A large rectangular image of a red curtain with vertical folds, serving as a background for the title text.

RED CURTAIN PRODUCTIONS

E2 Visa Business Plan Sample - 2015

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EXECUTIVE SUMMARY

OVERVIEW

Red Curtain Productions Inc. (the "Company") is an Arts, Events & Theatrical Management and Producing Company that offers services to up and coming entertainment productions in New York City. The company offers practical solutions to the "business" side of the theatrical and arts entertainment industry. More than the costumes, actors, and music, quality theatrical and art productions require expert advice that can efficiently manage the daily organization, events, and administrative tasks related to creating and producing the performances.

The vision for establishing its presence in the theatrical and arts production industry in the United States sees the company offering the marketplace its expertise in theatrical management and enriching productions with intimate technical knowledge that is the necessary fuel that sparks creative visions to life. Recognizing the opportunities in the market, the company, has entered the domestic market in the 2nd highest entertainment market in the country, New York City.

MARKET OPPORTUNITY

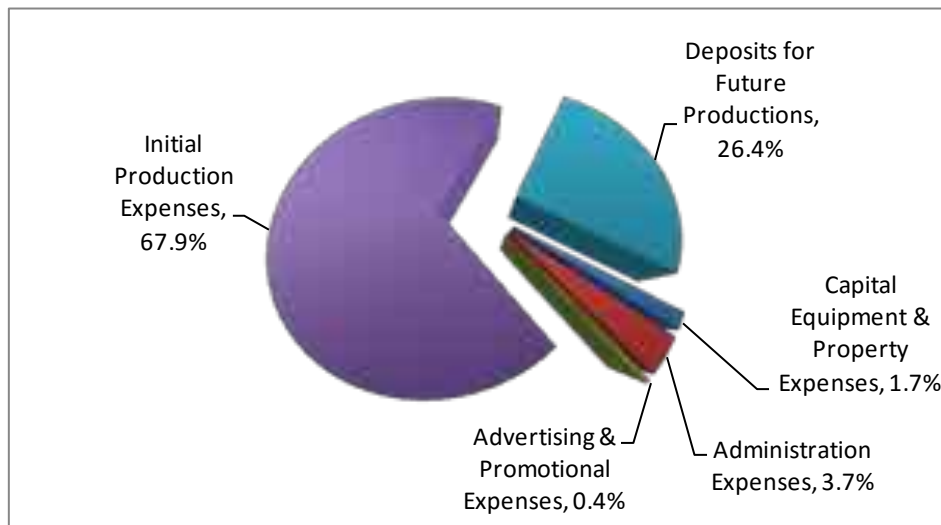
The showpiece of musical and theatrical entertainment in North America, New York City offers aspiring directors and playwrights a chance to make it big and have their events featured in the famous Broadway and Off-Broadway sectors. The New York theater scene is a revolving door of aspirants who wish to enter the market and take advantage of the revenue of hit shows.

Broadway shows are characterized with multi-million production budgets; large capital investments and established companies that have a firm hold on the market. Entry in the market is therefore more accessible for aspiring directors and creative artists in the Off-Broadway and Off-Off Broadway sectors. The new entrants typically have smaller budgets, limited experience, and are often left out of opportunities to work with larger production companies. To assure success, these new entrants require a production and management company that can guide them in the practical realities of an event.

INITIAL CAPITAL INVESTMENT SUMMARY

Jane Doe, the company's Executive Director, has invested \$240,000 in personal monies to launch the company. The initial capital investment includes administration expenses, investments in theatrical productions and cash deposits to be invested in future productions. Capital investments in current theater productions represent 67.9% of the initial capital outlay. A summary outline and graph of the investments are outlined below and a more detailed depiction is included in the Financial Summary of the plan.

SUMMARY STATEMENT	
Sources of Capital	
Owners and Other Investments	\$240,000
Total Source of Funds	\$240,000
Start Up Expenses	
Capital Equipment & Property Expenses	\$4,000
Administration Expenses	\$8,800
Advertising & Promotional Expenses	\$900
Initial Production Expenses	\$163,000
Deposits for Future Productions	\$63,300
Total Start Up Expenses	\$240,000

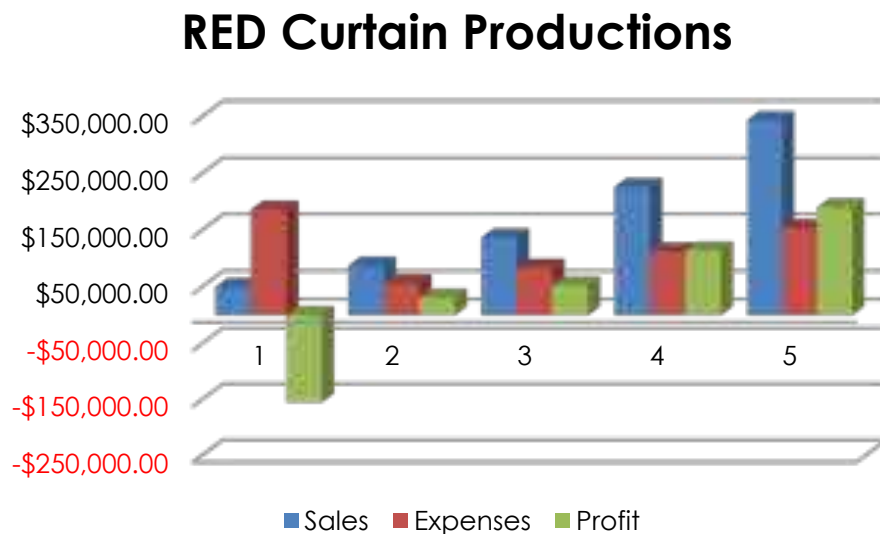


FINANCIAL HIGHLIGHTS

Red Curtain Productions is set to become a viable state business. The owner has created a solid investment plan to launch the company and its inaugural productions. Revenue projections are based on conservative growth, distribution of service offerings, and a minor profit recoupment in initial theatrical productions.

The Company is projected to have a negative net income in its initial year of operations based on the capital outlay required for productions. The Company starts to recover by year two with a net income of \$30,756. Revenues continue to grow as business services expand and by 2019 the company is projected to have a positive net income of \$189,932.

The following chart depicts the financial success of the business over the five-year period presented in this business plan.



COMPANY SUMMARY

COMPANY PROFILE

Red Curtain Productions Inc., is a professional arts, events and theatrical management and producing company based in New York City serving private production companies with a full complement of on and off-stage management services. Red Curtain Productions is the culmination of Jane Doe's (the owner) education, career and personal dedication to the professional arts and theatrical entertainment industry.

COMPANY STRUCTURE AND OWNERSHIP

Red Curtain Productions is registered as a C-Corporation within the State of New York. The owner, Jane Doe holds 100% of the corporation shares.

COMPANY LOCATION AND ADMINISTRATIVE OFFICES

Red Curtain Productions' administrative office is located at 000 Broadway, New York, New York 00000. Located near Times Square, the pulse of the American theater industry, the office location provides the company with strategic access to its clientele base and production venues.

BUSINESS MODEL

The Company's business model is a combination of three business models that provide the company with an ability to diversify its revenue and service base.

First, Red Curtain Productions is an active equity investor in theatrical and arts productions. As an active investor, the company provides a portion of the necessary capital required to launch a theatrical production in return for a portion of the net profits, as well as, it takes on a portion of the producing responsibilities of the event.

COMPANY INFORMATION

Red Curtain Productions Inc.

FOUNDED: 2015

INDUSTRY: Event & Concert Production-Live Theater

MARKET: New York City, New York

WEBSITE:

www.red.com

COMPANY MISSION

Facilitate the creation of memorable cultural experiences.

Second, Red Curtain Productions operates as an independent contractor with other production and management companies. The company receives revenue by contracting management services to other theatrical and arts productions.

Third, Red Curtain Productions operates a fee-for-service model for special event coordination and management. The company charges clients a set rate for the provision of planning and coordinating services for their events.

CRITICAL SUCCESS FACTORS

Both the short-term and long range success of the company rests in its ability to secure clients from the target market and satisfy their need with quality production management. Fundamentally, success lies in the following elements:

- **Building and developing** the company's reputation for superior and well-orchestrated events and productions. A stellar reputation will enable the company to secure new and repeat business.
- **Optimization** of the owner's personal and professional network in the local arts and theatrical community to form key alliances with other production companies, producers, and investors.
- **Ability of the company** to generate revenue through multiple streams of services to reduce risks associated with capital investments in theatrical productions. Multiple revenues streams will provide the company with the ability to have cash reserves to meet its financial obligations when proceeds from productions are held in abeyance until all revenues and expenses have been reviewed.

PRODUCTS AND SERVICES SUMMARY

OVERVIEW

Red Curtain Productions provides general management and producing services that include budgeting, stage management, personnel, and key technical functions of theatrical and arts productions and special events. Service offerings include the following:

Producing Services

Red Curtain Productions provides necessary financial and managerial functions to ensure that productions are completed within budget, on time, and according to the director's and creative team's vision. The company performs functions that relate to all levels of producing, including executive, lead, associate and assistant producing responsibilities. Theatrical producing services include:

- Securing the rights to present the play from the royalty house or publisher-agent.
- Develop production budget and costs, as well as raise the required monies for capitalization.
- Casting and hiring the production team which includes the director, set designer, lighting designer, costume designer, musical director, publicist, choreographer, technical director, stage manager, etc.
- Performs logistical duties that include establishing timelines, contract management, supplier and vendor relations, and venue selection.
- Provides private capital investment to selected projects.

General Management Services

Red Curtain Productions provides critical day-to-day general management of responsibilities for arts, events and theatrical productions. General management services include:

- General management and oversight of day-to-day operations, including oversight of administration, production, marketing and development, and front of house/ticket sales.
- Preparation and implementation of budgets, financial statements, bookkeeping, payroll, banking, and financial oversight.

Stage Management

Red Curtain Productions provides necessary stage management activities required in the creation and production of live theater and art. Stage management is the logistical and practical component to the production process. Stage management services include:

- Schedule and call rehearsals.
- Coordinate the work and responsibilities of the stage crew.
- Assemble and maintain the Prompt Book; which is the accurate playing text and stage business, with cue sheets, plots, and daily records required for technical and artistic operations.
- Work in conjunction with the Director and Producers and maintain their artistic intentions after opening.
- Key technical lead on the running of each performance.

Event Management

Red Curtain Productions provides coordination and management for special events including fundraisers, conferences, festivals, ceremonies, and concerts. Drawing upon the owner's technical and logistical management skills, the company adds its expertise to create and execute well-organized events. Event management services include:

- Pre-planning activities.
- Event budget coordination and tracking.
- Arrangement of logistics including, artists, entertainment, décor, transportation, catering and emergency plans.
- Ensure smooth running of event, on-site trouble shooting

Current Productions

Red Curtain Productions Inc. is currently involved in the following theatrical productions:

Obama

Role: *Co-Producer*

Obama the Musical is a satirical look at the president. With humour and political satire, the musical speaks to Obama's years as president.



Performances: Opened April 2015

Venue: New World Stages

Acclaim: New York Times Critics' Pick

Nominated for "Best New Musical" in Off Broadway Alliance Awards

The Return

Role: Associate Producer

The Return is a musical story about the much-widowed richest women in the world, who returns to her home town. Local hopes of revitalizing the town go astray as the townfolk understand the price that she wishes for them to pay.



Performances: Opened April 2015

Venue: Lyceum Theatre

Acclaim: *The Return* has received nominations in the following Tony Award categories:

- *Best Musical*
- *Best Leading Actress in a Musical*
- *Best Book of a Musical*
- *Best Original Score (Music and/or Lyrics)*
- *Best Lighting Design of a Musical*

PRODUCTIONS IN DEVELOPMENT

Red Curtain Productions Inc. is currently in development and contract negotiations to provide producing management services to the following theatrical events:

Gigantor-A Musical Epic

Role: *Lead Producer*

Gigantor is a theatrical rendition of an epic poem from ancient Mesopotamia. The musical has all the elements of a rich storyline including power, lust, friendship and legacy.

Status: Future performances are in development.



The Diamond Tree

Role: *Producer, General Manager*
"Authorised Company Representative"

The Diamond Tree is a devised piece based on a Slovenian fairy tale. The play is about a hero's quest to pick the diamond fruit on the tallest tree in the kingdom. A journey of self-discovery, the hero overcomes obstacles, rescues a princess and finds a new sense of self-expression.

Status: Accepted into the New York International Fringe Festival 2015.



Wunderland

Role: *Major Donor*

Wunderland is a new play centered on two high school students living in a small town in Australia. The play has a rich thematic display of love triangles, mythical creatures and opens up myths about the country “down under”.



Status: Joint venture agreement signed with Terra Nova Collective. The companies are in discussions about possible West End, New York and Australian productions.

Battestelli

Role: *Co-Producer*

Battestelli is a devised play production based on songwriter Battestelli. The play will dramatize the blurred correlations between Woodman’s songs, which explores issues of identity, female subjectivity, and depression, and her tumultuous personal life that ended in her suicide at age 22.



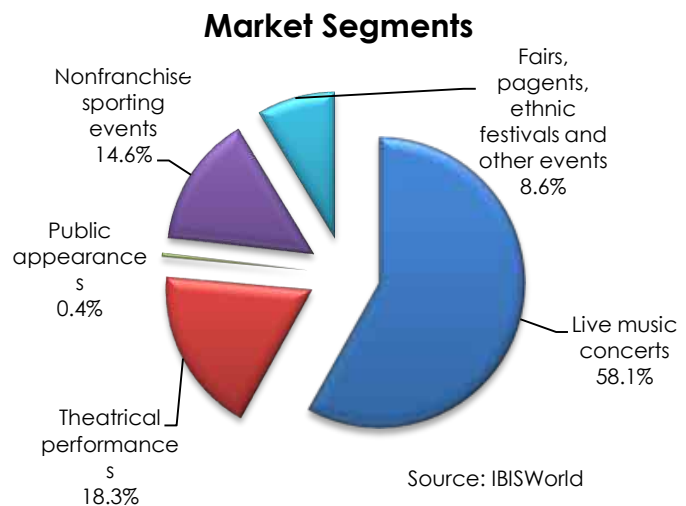
Status: Currently in the devising process with a workshop presentation in July at Columbia University, and an Off-Off Broadway production at the Theatre in September 2015.

INDUSTRY ANALYSIS

A popular pastime and source of entertainment for people living and visiting the country, theatrical, arts, and event productions in the United States is a hit! A \$25 billion dollar a year industry, production companies, concert promoters, and event managers, provides the general public with sources of entertainment as well as provides employment options for a variety of industry participants that include a network of suppliers, venues, artists, etc.

According to IBISWorld, a leading industry research company, theatrical productions comprised 18.3% of the larger event promotion industry, second only to live-musical concerts which comprise over half of the industry revenue, In 2014, firms involved in theatrical and art productions posted revenue of \$4.59 billion dollars. While fairs, festivals and special events accounted for 8.6% of total revenue with \$2.1 billion dollars.

While productions and events depend on a consumer's willingness to pay for and attend events, the industry has always remained a fixture in the US economy. Through economic recessions and growth periods, citizens and tourists flock to events that inspire and entertain them.



MARKET CONCENTRATION

The overall event promotion industry is considered a highly fragmented market. The industry has a large number of firms with no one firm controlling a dominate share of the market (i.e. more than half the market). In 2014, there were over 68,774 firms operating in the industry. The majority of promotions and event management companies work within a defined geographical area. The geographical area of firms is highly correlated to population distributions as most companies operate in more densely populated areas to access a greater pool of consumers. In 2014, the top two markets for firms were California and New York, each representing 12.9% and 10.9% of the industry's distribution.

Most companies operate with very few employees or are non-employers (operated by a single person). According to IBISWorld, the number of non-

employer promoters and very small production companies has grown over the past five years to 2015. This expansion has occurred through an explosion of internet technologies that have made it easier for customers to learn about events, purchase tickets and spread information by word of mouth.

MARKET STRUCTURE & ORGANIZATION

Art and theatrical productions are large undertakings that require the sophisticated execution of simultaneously moving various parts including people, props, technical equipment and creative designs. With multiple requirements and technical expertise, productions are structured through contractual agreements with investors, key management personnel, artists and technicians.

Each production is organized as a separate legal entity. The necessary capital for the venture is provided by private (individuals), corporate investment (production companies) and grants (federal, state and local funds). Productions can be structured and owned by private and/or non-profit production companies.

Key production and management responsibilities are supplied by local companies and corporations that typically provide their expert services to multiple productions. These out-sourced companies range from single owner-operator firms that specialize in one particular responsibility to medium size firms that employ others.

LOCAL MARKET: NEW YORK CITY

The birthplace of theatrical productions in the United States, New York City has a well-developed theatrical and arts industry. The local theater industry comprises the famous brand, Broadway, which is considered the pre-eminent market in theater production.

Broadway as a symbol connotes successful, big-time theater with dazzling headliners and the glamour of the Tony Awards. Recognized on its own merits, Off-Broadway offers the industry successful shows that offer theatrical productions the ability to experiment and produce less commercialized shows. Off-Off Broadway offers the industry small, avant-garde entertainment options that might be showcased in small black box theatres and church basements. These local sectors are characterized by area, theater size, costs of production and union contracts.

Sector	Broadway	Off-Broadway	Off-Off Broadway
Geographical Area	West Side of Manhattan on 41 st and 54 th and between Sixth and Eighth Avenue.	Located throughout Manhattan.	Located throughout New York City.
Theater Size	500+ Seats	100 to 499 seats	Less than 100 seats
Number of Theaters	40	33	Multiple Options
Ticket Prices	High	Low to Medium	Low
Initial Costs of Production	\$2.5 million+	\$50,000+	\$10,000+
Weekly Running Costs	\$250,000+	\$11,000+	\$4,500+
Trade Association	The Broadway League	The Off Broadway League The Off Broadway Alliance	The League of Independent Theater
Union Contracts	Must abide by all unions governing workers, artists, producers, and directors.	Most abide by contracts of the AEA , SDC and the Dramatist Guild	Utilize union workers but not obligated under Broadway and Off-Broadway Contracts
Wages & Salaries	Top tier wages	Low to medium tier wages	Low tier wages.

MARKET TRENDS

Based on industry research the following trends are emerging in the events and theatrical production industry:

- Federal funding for creative arts is expected to decrease during 2015. While industry operators will contend with falling federal funding for the creative arts, the private sector is expected to play a bigger role in arts funding over the next five years.
- Production costs of professional live-theater have dramatically increased over the years.
- Some Broadway shows have moved to Off-Broadway venues as a “re-run” strategy to take advantage when there is an overall decline in the market; but, still a strong demand for performances. A smaller venue provides an option for companies to continue to draw a crowd for popular productions, reduce production costs and obtain higher utilization rates.
- Funding trends for productions now include crowd funding for small shows, development projects and less costly stage productions. Larger productions have seen the entrances of celebrity producers, such as Oprah and Elton John, who are giving productions their celebrity endorsements and private capital.
- Producers and stage production companies are reviewing and revising royalty structures. A new innovation is the implementation of a amortization factor, which allows producers to deduct “off the top” and repay their investors, a negotiated portion of the WNOP (weekly net operating profit) before the royalty participants pools are calculated.

- There has been a dramatic trend in theatrical advertising and marketing in the use of the Internet to generate hype and awareness of the productions. The invaluable word-of-mouth in theatrical productions is now the virtual word- of-mouth.
- Theatrical producers are also now turning to market research firms and focus groups to gain insights on consumers in an effort to design the best advertising plan for their shows.
- Theatrical producers are also developing and inventing various dynamic promotional pricing and programs in an effort to increase ticket sales, build awareness, and attract previously underrepresented consumers.

Target Market

As a live-entertainment management company, specializing in arts, music and theater, Red Curtain Productions' target clientele are creative theater professionals operating in the Off-Broadway sector. Creative theater professionals require the assistance and support of expert management teams that are able to bring their creative and artistic works from the page to the stage. With a management team providing the necessary day-to-day technical and administrative functions of a production and live-event, professionals are then provided the ability to devote their time to the creative needs of the production.

Red Curtain Productions clients will include the following professionals living and working in New York City:

- ❖ Directors
- ❖ Playwrights
- ❖ Musical Composers
- ❖ Designers
- ❖ Artistic Directors
- ❖ Choreographers

*Off Broadway Economic Impact Report states: the sector contributes **\$450 million** annually to the New York City economy.
Off Broadway Alliance*

As a company providing event management services, Red Curtain Productions services are also targeted to clients in businesses and corporations within the public and private sectors. Many corporations, non-profit associations, and charitable foundations seek out experienced event managers to assist in developing and managing special events and fundraisers.

COMPETITIVE ANALYSIS

MAIN COMPETITORS



Davenport Theatrical Enterprises

254 West 54th Street, 14th Floor, New York, NY 10019

www.davenporttheatrical.com Davenport Theatrical Enterprises is a full-suite production and management

company that focuses on Broadway and Off-Broadway productions. Owned and operated by Ken Davenport, the company has produced shows that have grossed over \$100 million dollars worldwide. A recent production *Kinky Boots* received a Tony Award, and he has been featured as *Crain's* (New York Business) *40 Under Forty*. The company is currently producing *It's Only a Play*, *Kinky Boots*, and *The Awesome 80's Prom*. The company is currently managing *Hazel: A Musical Maid in America* and *Avenue Q*. Along with the productions, the company has created a reputation for its in-house event marketing and promotions activities.



Peter Bogyo GMG 729 Seventh Avenue, 12th Floor
New York, NY 10019

THEATRICAL GENERAL MANAGER, PRODUCER & SPECIAL EVENTS

www.peterbogyo.com. Peter Bogyo is an established

general manager and producer for shows on Broadway and Off-Broadway. With over 18 productions to his portfolio, Peter has built a solid reputation for his impeccable stage management practices. Peter is a member of the Broadway League (the national trade association for the Broadway Theatre Industry) and a Tony Award voter. Peter has lectured on general management and theater budgeting at Yale College, the Commercial Theater Institute, and Theater Resources Unlimited.



Richards/Climan, Inc. (RCI) 165 West 46th Street, Suite 704
New York, NY 10036 www.richardscliman.com. Founded

in 1997 by owners, David Richards and Tamar Hanes, the general management firm has managed shows on Broadway and Off-Broadway. The company's Broadway credits include *All the Way*, *Rodgers & Hammerstein's Cinderella*, and *Mother and Sons*. The company's Off-Broadway credits include *Sleepwalk with Me*, *The Thing about Men*, and *Broadway Meets Country*. Current shows include *The Visit*, *It's Only a Play*, and the national tour of *Rodgers & Hammerstein's Cinderella*.



Brierpatch Productions 424 West 45th Street, New York, NY 10036 www.brierpatchproductions.com.

Brierpatch productions is a general management firm focused on Off-Broadway productions and events. The company is owned and operated by Laura Janik Cornin and Scott Newsome. Combined, the owners have over 25 years of theatrical management experience. The firm employs 4 managers and an associate manager. The company currently is managing 6 theatrical productions, including, *Truth Values; Illumnate: Artist of Light; The Actors Studio; Drama School; Handle with Care; Frog Kiss;*and *Page 73 Productions*.



Your Theatrics International www.yourtheatrics.com

Your Theatrics International is a full-service entertainment company that specializes in theatrical and live-music events around the world. The company has establishments in Australia and the United States and has produced shows in over a dozen countries. Founded in 2007 by Executive Director, Jeremy Youett, the company has provided general management services to the New York Music Theatre Festival; the 56 Drama Desk Awards; and the international tour of *Jekyll and Hyde the Musical*. Current management and producing activities include *The Visit, Acappella; the Musical, Spot on the Wall,* and *Foolerie*.

COMPETITIVE ADVANTAGE

The revolving and ephemeral nature of the theatrical production industry provides a reason for new companies to enter the marketplace. There are always aspiring writers, directors and creative artists seeking assistance with their theatrical productions. There are always new shows, new story lines, and new plays that are ready to burst on to the theatrical scene.

Red Curtain Productions' advantage in the general management and production segments of the theatrical entertainment is based on several factors, including the following:

- The Executive Director and producer is an Actors' Equity Association (AEA) stage manager.
- Networks in the New York City theatrical scene that includes Broadway Off-Broadway, and Off-Off Broadway producers, venues, and investors.
- The Executive Director's stage management experience includes over 30 theatrical and arts events.

SWOT ANALYSIS

Red Curtain Productions is strategically positioned to take advantage of the opportunities that exists in the ever evolving arts and theater industry in New York City. The following S.W.O.T analysis shows the strengths, weaknesses, opportunities, and threats for Red Curtain Productions Inc. This analysis outlines the potential risks and rewards for the company as it establishes its presence in the marketplace.

STRENGTHS

Experience: The owner's background in stage, production and logistics management. The owner is able to execute technical information to ensure that events and productions run in a highly-efficient and cost-effective manner.

Established Network: Throughout the owner's career, she has developed and acquired a network of industry stakeholders that can be leveraged to uncover potential projects and obtain referrals for the company's services.

WEAKNESSES

New Business: New entrant into the market and therefore will take time to build clientele and a full production roster.

OPPORTUNITIES

Higher Disposable Incomes: A rebounded economy with an increase in disposable incomes is increasing the demand for entertainment options.

Government Funding: Decrease in federal funding increases the need for private capital in productions.

THREATS

Government Funding: Federal government has reduced funding and cut back on various grant programs for the arts.

Industry Risk: Theatrical and arts productions are considered risky investments with no guarantees for return on investments.

MARKETING STRATEGY

MARKETING OVERVIEW

There are two distinct marketing channels in the Arts, Events and Theatrical entertainment industry, each with its own consumer base, i.e. direct-to-consumer and business-to-business.

The first channel is the direct promotion of the event and/or production. Marketing and advertising of events are focused at consumers to build the audience and sell tickets to the shows. The direct-to-consumer advertising campaigns and marketing tactics are often completed by an in-house marketing promoter or out-sourced to a marketing firm. Marketing activities and the breadth of the campaign is directly tied to the budget of the production. A large production budget can afford a more sophisticated promotional campaign.



The second channel is business-to-business whereby companies promote themselves to production companies in order to be awarded contracts for small production segments of the larger event. This channel is similar to small specialized companies bidding on projects with the hope of being awarded a contract. In the theatrical industry, each piece of the overall production is awarded to a number of different companies.



The second marketing channel is highly based on word of mouth activities. Reputation in the industry and past performance on productions and events are the two main factors taken into consideration when production companies contract out portions of their events.

As a stage and production management company, Red Curtain Productions marketing activities will correspond to the second channel. Therefore the marketing activities will be focused on highlighting the past performance of the owner, the owner's educational background in stage and arts management, and her stellar record as a working AEA stage manager.

MARKETING AND PROMOTIONAL ACTIVITIES

Word-of-Mouth

Red Curtain Productions will employ various word of mouth activities to increase its visibility in the Arts, Events and Theatrical industry within New York City. The key to word-of-mouth activities are to work and produce shows. The more a company can build its portfolio, the greater chance they have at being recommended to other production companies, directors, play writes and creative artists for future work.



Website

Red Curtain Productions will promote its services through its dynamic website. The website www.red.com outlines current and past projects of the company to showcase its success in the industry.



Partnerships

As part of its promotional strategy, Red Curtain Productions will develop partnerships with important theatrical and arts associations in New York, including The Off-Broadway League, and the Off-Broadway Alliance. The Off-Broadway League recommends that new producers hire an experienced Off-Broadway general manager, and provides a list of companies. There are currently 17 general management companies listed on the association's websites.



GROWTH PLAN & STRATEGIC OBJECTIVES

SHORT-TERM STRATEGIC OBJECTIVES

Red Curtain Productions has outlined the following strategic objectives for the first three-years of operation:

Business Objectives

- ❖ Secure at least 18 billable weeks for general management services within year one.
- ❖ Double general management clients and billable hours by year two and again by year four.
- ❖ Add a team of employees to assist in general management duties in order to provide services to more clients.
- ❖ Secure a minimum of 4 special event clients with a minimum of 40 billable hours per event in year one.
- ❖ Grow special event clients at rate of 50% per year.
- ❖ Secure 2000 hours of stage management services within year one.
- ❖ Decrease stage management hours in direct alignment with increases in general management and special event services.

Financial Objectives:

- ❖ Achieve a break-even position within the second year of operation.
- ❖ Maintain a positive cash flow position.
- ❖ Receive a return on investment, i.e. portion of the adjusted net profits, for *Clinton -The Musical* and *The Visit* within the first two years of operation.
- ❖ Invest current cash reserves into viable productions at a rate of 2 to 3 productions per year.
- ❖ Continuously replenish cash reserves to maintain future investment levels.

LONG-TERM STRATEGIC OBJECTIVES

Red Curtain Productions long-term vision for the company is to have an above-the-title producing credit on a Broadway show. In order to accomplish this long-term objective the company will gradually build up a repertoire of successful productions and a portfolio of general management clients.

OPERATIONAL SUMMARY

Red Curtain Productions is currently structured as an owner-operated enterprise with the owner performing the necessary day-to-day management and strategic functions of the company. The company plans to gradually build its organizational structure to include additional personnel that will be integral to the growth the company.

MANAGEMENT AND PERSONNEL

Founder and Executive Director

Jane Doe is an ambitious entertainment-management professional with experience that spans the United States and Australia. Jenny's arts, events and theatrical management experience began in Australia where she managed a national singing program for the world's largest chamber music company, Musica Viva Australia. During her time at the company, Jenny co-founded a semi-professional orchestra that held concerts throughout Sydney, Australia.

During her time in the United States, Jenny has been actively involved as a stage manager for productions on Broadway, Off-Broadway, Off-Off Broadway and various regional theaters. Her employment experience also includes company management at the Eugene O'Neill Theater Center.

Jenny holds multiple post-secondary education degrees including a Bachelor of Pharmacy from the University of Sydney; a Bachelor of Music in Arts Management from the Australian Institute of Music; and a Master of Fine Arts in Stage Management from Columbia University.

Personnel Plan

As the company's client base grows additional support will be needed to assist in service provision. Additional human resources requirements have been segmented into the following key positions: Producing/Administrative Assistant, General Management Associate, Company Manager, and Events Coordinator.

Position/Role	Responsibilities
Producing/Administrative Assistant	Provides general administrative support to the Executive Director/Producer. Duties include maintenance of schedules and meetings; reading and assessments of plays/musicals, assistance in raising capital; and assistance in organization of readings.
General Management Associate	Provides administrative management support. Duties include preparation of budgets (production, weekly operating, recoupment); negotiation of contracts and agreements; and responsible for hiring crew and creative personnel.
Company Manager	Provides financial management and oversight for productions. Duties include payroll for theatrical productions; reconciliation of box office receipts; and management and calculations of tickets, discount codes, royalty payments and investor payments.
Events Coordinator	Provides administrative support to special events. Duties include assistance in budgeting and planning events; coordinates event personnel and suppliers; executes venue and technical set-up requirements, and provides day-of-event support.

The hiring of personnel to fulfill the responsibilities of each position is dependent on the specific nature of each production and event. Employees may be directed to fulfill functions in one or more responsibility areas. Based on the business objectives for the first five years of operations, the owner has outlined the following personnel schedule:

Position/Role	2015	2016	2017	2018	2019
Producing/ Administrative Assistant	1 Part-Time Employee Early Career	1 Full-time Employee Early Career	1 Part-Time Employee	1 Part-Time Employee	1 Full-Time Employee
General Management Associate	Theatrical Manager (Intern)	Theatrical Manger (Intern)	1 Full-Time Employee	1 Full-Time Employee	1 Full-Time Employee
Company Manager		Or 2 or 3 Part- Time Employees in each position.	Or 2 Part-time Employee in each position.	Or 2 Part-time Employee in each position.	1 Part-Time Employee
Events Coordinator	Independent Contractor on an as needed basis.	Independent Contractor on an as needed basis.	Independent Contractor on an as needed basis.	1 Part-time Employee	1 Part-time Employee
Total Number of (FTE) Employees	.50 FTE	1 FTE	1.5 FTE	2 FTE	3 FTE

FINANCIAL SUMMARY

CAPITAL INVESTMENTS

SOURCES OF CAPITAL & EXPENDITURES	
<i>Sources of Capital</i>	
Owners Investment	\$240,000
<i>Total Source of Funds</i>	\$240,000
<i>Start Up Expenses</i>	
<i>Capital Equipment & Property</i>	
Equipment & Technology	\$4,000
<i>Total Capital Equipment & Property</i>	\$4,000
<i>Administration Expenses</i>	
Rent Deposit	\$5,800
Business Registration & Legal Expenses	\$3,000
<i>Total Administration Expenses</i>	\$8,800
<i>Advertising & Promotional Expenses</i>	
Website Development & Logo Design	\$900
<i>Total Advertising & Promotional Expenses</i>	\$900
<i>Initial Production Expenses</i>	
	\$50,000
	\$100,000
	\$8,000
	\$5,000
	\$163,000
<i>Future Production Expenses</i>	
Cash Deposit for Future Productions	\$63,300
<i>Total Future Production Expenses</i>	\$63,300
<i>Total Start Up Investments</i>	\$240,000

REVENUE FORECAST AND SUMMARY

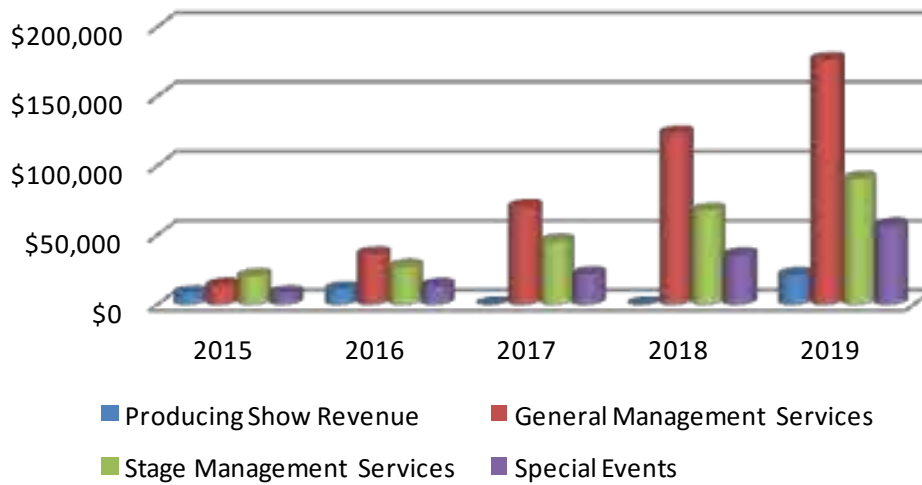
The projected revenue targets and objectives for the Company are highlighted below. In the initial year of operation, the primary revenue source is stage management services. By 2016, general management services are anticipated to grow and become the primary revenue stream to comprise at least 40% to 50% of the revenue.

Revenue Summary	2015	2016	2017	2018	2019
Producing Show Revenue					
Projected Profit Post-Recoupment:		444,252	-	-	-
Red Curtain Production %	0.76%	0.76%	0.76%	0.76%	0.76%
Anticipated Net Profit Participation	-	\$3,376	-	-	-
		\$364,02			
Projected Profit Post-Recoupment:		0			
Red Curtain Production %	2.07%	2.07%	2.07%	2.07%	2.07%
Anticipated Net Profit Participation	-	\$7,535	-	-	-
Total Anticipated Net Profit Participation		\$10,912			
Number of Productions, Lead Producer					1
Lead Producer Weekly Fees					\$1,500
Total Lead Producer (14 Weeks)					\$21,000
Private Capital Recoupment (Indigogo)	\$7,923				
General Management Services					
Weekly Rate	\$750	\$1,000	\$1,300	\$1,600	\$2,000
Total Billable Weeks	18	36	54	77	88
Total Revenue	\$13,500	\$36,000	\$70,200	\$123,200	\$176,000
Stage Management Services					
Hourly Rate	\$10	\$15	\$30	\$45	\$60
Total Billable Hours	2000	1800	1500	1500	1500
Total Revenue	\$20,000	\$27,000	\$45,000	\$67,500	\$90,000
Special Events					
Hourly Rate	\$50	\$55	\$60	\$65	\$70
Total Billable Hours	160	240	360	540	810
Total Revenue	\$8,000	\$13,200	\$21,600	\$35,100	\$56,700
GRAND TOTAL REVENUE	\$49,423	\$87,112	\$136,80	\$225,80	\$343,70
			0	0	0

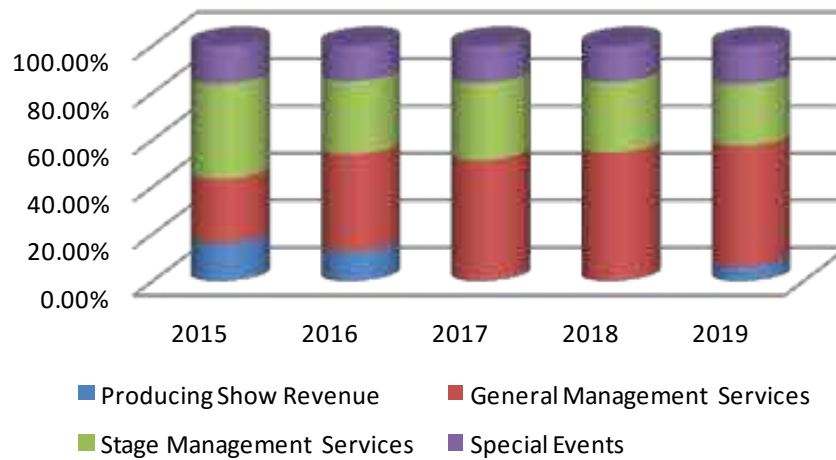
Notes: Projected profit recoupment of theatrical production investments is based on the Company's investment percentage and the assumption that the productions will payout royalties at 70% capacity.

REVENUE DISTRIBUTION

Revenue Distribution



Revenue Percentages



OPERATING BUDGET

Operating Expenses	Year 1	Year 2	Year 3	Year 4	Year 5
Advertising & Marketing	\$0	\$0	\$0	\$0	\$0
Banking Charges	\$0	\$0	\$0	\$0	\$0
Insurance	\$165	\$180	\$180	\$180	\$180
Legal & Accounting Fees	\$900	\$1,200	\$1,200	\$1,200	\$1,200
Office Expenses	\$1,717	\$2,000	\$2,000	\$2,000	\$2,000
Rent	\$21,150	\$28,200	\$28,200	\$28,200	\$28,200
Miscellaneous	\$1,667	\$2,000	\$2,000	\$2,000	\$2,000
Telecommunications & IT	\$1,100	\$1,200	\$1,200	\$1,200	\$1,200
Travel & Business	\$500	\$600	\$600	\$600	\$600
Wages, Salaries & Benefits	\$4,792	\$18,688	\$44,179	\$68,617	\$105,033
Website Hosting	\$99	\$99	\$99	\$99	\$99
Total Operating Expenses	\$32,089	\$54,167	\$79,658	\$104,096	\$140,512

Notes:

Banking Fees: The Company will not be charged monthly banking fees if it maintains a deposit balance of \$15,000

Advertising and Marketing: Advertising expenditures are set at zero because activities are based on free - word of mouth marketing channels.

PERSONNEL PLAN

Personnel Summary	2015	2016	2017	2018	2019
Full-Time Equivalents (Intern)*	0.5	1			
Full-Time Equivalents (Regular)			1.5	2	3
Intern Base Salary	\$20,000	\$25,000			
FTE Base Salary			\$32,000	\$34,000	\$36,000
Subtotal Salaries	\$10,000	\$25,000	\$48,000	\$68,000	\$108,000
Benefits	15%	\$1,500	\$3,750	\$7,200	\$16,200
Total Salaries & Benefits*	\$11,500	\$28,750	\$55,200	\$78,200	\$124,200

*Salary Expenses start in August 2015

Notes:

Salary plan is based a full-year annual salary amounts. Actual expenditures planned have been pro-rated across the fiscal years, with salaries beginning in August 2015. Owner's salary expenditures have been outlined in the Cash Flow Statement and Balance Sheet as separate transactions.

PROFIT AND LOSS FORECAST

The projected profit and loss statement represents the expected performance of the Company during its first five years of operation.

Profit and Loss	2015	2016	2017	2018	2019
Revenue	\$49,423	\$87,112	\$136,800	\$225,800	\$343,700
Direct Costs of Revenue	\$163,000	\$0	\$0	\$0	\$0
	-				
Gross Profit	\$113,577	\$87,112	\$136,800	\$225,800	\$343,700
% of Sales	-230%	100%	100%	100%	100%
Operating Expenses					
Advertising & Marketing	\$0	\$0	\$0	\$0	\$0
Banking Charges	\$0	\$0	\$0	\$0	\$0
Insurance	\$165	\$180	\$180	\$180	\$180
Legal & Accounting Fees	\$900	\$1,200	\$1,200	\$1,200	\$1,200
Office Expenses	\$1,717	\$2,000	\$2,000	\$2,000	\$2,000
Rent	\$21,150	\$28,200	\$28,200	\$28,200	\$28,200
Miscellaneous	\$1,667	\$2,000	\$2,000	\$2,000	\$2,000
Telecommunications & IT	\$1,100	\$1,200	\$1,200	\$1,200	\$1,200
Travel & Business	\$500	\$600	\$600	\$600	\$600
Wages, Salaries & Benefits	\$4,792	\$18,688	\$44,179	\$68,617	\$105,033
Website Hosting	\$99	\$99	\$99	\$99	\$99
Total Operating Expenses	\$32,089	\$54,167	\$79,658	\$104,096	\$140,512
	-				
EBITDA	\$145,666	\$32,945	\$57,142	\$121,704	\$203,188
% of Sales	-295%	38%	42%	54%	59%
Dep & Amortization	\$48	\$48	\$48	\$48	\$48
Corporate Tax	-\$9,468	\$2,141	\$3,714	\$7,911	\$13,207
	-				
Net Income	\$155,182	\$30,756	\$53,380	\$113,745	\$189,932
% of Sales	-314%	35%	39%	50%	55%

Notes:

Direct Costs of Revenue: Costs related to direct capital investments in productions. Statements only include investments already undertaken. The Company plans to invest in selected productions in the future; however, the amounts or the productions have not yet been identified.

Corporate Tax: Rate is based on 6.5% based on ENI Base of less than \$290,000 (New York Department of Taxation and Finance); not calculated for the first year capital loss.

CASH FLOW FORECAST

The Cash Flow forecast outlines the cash requirements for the Company. The Company is projected to maintain a positive cash balance throughout the first five years of operation. By 2016, the owner plans to start withdrawing monies from the Company as a return on her initial capital investment. This amount is anticipated to be low in the initial year but will grow to at least \$50,000 by 2019.

Cash Flow Statement	2015	2016	2017	2018	2019
Beginning Cash	\$163,000	\$7,962	\$33,144	\$64,096	\$153,807
Operating Activities					
Net Income	\$155,086	\$35,134	\$60,904	\$129,663	\$216,443
Adjustments to Accounts Receivable	\$0	\$0	\$0	\$0	\$0
Adjustments to Accounts Payables	\$0	\$0	\$0	\$0	\$0
Add Depr. & Amortization	\$48	\$48	\$48	\$48	\$48
Net Cash by Operating Activities	\$155,038	\$35,182	\$60,952	\$129,711	\$216,491
Investing Activities					
Purchases of P&E	\$0	\$0	\$0	\$0	\$0
Net Cash by Investing Activities	\$0	\$0	\$0	\$0	\$0
Financing Activities					
New Borrowing	\$0	\$0	\$0	\$0	\$0
Investment Equity	\$240,000	\$0	\$0	\$0	\$0
Owner's Withdrawals	\$0	\$10,000	\$30,000	\$40,000	\$50,000
Net Cash by Financing Activities	\$0	\$10,000	\$30,000	-\$40,000	-\$50,000
Ending Cash	\$7,962	\$33,144	\$64,096	\$153,807	\$320,298
Net Cash Flow	\$155,038	\$25,182	\$30,952	\$89,711	\$166,491

BALANCE SHEET FORECAST

The following projected Balance Sheet forecast outlines the financial strength and liquidity of the business at the period end of the operational year. The Company is projected to be cash positive by the end of 2018.

Balance Sheet As of Period End	Opening Balance	2015	2016	2017	2018	2019
Assets						
Current Assets						
Cash on Hand	\$163,000	\$7,962	\$33,144	\$64,096	\$153,807	\$320,298
Other Current Assets	\$63,300	\$63,300	\$63,300	\$63,300	\$63,300	\$63,300
Total Current Assets	\$226,300	\$71,262	\$96,444	\$127,396	\$217,107	\$383,598
Non-Current Assets						
Property & Equipment	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000	\$4,000
Accum. Depreciation	\$0	\$48	\$96	\$144	\$192	\$240
Total Non-Current Assets	\$4,000	\$3,952	\$3,904	\$3,856	\$3,808	\$3,760
Total Assets	\$230,300	\$75,214	\$100,348	\$131,252	\$220,915	\$387,358
Liabilities						
Current Liabilities						
Accounts Payable	\$0	\$0	\$0	\$0	\$0	\$0
Other Liabilities	\$0	\$0	\$0	\$0	\$0	\$0
Total Current Liabilities	\$0	\$0	\$0	\$0	\$0	\$0
Long- Term Liabilities						
Long Term Liabilities	\$0	\$0	\$0	\$0	\$0	\$0
Total Long Term Liabilities	\$0	\$0	\$0	\$0	\$0	\$0
Total Liabilities	\$0	\$0	\$0	\$0	\$0	\$0
Equity						
Owner's Withdrawals	\$0	\$0	\$10,000	\$40,000	\$80,000	\$130,000
Paid In Capital	\$240,000	\$240,000	\$240,000	\$240,000	\$240,000	\$240,000
Retained Earnings	-\$9,700	\$165,836	\$131,377	-\$72,536	\$51,270	\$261,332
Net Income	\$0	\$1,050	\$1,725	\$3,788	\$9,645	\$16,026
Total Equity	\$230,300	\$75,214	\$100,348	\$131,252	\$220,915	\$387,358
Total Liabilities & Equity	\$230,300	\$75,214	\$100,348	\$131,252	\$220,915	\$387,358

APPENDICES

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