collected will be given back to the shareholders in a pre-agreed percentage.

One of the most interesting things to take away from this budget projection is the fiscal strength that paying subscribers bring to the platform. Even in small numbers, the subscribers in the fourth year of Prosceneium will generate considerable revenue. The revenue generated from successfully bringing subscribers to the platform will ultimately pay for the platform, and help Prosceneium reach its goal of eliminating fees to theaters for being on the platform.

Start Up Expenses

Technology will be the largest start up cost, which comes in two parts - operating the website/app and streaming the content. One way that Prosceneium will try to reduce these costs is through the use of cloud service providers.

A cloud-service provider is the service that runs the web hosting for Prosceneium's website and all of the databases required to run it. The largest cloud services providers are Amazon Web Services (AWS), Microsoft Azure, and Google, but there are many other smaller services. These services provide the customer with a palette of software that can be deployed and removed at any time. Thus, the user only pays for what is used. The budget for the set-up of these services is $5,000 for a consultant to create a basic structure for Prosceneium.

A content delivery network (CDN) is a separate service that does the actual delivering of the streaming content, from servers to the home viewer. This service is offered by companies as a bundle or a la cart software. Two companies that are of interest are Signal and DaCast. Signal is of interest because it pairs with Microsoft Azure. DaCast offers a complete bundle, with full OTT services with the ability to stream to any device, with technical support included. Their Scale Plan, at the time of this writing, is $188 per month for 24Tb of broadband and 2Tb of storage. The budget for the set-up of these services is $5,000 for a consultant to create a basic structure for Prosceneium.

Other start up costs are also required. It is estimated that Prosceneium will need legal services during the start-up phase. The majority of the legal fees will be in contract negotiations and writing, and $7,000 is budgeted for this expense.

The website design and OTT design will be basic in its first iteration; as such, there will be only $7,500 budgeted for this start-up cost.

Capital Formation

The majority of funds for the start-up costs will be raised from self-funding, which may even include contributions from friends and families.

One additional possible route for raising capital would be through fundraising events, such as benefit concerts and readings that would also have requests for donations. This method of raising funds is familiar to people in the world of theater and could be a viable way to raise funds. This method requires more research.

After the official launch date, Prosceneium would reach out to the New York theater producer community in order to find producers who would be willing to loan Prosceneium funds as a pre-seed fundraising round, either individually or as a group. These producers are frequent funders for high-risk theatrical productions and so are used to being pitched. The projected terms of a loan would be $100,000 at 5% interest, payable over 5 years after a year grace period, which would have an approximate monthly payment of $1,887.

Subsequently, after Prosceneium has established itself, it would generate a target list of potential Angel Investors to approach for further investments.

FINANCIAL PLAN

The primary business activity through the start-up phase would be ramping up the shooting of performances and the set-up of the technical infrastructure for streaming those performances.

When planning for revenue in the start-up phase of Prosceneium, the majority of resources available in the first two years would be through fundraising. This would be mostly self-funding and raising money through friends and family. The limited nature of this funding means that costs must be kept as low as possible so as to give as much "runway" for Prosceneium to ramp up shooting and for audiences to find these shows.

It is assumed that through outreach Prosceneium will find willing partners and suitable shows to shoot. In the start-up phase, for example, Prosceneium will target shows that are in the public domain so as to avoid protracted negotiations with writers.

Filming performances will be conducted over two different performances, with "Duke" David Burger on-site representing Prosceneium. The shoot will consist of six Black Magic Cameras, two-each arranged in three locations in the audience - center, left and right. Two shooters will be hired who will bring their own camera. One in-house camera will be used and three additional cameras will be rented. In each of the three locations, one camera will be in a static wide shot, the other will be manned and free to move. The total of six cameras that have shot the show over two nights should ensure good coverage. In addition, Prosceneium will hire the in-house audio staff for the two days to ensure a good audio recording of the show. The expenses relating to this recording are located in the "Expenses for Shoot" section of the budget. The expenses incurred for this shoot will be recouped from the ticket sales of the show.

After the show is edited and put on the platform for streaming, users will be able to purchase tickets. The assumptions for the revenue generated from ticket sales is reflected in the "Ticket Sales on Platform" section of the budget. Using the average ticket price of $25, which is assumed to be the most typical ticket price, this price is factored into the number of ticket sales over the duration of its availability on the platform. Since the SAG/AFTRA New Media contract specifies a 26 week window of availability, it is assumed that a show will be available for no more than that amount of time.

The estimated number of tickets is purposefully low in an attempt to be conservative in planning. For example, 500 tickets sold for the first show streamed on the platform is very conservative–many of the potential partner theaters have that as their capacity seating for one night. It is possible that the ticket sales could be greater. In this case, since the cost of shooting a performance is a fixed cost, any additional revenue comes at a minimal cost and is revenue for the theater and its stakeholders.

During start-up, Prosceneium will need to take 5% of each ticket sale, which will drop to 3% upon launch. With such limited sources of revenue–funding, fees, and shoot reimbursements–Prosceneium will have to take that portion of each ticket sale in order to grow the platform.

Staffing will be kept low through the use of freelancers until the launch of the service.

Upon launch, Prosceneium will begin to offer content on a subscription basis. This will be an important source of revenue that will more robustly fund the platform than the other sources of revenue, and thus it will be needed as soon as possible.

As today's technology is based on cloud-service providers, Prosceneium benefits by only paying for the services used. This manner of using technology has dramatic cost-savings for start-up's and makes a platform like Prosceneium possible.

The most probable risk for Prosceneium is the possibility that it will take longer for the filmed performances to find their audience. In that case, Prosceneium will continue to keep expenses as low as possible and look for additional sources of funding as a contingency, such as sponsored advertising on the platform, though this is not sought and will be avoided at all costs.

PROSCENEIUM BUDGET					LAUNCH				NOTES
	Year 1	Notes	Year 2	Notes	Year 3	Notes	Year 4	Notes	
Phase	Shoot 1 show		Shoot 3 shows		Shoot 10 shows	1 per month; none in summer	Shoot 22 Shows	2 per month; 1 per mo. summer	5% of $25 av. ticket price = $1.25 to Prosceneium per ticket
Revenue for Prosceneium									
Investment	50,000	from friends & fam	25,000	from friends & fam	25,000	from friends & fam	200,000	angel investor	
					100,000	Loan NY Producer			
Expenses reimbursed for shoot	7,100	paid thru tix sales	13,100	paid thru tix sales	36,200	paid thru tix sales	135,000	paid thru tix sales	$10K per shoot, split 50% with theater
5% fee from Streaming	625	5% of total tix sales	5,625	5% of total tix sales	22,500	3% of total tix sales	82,500	3% of total tix sales	
Subsriptions [$4.99 trial]					29,940	500	598,800	10000	number of subs * 4.99 * 12 months
Total	57,725		43,725		213,640		1,016,300		
Expenses for Proseneium									
SHOOT Expenses for Year	7,100		13,000		36,200		135,000		>> see sidebar for breakout
Phone	1,020	ATT Biz 85 / mo	1,020	ATT Biz 85 / mo	2,400	ATT Biz 85 / mo	2,400	ATT Biz 85 / mo	
Cloud Service Provider	2,400	recurring expense	2,400	recurring expense	2,400	recurring expense	2,400	recurring expense	$200/mo subscription
Ticketing software subscrip	1,200	recurring expense	1,200	recurring expense	1,200	recurring expense	1,200	recurring expense	$100/mo subscription
Payment processing software	2,400	recurring expense	2,400	recurring expense	2,400	recurring expense	2,400	recurring expense	$200/mo subscription
office space	x	no space - apt.	x	no space - apt.	18,000	$1500 / mo	18,000	$1500 / mo	lease
Legal fees	12,000	primarily contracts	12,000		12,000		36,000		
Insurance [per year basis]	600		1,800		3,600		24,000		
Marketing - Social Media			4,800	Social media ad	7,200	Social media ad	48,000	Social media ad	Ad buys on social media
Marketing - Material		[none]		[none]		[none]	2,000	Lobby cards	
subtotal Direct Expenses for Platform	19,620		25,620		49,200		86,400		
Loan repayment							22,644	$1887 / mo	
Accounting & compliance	12,000	freelance accountant	12,000	freelance accountant	83,200	hire 1 Accountant	90,000	1 Accountant	
Staffing - Producer							93,600	hire 1 Producer	
Staffing - Editor							100,000	hire 1 Editor	
Staffing - Marketer					78,000	hire 1 Marketer	100,000	1 Marketer	
Employer paid taxes for staff	x	[none]	x	[none]	15,500		36,500		
PROGRAMMING							500,000	Own content	Beginning create own content
Total Expenses	31,620		37,620		225,900		1,029,144		
Contingency of 5%	1,581		1,881		11,295		51,457		
Total Expenses plus contingency	33,201		39,501		237,195		1,080,601		
Net assets	24,524		4,224		-23,555		-12,844		

START Up Expense	Amount	Notes
Legal fees for business set up	$500	One-time expense
Legal fees for contracts	$7,000	May be able to base some of contract on SAG-AFTRA contracts to creat boilerplate
Website design	$7,500	Use of friends who are designers
Setup of Content Delivery Netowrk	$5,000	One-time expense
Setup of of Cloud Services	$5,000	One-time expense
Total	$25,000	

ADDITIONAL INFORMATION

	Year 1	Notes	Year 2	Notes	Year 3	Notes	Year 4	Notes
Phase	Shoot 1 show		Shoot 3 shows		Shoot 10 shows	1 per month; none in summer	Shoot 22 Shows	2 per month; 1 per mo. summer
TICKET SALES on Platform	*Assumes $25 average ticket price*							
Cumulative number of viewers per show		500		1500		3000		10000
Revenue from Virtual Tix Sales	12,500	500 tix sold @ $25	112,500	4500 tix @ $25	750,000	30000 tix @ $25	2,750,000	110000 tix @ $25
Amount given to stakeholders	**12,500**		**112,500**		**750,000**		**2,750,000**	
[revenue less our % and filming costs]								

Expenses for Shoots (2 day shoots)		*1 shoot per year*		*3 shoots per year*		*10 shoots per year*		*22 shoots per year*
Computer Equipment	x	already have		no new equip	5,000	New computer (Avid)	8,000	New computers (4)
AVID Editing software $50/mo	600	1 system	600	1 system	1,200	2 systems	1,200	2 systems
Travel - airfare $400 per shoot	400		1,200		4,000		64,000	6 shows are local
Travel - hotel 2 nights @ 100	200		600		2,000		6,000	
Sound $500 per day	1,000	use in house sound	3,000	use in house sound	10,000	use in house sound	22,000	use in house sound
Shooters w/Cam 2@$500 per day	2,000		3,000		10,000		22,000	
Camera rental 3 @ $150 per day	900		2,700		9,000		19,800	
Camera (in house)	2,000	Black magic cam	2,000	Black magic cam		no new camera		no new camera
Total	7,100		13,100		36,200		135,000	

APPENDICES

- SWOT / PESTLE
- Blue Ocean strategy
- Results of Survey of Theaters
- Flow chart of how a customer would move through our site and how they would interact

SWOT Analysis:

Strength ● have a network of theaters & producers to tap ● small size and nimbleness ● knowledge of filming and streaming ● the ability to connect in person ● substantial "trade-down" market for audiences who can't afford theater now	Weakness ● A LOT of stakeholders to get on board ● No partners ● No content ● No revenue ● Sizable technical ramp up
Opportunity ● people looking for new content ● disruption by COVID-19 has made content producers more receptive to different methods of distribution	Threat ● other companies starting to deliver streaming content ● economic impact of pandemic is large and not fully known

PESTLE Analysis:

P - political: the current political environment is dangerous for companies due to the ineptitude of the response to the current crises, thereby damaging the economy. Government funding is precarious and changes with who is in office.

E - economic: The economy is in upheaval, with some areas thriving and some sectors in deep trouble. Uncertainty is pervasive and in the face of economic turmoil, people may curtail spending, especially on things seen as "non-essential". However, opportunities are available for businesses that deliver services at-home.

S - social: more people are at home watching but there is little precedent for watching theater at home. What does it look like? How do we connect to potential viewers?

T - tech: Theater at home is new, but streaming is NOT. The hard work of getting streaming up, running and accepted is done. The learning curve on how to maintain and cost-optimize a platform is large and learning to do it in a cost-effective manner is a large challenge.

L - legal: Net Neutrality is still an unsettled matter and looms in the background. It would be detrimental if ISP's begin to demand payments under the threat of throttling services.

E - environment: It is hard to imagine a more challenging environment - people are distracted and scared. The nation is also divided and polarized - is there potential that the service is used as a social wedge, between the haves and have nots? Perhaps people don't want "to be told" what is good and that everything in the future will be via YouTube.

ANALYSIS of MARKET - BLUE OCEAN

1. Media landscape - change is a constant, but cost and power structures remain the same
    - Great content is being made everywhere but it is isolated, locked.
    - THE INDUSTRY STRUCTURE IS WHAT IS THE PROBLEM
    - This structure informs Prosceneium's strategy by unlocking content, freeing it from strictures

2. Analyze the competitors
- Some streaming platforms are just old-fashioned networks coming through an internet connection
- there is no curation
- PBS is still around, but its reach is fractured and dictated by local affiliates

3. Strategic Position

	Breadth	Quality
Industry	X	
Niche		X

GOAL - to become the best and strongest purveyor of great performances; therefore, to build a central market of great performances to bring together small organizations so as to be a giant force in the cultural landscape.

4. The COMPETITORS to Prosceneium in Distribution

Traditional Media conglomerates:
- are focused on reaching the largest audience possible
- market to get new eyes
- are a catch-all for content; one big pot
- get high caliber talent by spending big

Theater Industry aka the Status Quo:
- provide a "live" experience, which is intimate
- have much wider range of themes in content than Traditional Media
- have talent that is equal to Big Media, but isn't seen
- BUT, they are limited in revenue returns by high infrastructure costs

PBS:
- broadcasts high-quality content
- has a highly fractured and localized structure - no reach
- is also revenue challenged

5. Factors of competition
- content - what is available
- exclusivity -
- ease of use -
- cost structure -
- experience/personal touch -
- word-of-mouth
- reviews/critique
- price -
- access to other stuff -
- extra services -

6. Profit
Revenue - Subscriptions + Select Ads
Cost - tech/platform + salaries + show costs

7. Challenges - Can I create a sustainable and growing business out of offering support to the performing arts?
- Amount of content: there is a lot coming online, much of it good
- costs of content creation: how can I get a great product at the lowest price
- Attention: how do I grab eyeballs?
- Audience: like a firefly on a well-lit street, how do I connect to my audience through the noise?

8. Building a strategy in a world of hundreds of channels but "nothing to watch"
- Who are the non-customers?
- What are their pain points? But also, what are they missing?
- How to reconstruct market boundaries?

9. Look at cost vs. quality on a graph

10. Eliminate - Reduce - Raise - Create
- Eliminate - bad or irrelevant content
- Raise - level of quality / convenience / new faces
- Reduce - price / frustration / barriers
- Create - intelligence / meaning

Summary

BLUE OCEAN	Prosceneium
Create uncontested market space	Used B-Corp status to become Exclusive partner with theaters to distribute their high-quality performances
Make the competition irrelevant	Collect disparate content under one banner, accessed through Prosceneium, creating a unified place to access theater performances online
Create and capture new demand	Connect viewers to great performances anywhere
Break the value-cost trade-off	Offer high-quality shows at an affordable price
Align the whole system of a firm's activities in pursuit of differentiation and low cost	Through B-Corp certification that passes money directly to Production Entities, we are different, cost-effective and accessible

Theater Survey

Streaming media and theater survey

1. Survey of theaters and streaming media

This survey is seeks to learn more about sentiment towards streaming media and its potential uses by theater companies.

1. Has your organization already filmed and streamed a performance from your theater?

- ◯ Yes
- ◯ No

2. What is your organization's strategic position regarding streaming theatrical performances?

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
It's a great subscriber benefit	◯	◯	◯	◯	◯
It's important for marketing	◯	◯	◯	◯	◯
It's critical for revenue	◯	◯	◯	◯	◯
Nice to have but not necessary	◯	◯	◯	◯	◯
There is no benefit to streaming performances	◯	◯	◯	◯	◯

Additional comments

3. Does your organization have concerns with any of the following:

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
Making our performances available for streaming could impact our on-site ticket revenues.	◯	◯	◯	◯	◯
Streaming could dilute our brand identity.	◯	◯	◯	◯	◯
Streaming could make us lose control of the theater-to-audience relationship.	◯	◯	◯	◯	◯
Streaming performances would create problems with theatrical unions	◯	◯	◯	◯	◯
Streaming could be perceived by our subscribers as a capitulation to the digitization of entertainment.	◯	◯	◯	◯	◯

Additional comments

4. If your organization has streamed one of its performances, was additional revenue collected from streaming that content?

- ◯ Yes
- ◯ No

5. What are your views about ticket prices for streamed theatrical performances?

- ◯ Ticket prices for streamed content should be **greater** than ticket prices for in-theater viewing
- ◯ Ticket prices for streamed content should be **less** than ticket prices for in-theater viewing
- ◯ Ticket prices for streamed content should be **equal to** ticket prices for in-theater viewing
- ◯ I'd prefer not to share at this time
- ◯ Additional comments

6. If your organization was offered the ability to provide subscribers with a free pass code that would unlock access to stream performances in their home, would your organization take advantage of that?

- ◯ Yes
- ◯ No
- ◯ Additional comments

7. What are your organization's views on streaming theater productions?

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
Streaming can reach new audiences	◯	◯	◯	◯	◯
Streaming demands a lot of time and money	◯	◯	◯	◯	◯
Streaming can grow our revenue	◯	◯	◯	◯	◯
Streaming is very expensive	◯	◯	◯	◯	◯
Streaming can expand our audiences beyond our geographic region	◯	◯	◯	◯	◯
Streaming is beyond our ability technically	◯	◯	◯	◯	◯
We are not sure about the benefits versus the costs	◯	◯	◯	◯	◯

Additional comments

8. If there were a third-party platform for your theater to collect ticket sale revenue from streaming performances, would your organization be interested?

- ◯ Yes
- ◯ No

8. If there were a third-party platform for your theater to collect ticket sale revenue from streaming performances, would your organization be interested?

- ◯ Yes
- ◯ No

9. Would your organization hire an outside company to record a performance or do you have resources and personnel available to you already?

- ◯ We would hire an outside company
- ◯ We have the resources and personnel in house

10. Does your organization see streaming theater productions as a way to grow the size of your audience beyond your geographical region?

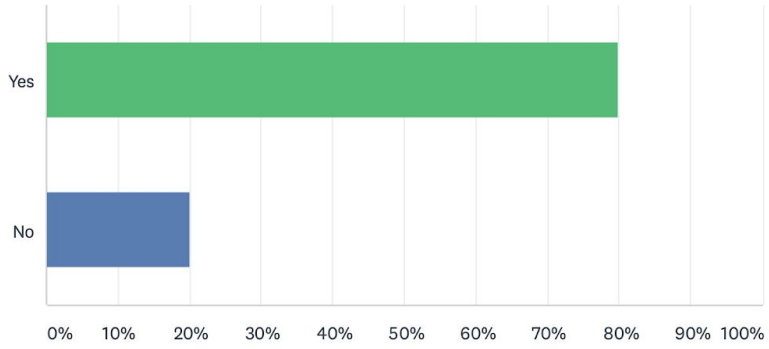
- ◯ Yes
- ◯ No
- ◯ Unsure at this time

Additional comments

Responses to Survey

Q1 Has your organization already filmed and streamed a performance from your theater?

Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
Yes	80.00%	16
No	20.00%	4
TOTAL		20

Q2 What is your organization's strategic position regarding streaming theatrical performances?

Answered: 20 Skipped: 0

	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE	TOTAL	WEIGHTED AVERAGE
It's important for marketing	35.00% 7	45.00% 9	20.00% 4	0.00% 0	0.00% 0	20	4.15
It's a great subscriber benefit	30.00% 6	50.00% 10	15.00% 3	0.00% 0	5.00% 1	20	4.00
It's critical for revenue	15.00% 3	5.00% 1	30.00% 6	30.00% 6	20.00% 4	20	2.65
Nice to have but not necessary	5.00% 1	5.00% 1	30.00% 6	45.00% 9	15.00% 3	20	2.40
There is no benefit to streaming performances	0.00% 0	0.00% 0	10.00% 2	50.00% 10	40.00% 8	20	1.70

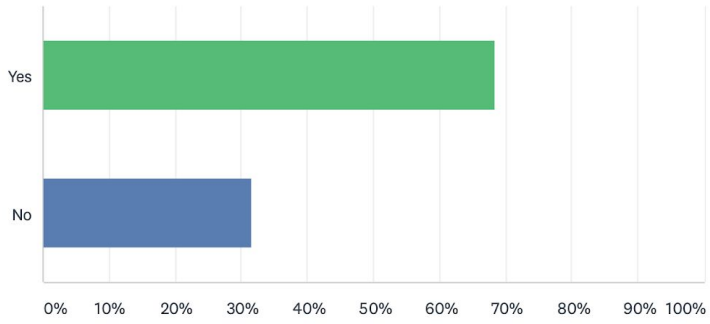
Q3 Does your organization have concerns with any of the following:

Answered: 20 Skipped: 0

	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE	TOTAL	WEIGHTED AVERAGE
Streaming performances would create problems with theatrical unions	35.00% 7	45.00% 9	15.00% 3	5.00% 1	0.00% 0	20	4.10
Making our performances available for streaming could impact our on-site ticket revenues.	0.00% 0	20.00% 4	25.00% 5	55.00% 11	0.00% 0	20	2.65
Streaming could dilute our brand identity.	0.00% 0	10.00% 2	30.00% 6	50.00% 10	10.00% 2	20	2.40
Streaming could make us lose control of the theater-to-audience relationship.	0.00% 0	10.00% 2	25.00% 5	60.00% 12	5.00% 1	20	2.40
Streaming could be perceived by our subscribers as a capitulation to the digitization of entertainment.	0.00% 0	10.00% 2	25.00% 5	50.00% 10	15.00% 3	20	2.30

Q4 If your organization has streamed one of its performances, was additional revenue collected from streaming that content?

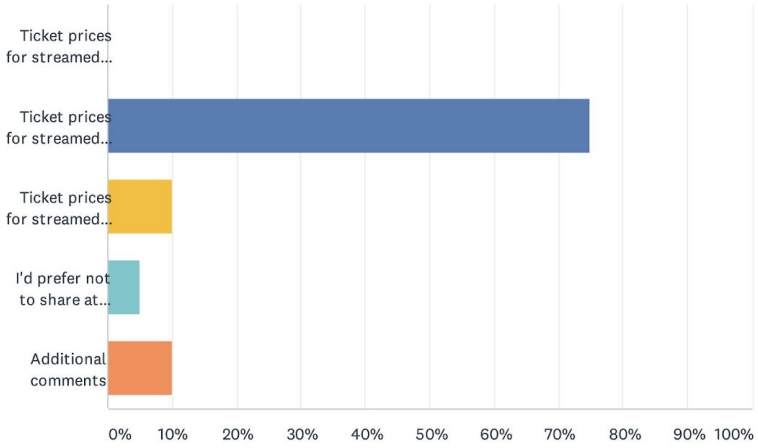
Answered: 19 Skipped: 1



ANSWER CHOICES	RESPONSES	
Yes	68.42%	13
No	31.58%	6
TOTAL		19

Q5 What are your views about ticket prices for streamed theatrical performances?

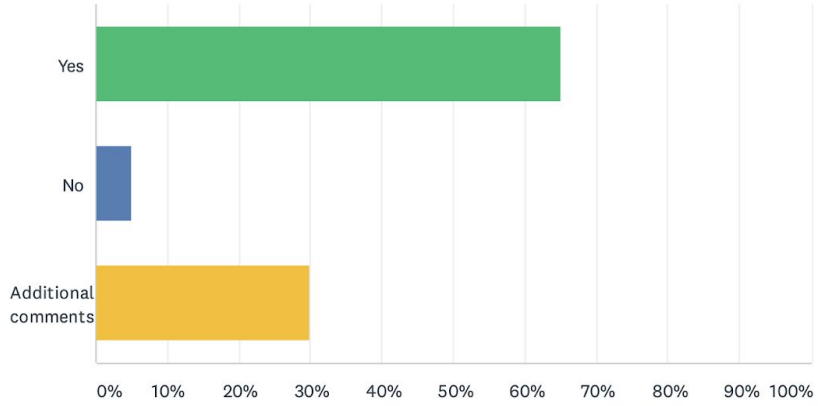
Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
Ticket prices for streamed content should be greater than ticket prices for in-theater viewing	0.00%	0
Ticket prices for streamed content should be less than ticket prices for in-theater viewing	75.00%	15
Ticket prices for streamed content should be equal to ticket prices for in-theater viewing	10.00%	2
I'd prefer not to share at this time	5.00%	1
Additional comments	10.00%	2
TOTAL		20

Q6 If your organization was offered the ability to provide subscribers with a free pass code that would unlock access to stream performances in their home, would your organization take advantage of that?

Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
Yes	65.00%	13
No	5.00%	1
Additional comments	30.00%	6
TOTAL		20

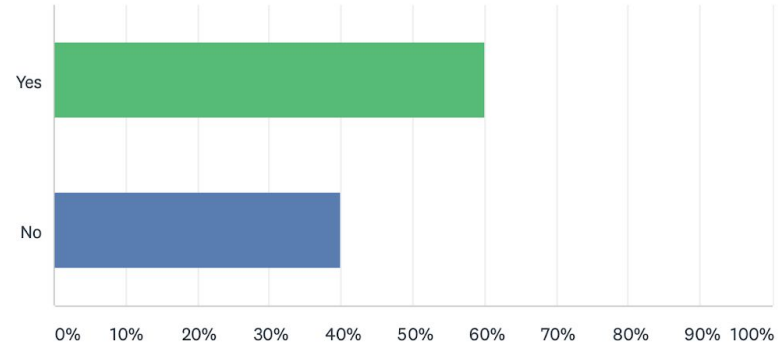
Q7 What are your organization's views on streaming theater productions?

Answered: 20 Skipped: 0

	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE	TOTAL	WEIGHTED AVERAGE
Streaming can reach new audiences	50.00% 10	50.00% 10	0.00% 0	0.00% 0	0.00% 0	20	4.50
Streaming can expand our audiences beyond our geographic region	35.00% 7	55.00% 11	5.00% 1	5.00% 1	0.00% 0	20	4.20
Streaming demands a lot of time and money	15.00% 3	60.00% 12	20.00% 4	5.00% 1	0.00% 0	20	3.85
Streaming is very expensive	15.00% 3	30.00% 6	35.00% 7	15.00% 3	5.00% 1	20	3.35
Streaming can grow our revenue	5.00% 1	30.00% 6	50.00% 10	15.00% 3	0.00% 0	20	3.25
We are not sure about the benefits versus the costs	5.00% 1	30.00% 6	20.00% 4	40.00% 8	5.00% 1	20	2.90
Streaming is beyond our ability technically	0.00% 0	5.00% 1	40.00% 8	45.00% 9	10.00% 2	20	2.40

Q8 If there were a third-party platform for your theater to collect ticket sale revenue from streaming performances, would your organization be interested?

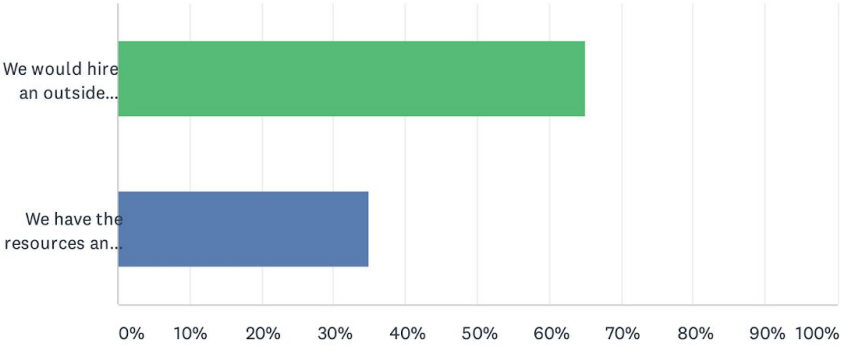
Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
Yes	60.00%	12
No	40.00%	8
TOTAL		20

Q9 Would your organization hire an outside company to record a performance or do you have resources and personnel available to you already?

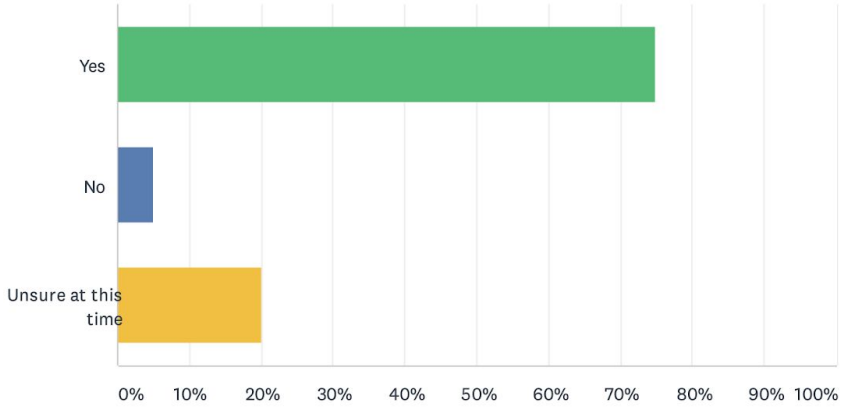
Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
We would hire an outside company	65.00%	13
We have the resources and personnel in house	35.00%	7
TOTAL		20

Q10 Does your organization see streaming theater productions as a way to grow the size of your audience beyond your geographical region?

Answered: 20 Skipped: 0



ANSWER CHOICES	RESPONSES	
Yes	75.00%	15
No	5.00%	1
Unsure at this time	20.00%	4
TOTAL		20

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