

The Business Model Canvas

Designed for:

Performing arts organisations in the UK
through Live & Digital Project, Miracle Theatre

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Iteration # 003

Key Partners

Who are our Key Partners/Suppliers | Key Resources supplied by them | Key Activities undertaken by them?

- Actors and creatives | performances and design
- Co-producers | investment, finance/management expertise, original theatrical production | finance project
- Production services suppliers
- Post-production
- Venues and promoters | locations and local marketing
- Commercial/legal/financial advisors | corporate, financial and deal structures
- Marketing partners | reach, awareness and ticket sales
- Sponsors | money, brand association
- Distributors | promotion and delivery within a territory
- Sales agents | securing distributors
- Licensors | script, music, design
- Stakeholders (eg local authorities, tourism bodies, touring circuits etc)

Key Activities

What Key Activities do our Value Propositions require?
Our Distribution Channels?
Customer Relationships?
Revenue streams?

- Produce performance
- Secure additional rights and negotiate deals for these
- Make film
- Market in direct territories
- Establish distribution relationships for 'indirect' territories
- Extend brand of original production to filmed media
- Create wrap-around content
- Track metrics, reporting and royalties management

Key Metrics

What is success? How do we measure it? How do we keep ourselves on track?

- Revenues – box office, our share of box office (ticket sales)
- Profits – net of agreed costs
- Audiences – admissions (segmented), qual/quant feedback
- Online/social media engagement – which content or tools most effective?
- Venues and event promoters – numbers (segmented)
- Impact on live attendance – any cannibalization of existing audiences by screenings?

Value Propositions

What value do we deliver to the customer?
Which one of our customer's problems are we helping to solve?
What bundles of products and services are we offering to each Customer Segment?
Which customer needs are we satisfying?

Problems solved

- For producing arts organisation – very limited time/space in which to get a return on investment in a production
- For audiences – difficult to find interesting cultural entertainment experiences locally
- For venues/promoters – struggle to afford or take risks with quality cultural experiences
- For education users – logistical and cost barriers to taking students to live theatre

To audiences

- Affordable public screenings of filmed performance in local venues
- Shared, compelling experiences with with friends, family & like-minded people
- Background info for the performance/film

To venues & promoters

- All they need to easily put on and promote public screenings at a price which is much less complex (=risky) than live performance
- Content that will attract existing and new audiences and which can be programmed to be relevant and of the moment

To education users (individual & institutional)

- Making classical theatre accessible, affordable, enjoyable and engaging for younger audiences
- Resources that help teach and inspire

Why Miracle?

- Core purpose is to bring theatre to non-theatre goers
- Existing audience recognition of brand and network of venues and promoters
- Combination of film and theatre production and touring/distribution capability

Customer Relationships

What type of relationship does each of our Customer Segments expect us to establish and maintain with them? Which ones have we established? How are they integrated with the rest of our business model? How costly are they?

Organisations

Venues & promoters

- circuit focused in SW with relationships direct with Miracle from performance tours
- requires personal relationship management (not possible for Miracle direct across UK or internationally or for all venue/promoter types)

Educational institutions

- expect specialist knowledge of teaching and curriculum planning

Individuals

End audiences

- before to help them decide – endorsements, trailers
- experience of the event (programme, background filmed content on performance/film/company/text)
- after – place to find out more context & background, way to feedback & carry on the relationship

Channels

Through which Channels do our Customer Segments want to be reached? How are we reaching them now? How are our Channels integrated? Which ones work best? Which ones are most cost-efficient? How are we integrating them with customer routines?

Organisations: need different distributors

- Public screenings in venues/spaces & cinemas
 - Windows: 'Live' & Encore, On-demand/repertory
 - Venue type: Cinema venues, non-cinema venues
 - Home Entertainment (DVD/Blu-ray & VoD)
 - Specialist education
- Territory: UK, international

To individuals:

Digital comms

- Digital most efficient means for direct comms
- Comms toolkits for venues/promoters
- Rework to account for (1) film of performance, (2) social media (3) customer journey to/from comms of distributors and venues/promoters
- Also need local promotion: print (fliers/posters), press/PR/editorial via venues/promoters, SEO

Customer Segments

For whom are we creating value?
Who are our most important customers?

Organisations

Venues & promoters

- From touring of performance
- Professional small-scale (<300 seats)
- Professional mid-scale (300-1000 seats)
- Touring schemes
- Community venues
- Individual promoters

Other non-cinema screening venues

- Hospitality
- Heritage & visitor attraction
- Film clubs & societies
- Cinemas
- Single-venue independents
- Cinema Arts Network members
- Mini-chains

Educational institutions

- Schools
- FE/HE

Individuals

End audiences (segments shown as example based on one Miracle show)

Current committed segments

- Dinner & a Show
 - Mature Explorers
 - Traditional Culture Ventures
- ##### Current casual segments
- Family & Community focused
 - Fun, fashion and friends
 - Mid-life hobbyists
 - Urban Arts Eclectic

Target development segments

- A quiet pint with the match
- Time poor dreamers
- Bedroom DJ's

Education users

Role

- Students/learners

Lecturers

Disciplines

- Literature • Performance • Media

Cost Structure

What are the most important costs inherent in our business model?
Which Key Resources are most expensive?
Which Key Activities are most expensive?

- * Production and post-production costs
- Additional time and rights from talent, creatives and other rightsholders
- Professional fees
- Promotion & advertising

Revenue Streams

For what value are our customers really willing to pay? For what do they currently pay?
How are they currently paying? How would they prefer to pay?
How much does each Revenue Stream contribute to overall revenues?

- Compare pricing to live performance, to other film screenings (cinemas & elsewhere)
- Pre-sold tickets, tickets on the door, part of a film club subscription
- Relative reach/revenues/profit of non-cinema/cinema venues, VoD versus DVD/Bluray, educational licensing, ancillary revenues