PCM - The Immersive Experience Company presents
The Third Prisoner

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Concept orientation

To produce and commission new and fresh live 30 minute productions for new audiences emerging around immersive staged experiences such as Secret Cinema, War of the Worlds and Dr Who Fractured Time, and new global audiences who remotely attend film festivals featuring dedicated VR films.

Festivals award categories now exist for VR and 360 as well as interactive experiences and VR short films at BFI LLF Expanded BFI - British Film Festival, Labiennale - Venice VR Expanded and Canadian VR festival FIVARS - Festival of International Virtual and Augmented Reality Stories - Feb 21st – 28th 22 (Online)

The productions will explore relationships and augmentation into the ‘real life’ of the burgeoning metaverse - encouraging discussion, examination and participation with the company, challenging the audience's perception of where the frontier of digital, physical and meta virtual dissect.

Evaluating Panel

This is the first attempt at compiling an investment pack. You are potential investors from hi-tech businesses or agency directors having sold or merged companies remaining on staff to prioritise a work-life balance. You enjoy being at the forefront of new and exciting applications of utility technology. Utility being infrastructure technology that the general public do not yet have access to. You also see yourself as a patron of the arts. You may also have already been a tech angel investor. The prospect of innovative cutting edge application of an emerging technology not realised or considered for live performance excites you.

Phase 1 - R&D Phase 2 - Production Phase 3 - Edinburgh Fringe Phase 4 - 100 Mile Radius Tour	For the Future… Phase 5 - Immersive tour-able theatre for art spaces Phase 6 - 360 immersive auditorium Phase 7 - Produced, Programmed, Commissioned and R&D developed work in a portable immersive playhouse with a meta virtual communal audience hub.

Background to PCM and Executive Commissioning Producer Caron-Jane Lyon (They/Her)

Since graduating with a Bachelor of Arts honours degree in Theatre Design & Technology in 1994 Caron’s career has been fractured but her direction has been strong and visionary. They spent 8 years stage managing theatre on union contracts, 4yrs working as an independent hybrid freelancer traversing stage production, lighting design, sound engineering and company management. In 2005 they completed a self directed CPD diploma accredited by the National IT learning Centre in Internet Service Provision studying HTML4, CSS, Javascript and ASP along with Web Design.

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In 2006 Caron signed up to the metaverse MMO (massive multiplayer online game) virtual world, Second Life. Second Life is an internet based community where the game is to live and play. It also enabled residents to work and build, meet and greet.

Fortunes were made in digital real estate, musicians performed in the craters of volcanoes and artists exhibited 2 & 3D works of art in sky galleries. In 2007 following conceptual talks with Theatre Director, Writer and Filmmaker - Marcus Romer, Caron became Pilot Thratre's Virtual World Stagemanager becoming the first on-the-ground theatre company with an in-the-cloud virtual world presence. Pilot Theatre has offices in York England but no venue. This gave them a destination point of presence.

With Second Life's in-world currency, the Linden Dollar (with an exchange rate to the US dollar) it felt like the dawn of trading digital assets and establishing merchandisable commerce was arriving.

Present at the dawn of Web 2.0, PCM immersive Company's Executive Producer saw the birth of Facebook and Twitter that ushered in the meteoric rise of the 'early adopters' and 'influencers', Caron facilitated events and provided tech support for video streaming and podcast productions using the experience, tools and skills gained during their career working in theatre.

As Internet speeds and ubiquitous 4G mobile speeds delivered a marketplace of platforms, apps, tools and services the online landscape witnessed the metamorphosis of communications, PR and marketing which in 2021 came of age with the repositioning of Facebook as a company name and the introduction of Mark Zuckerburg's new company, Meta.

Emerging from the backwaters of Cyberspace, Meta has bought, blinking into the mainstream 'The Metaverse'. First mentioned in Neal Stephenson's 1992 novel, Snow Crash. The novel sees the protagonist Hiro move in and out of a place called the metaverse, which appears to be a small-scale urban landscape created via code where users can have lifelike experiences.

(ref. Unpacking Meta: Where Did the Word Metaverse Come From? https://bit.ly/3FsNLnn)

This journey from Physical to Digital to Meta-Virtual is where the PCM immersive Company finds itself today at the start of 2022 on the verge of constructing the first Metaverse Audience Palace.

However, If you build it today in January 2022 people will not just come. People follow people not platforms, and it is people who seek out experiences and its people who share them. The internet is merely a vehicle. Theatre has been a three dimensional, fully 360 degree, immersive experience ever since Shakespeare's Globe opened in 1599. The experience was as much about the audience as it was about the performance.

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The PCM immersive Company is going to be the Shakespearean experience brought right up to date for the Metaverse age. It starts here with a concept borrowed from bootstrap start ups and video gaming sectors the MVP (Minimum Viable Product) with a slant to present the Minimum Viable PRODUCTION.

In August 2021 Caron was awarded a Develop Your Creative Practice grant by Arts Council England. In her action plan they set out a 12 month strategy to explore and prepare for Research and Development a ‘smart’ stage environment and creative company to be delivered across 2-5 years, including the evolution of an immersive audience experience with a new way to support the funding of arts and culture in England, the UK and the world in the form of blockchain technology, proof of stake, NFT (Non Fungible Token) smart contracts.

Outcomes / Community / Social Aspirations

The PCM immersive Company aims to have a holistic company culture rooted in the principles of inclusion, diversity, equity, and accessibility (IDEA) a societal aspiration for the metaverse age building a company that communes and collaborates. It will examine and champion the relationships between the Productions it commissions and produces and the continually advancing technologies with its Creatives, Artists, Performers, Co creators, Participants, Audience, Investors, Funders and Meta Residents.

This document is the foundation of that vision setting out a realistic beginning. A play produced on an ITC influenced agreement and physical mid-small scale ambition, opening at the Edinburgh Fringe Festival in 2023 designed and directed to then tour to sizable black box theatre studios and village halls from Dervaig on the Isle of Mull to The People Theatre in Newcastle upon Tyne and Bristol Old Vic’s Weston Studio.

Its gradual evolution will take it from extended on-stage production space with a fourth wall and traditional seated audience of 80 to later include a dual presence digital and meta virtual experience realising an immersive ‘public house Snug meets park promenade’ experience, delivering culture from the comfort of A couch, Your couch, and beyond!

Pictured below are two photos from previous PCM produced events exploring audience propinquity.

Throughout the remaining CGO Creative Producing Diploma assignments Caron will begin to outline the envisioned experience, it's production feasibility and its Meta Culture audience offer in respect to marketing Physical, Digital and Meta Virtual XR (Extended Reality) plays and performances.

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It looks to clarify the minimum viable production budget, income, expenses, box office projections, cash flow and time frame for a play being produced for this ‘out of town’ small to mid scale market sector. It should be noted that the outlining of the expenditure aspects surrounding the technology, the royalties and fees at this stage are ongoing are not fully known. The co production technology partners are hardware suppliers and film studios providing in kind support and included in the profits pool.

Innovations

The budgeting and feasibility study afforded to Caron by the DYCP grant will see The PCM-immersive Company’s first attempt at a production budget here in this document focusing on the staged production of a play. Its evolving audience concept will be explored in the Marketing and Company Structure assignments to follow.

It will be adopting the programming and production model of VR short films at Film Festivals of 30 min duration. 30 min experiences are appropriate for those new to immersive theatre and VR especially as attention tolerance with VR environments is acquired over time. Many immersive experience productions have a theme park cycle of several short shows at intervals throughout a day to capture the visitors around a day trip resort. Holiday Centres use a similar model with entertainment teams.

Caron is proposing an Extraordinarily Ordinary experience of plays with up to 3 performances a day. For the purposes of this document each venue is booking The PCM-immersive Company’s for 1 - 3 days and host the installed experience in their suitably sized balck box studio space..

Caron is proposing to explore a new ticketing structure

One Night (performance) ONLY

Prices will be low to enable equity without declaration. There will never be free performances.
These tickets are £5, £10 and £15 to be negotiated with the venue plus an availability to pay what you can.

Premium Meta Life

These tickets are £25 - £50 to be negotiated with the venue. Purchasing this ticket to attend the physical show will enable the ticket holder to attend the Digital and Meta Virtual experiences once they are opened as many times as they wish which will include being part of the meta virtual community once it is established. Activities may in time be programmed to take place in the metaspace where the Premium Meta Life ticket grants discounted access to event experiences exclusively hosted in PCM immersive metaspace venues or by PCM MetaSpace partners and co creators.

Crypto Champions

These tickets are £50+ and will be reserved and numbered. Purchasing this ticket will be associated with PCM immersives crypto coin offer issued as an NFT. Crypto Champions will have full access to PCM’s Meta Life programmes and will be able to attend the physical show related to their token and physical social events for the duration of the run. The implications of these tokenized audience members will need to be explored and factored into box office revenue and returns.

Crypto Champions may over time become Meta Residents.

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Technology

With this preliminary budgeting the technology besides the Lighting and Sound making up the stage set is estimated to sit within a 50-100k ball park. In 2022 this technology hardware is being used predominantly in film and TV but is surprisingly portable making it suitable for small to mid scale touring.

This technology set up is known by several names but WhiteLight and Morden Wolf who will be providing consultation for the research and development phase call this ‘greenscreen without a greenscreen’ or VR Smart Stage. It’s visual output is powered by UnReal Engine which is used to create and develop computer games environments.

Here is a YouTube playlist [https://bit.ly/PCMi-mpv-YT] containing x5 short videos showcasing the VR Sound Stage by the companies PCM immersive Company is currently in feasibility conversations with.

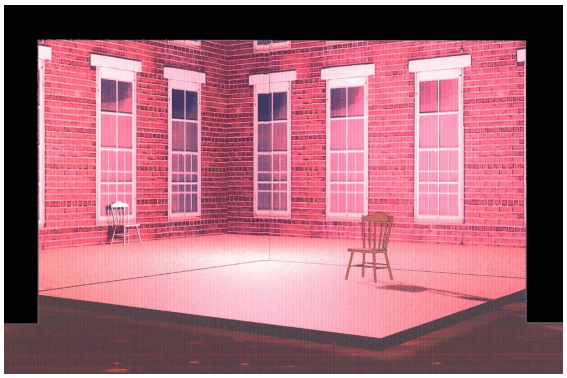
It is anticipated that a promotional partnership or artist in residence relationship can be negotiated to realise the R&D phase of the set design, configuration for tour and show calling procedure. The cost of the technology is not included in the spreadsheets included for this assignment.

PCM concept images from 2006

Preliminary stage set environment to replicate with the VR Smart Stage during R&D.

Extending the performance space

Two chairs placed to demonstrate the physical performance space and the extended (XR) performance space.



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Production Information

Creative & Casting

Productions produced, programmed and commissioned for the PCM immersive Company experience and MetaSpace will favour recent graduates, neurodiverse with specific interest work highlighting Dyslexia and non binary, asexual spectrum casting. Creatives will be emerging and mid career directors, designers. Self Producing Artists will be invited to explore the PCM immersive Company experience and MetaSpace environments.

On the technical production and 3D environment design side AV (audio visual) / AR (augmented reality) / XR (extended reality) / VR (virtual reality) engineers, designers and creators who are working on higher creative industry sector salaries than realistically feasible in the live performance sector, in the Games and Graphics industry for example, will be approached and if interested will be introduced to the investment / partnership / fringe / profit share ideology accompanied by share options having engaged with the investment pack. It is widely known and will be researched that people want to claim some artistic and creative freedom from the constraints of AAA and agency working. The pay in the arts is not likely to be competitive and this will be transparent during recruitment.

The Production

The Third Prisoner by E. M. Lewis

Prisoner #4588930 and Prisoner #8836729 have been locked away for a very long time. For what feels like forever. But when someone new is thrown into their cell, everything changes.

To be performed by 3 humans

Plays at Home

In March 2020 a group of theatres in the US were producing plays, business as usual, when a global pandemic had other plans.

COVID-19 may have closed the theatre buildings, but throughout the pandemic you could still Play At Home.

Prioritising the safety of their communities, they made difficult decisions to cease or postpone programming for the remainder of their seasons. But the story didn't end there. With a spirit of resilience, adaptation, and invitation, they came together to create the Play At Home project, a series of short plays commissioned for that moment of unprecedented isolation to inspire joy and connect their audiences.

As Caron was reading and reviewing possible scripts with particular interest in non binary, gender neutral casting this 'performed by humans' personae dramatis approach by several Play at Home writers resonated. Being created for a purpose and not conceived before the pandemic sent the audiences fully

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digital, these short plays lend themselves to the VR attention tolerance commundrum of the PCM immersive Company must initial address.

Playwright - E. M Lewis (Ellen)

E. M. Lewis is an award-winning playwright, teacher, and opera librettist. Lewis is a proud member of LineStorm Playwrights and the Dramatists Guild. She lives on her family's farm in Oregon. E. M. Lewis is represented by Samara Harris Anderson at Robert A. Freedman Dramatic Agency.

INVESTMENT DETAILS

Budget & Capitalisation

The Production will be capitalised at £150,000 (one hundred and fifty thousand pounds Sterling) inclusive of all running costs with no overcall. Please refer to pages 11 - 14 for more details and financial summaries.

The Producers are seeking to raise this capital by the following means:
£55,000 [fifty five thousand pounds Sterling] in Co Production income / promotional investment
£40,000 [forty thousand pounds Sterling] in Sponsorship/Donation/Grant Aid
£55,000 [fifty five thousand pounds Sterling] in Investment

Investment is by subscription to units in multiples of £2,000 (two thousand pounds Sterling). Half units (£1,000 / one thousand pounds Sterling) may be available at the Producers' discretion.

In the event that the Production Costs exceed the Capitalisation, the Producers shall be entitled to raise or contribute the additional monies required. Investors will not be liable for anything in excess of their agreed contribution to the Capitalisation provided that the Producers reserve the right, if additional money to the Capitalisation is required, to raise such money on terms that will enjoy repayment in priority to the Capitalisation as a loan to the Production, once the entire Capitalisation has been raised.

Attached to this document is financial information relating to the Production, which is for illustration only and is not a forecast. These figures are based on the budget and give examples, dependent on a range of projected box office receipts, of how the Production could recoup its Production Costs.

It should be emphasised that these figures are estimates based on the current expectation and may vary when financial and contractual negotiations are complete. The estimate given may be incorrect so that investments recoup less quickly and the point at which profits become payable may come later if at all.

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Key Dates

The Edinburgh Festival 2023

- First Preview Wednesday August 16th 2023 - Edinburgh Fringe week 3
- Press Night Thursday August 23rd 2023
- 2-3 Day experience installation and upto 8 performances (performance running length 30 min)

100 Mile Radius National Tour (Sept - Nov 2023)

100 mile radius Tour to 9 physical venues
Final Performance Saturday November 25th 2023

- Isle of Mull - Dervaig Village Hall
- Stirling - venue to be researched
- Newcastle Upon Tyne - The People Theatre
- York - venue to be researched
- Nottingham / Long Eaton (PCMi playing at home)
- Bury St Edmunds - venue to be researched
- Aberystwyth - venue to be researched
- Bristol - Bristol Old Vic's Weston Studio
- Plymouth - venue to be researched

The Production will play 4-6 performances per week on a Thursday to Saturday / Wednesday to Friday schedule with performances spaced across the 3 days.

To allow for additional performances in case of demand all artists and stage management will be contracted for 8 shows per week. The length of the run and all other decisions relating to the Production will be entirely at the Producers' discretion. All dates and times are subject to change.

Repayment

Subject to the right of anyone supplying additional money to be repaid in first position as a loan (if required), the Investors collectively will receive 100% of the proportionate share of all available net running profits of the Production received by the Producers subject to any reserve retained by the Producers until Recoupment of 100% of the Capitalisation of the Production.

Thereafter, the balance of Operational Surplus will be split 70% (seventy percent) among the Investors and 30% (thirty percent) to the Producers.

Investment is available in multiples of £2,000 (two thousand pounds Sterling). This means after Recoupment, for example, a contribution of: £2,000 (1 unit) will enjoy 5.00% of any Operational Surplus, £4,000 (2 units) will enjoy 10.00% of any Operational Surplus and so on.

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For the purposes of calculating the percentage value of a unit of Investment, the total sum will include the Coproduction income referred to above but not any other income.

Royalties / Profits Pool

Royalties are payable after Recoupment only and four members of the Creative Team are also entitled contractually to a percentage of any operational surplus as follows:

To the Writer: the equivalent of 1 units or 0.5% or any Operational Surplus
To the Director: the equivalent of 1 unit of 0.5% of any Operational Surplus
To the Designer: the equivalent of 1 unit of 0.5% of any Operational Surplus
To the Co Partners: the equivalent of 2 unit of 1.0% of any Operational Surplus

Illustrative distribution

Following recoupment and payment of the Producer's share at 30% of any operational surplus the distributable surpluses will be payable as follows

	Points	Percentage	Return @ 70%	Return @ 55%
Writer's Royalty	1	5.00%	£804.29	£237.30
Directors Royalty	1	5.00%	£804.29	£237.30
Designers Royalty	1	5.00%	£804.29	£237.30
Co Partners Royalty	2	10.00%	£1,608.58	£474.59
Investment @ £10k	5	25.00%	£4,021.44	£1,186.48
Investment @ £8k	4	20.00%	£3,217.15	£949.18
Investment @ £6k	3	15.00%	£2,412.87	£711.89
Investment @ £4k	2	10.00%	£1,608.58	£474.59
Investment @ £2k	1	5.00%	£804.29	£237.30
Total Profit	20		£16,085.77	£4,745.90
Distribution	100.0%			

Management Fees & Weekly Fees

All matters relating to the Production, its running and matters related thereto shall be managed by the Producers, There is a provision for a Management Fee within the Production Budget set at 1%.

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Production Accounts

Reddington & Co accountant

The bank account for the Production will be held in the name of PCM immersive Company Ltd by Lloyds Bank, Long Eaton. Production Accounts shall be available for inspection to Investors on a monthly basis and no more than sixty days following the conclusion of the 100 miles radius 2023 tour concluding Nov 25th 2023.

Budget and Return Illustrations

		@30%	@55%	@70%
Ticket Sales (seating capacity 80)		£32,400.00	£59,400.00	£75,600.00
Co Production / Promotional Investment	IN KIND	£55,000.00	£55,000.00	£55,000.00
Sponsorship/Donation/Grant Aid		£40,000.00	£40,000.00	£40,000.00
Investment		£55,000.00	£55,000.00	£55,000.00
TOTAL INCOME		**£182,400.00**	**£209,400.00**	**£225,600.00**
EXPENDITURE | PRE PRODUCTION				
Creative Fees		£19,778.75	£19,778.75	£19,778.75
Production Budget		£60,500.00	£60,500.00	£60,500.00
Overheads		£2,720.00	£2,720.00	£2,720.00
EXPENDITURE | PRODUCTION & RUNNING				
Company on Tour (9 Weeks)		£39,921.45	£39,921.45	£39,921.45
Production & Travel Budget on Tour		£9,540.00	£9,540.00	£9,540.00
EDINBURGH ONLY COSTS (1 week)		£6,804.25	£6,804.25	£6,804.25
SUB TOTAL		**£139,264.45**	**£139,264.45**	**£139,264.45**
Contingency 5%		£6,963.22	£6,963.22	£6,963.22
Management FEE 1%		£1,392.64	£1,392.64	£1,392.64
TOTAL EXPENDITURE		**£147,620.32**	**£147,620.32**	**£147,620.32**
Profit Pot Income - Expenditure		*£34,780.00*	*£61,779.68*	*£77,979.68*
INVESTMENT REPAYMENT		£34,780.00	£55,000.00	£55,000.00
OPERATIONAL SURPLUS			£6,779.86	£22,979.68
PRODUCER SHARE AT 30%			£2,033.95	£6,893.90
INVESTOR SHARE AT 70%			**£4,745.90**	**£16,085.77**

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Further Right to Invest

If the Producers decide to mount a further presentation of this Experience Installation and Production of the Play, the Investors will be afforded an opportunity to invest in the capitalisation of the future presentation for such percentage of the Producers' interest in the new capital as the Investor will have invested in the original Production.

Investors

This document and its contents do not constitute a prospectus or circular. It is for private distribution only and the only person who may enter into, or offer to enter into, any agreement with the view to subscribing for units on the basis of the information contained herein is the person to whom this document is addressed to and has been sent by the Producers.

The financial details enclosed are estimates for illustration only (i.e. they are not a forecast). The figures are based on the Capitalisation and give examples as to how Recoupment of Production Costs may be achieved depending on box office receipts. It should be emphasised that the figures shown in this document have been carefully prepared based on the best information currently available but are subject to change.

Please read the next paragraph relating to the risk factors in connection with investment in theatre productions carefully.

Risk Warning

Investment in theatrical productions is extremely speculative and carries a high degree of risk. Income from the investment may fluctuate in value in money terms depending on the degree of the box office success and you may not get back the amount you have invested.

There is no recognised market for the transfer of the investment. You will not be able to sell your investment, as units are neither transferable nor capable of being valued, nor can the extent of the risks to which the investment is exposed be reliably identified.

If, for any reason, the Production does not recoup any of its Production Costs your whole subscription will be lost. If only a proportion of the Production Costs are recouped, you will only be entitled to pro rata with other investments, your fraction of the net assets (if any) of the Production as are available following the closing. Your fraction shall be that found by taking as the numerator your investment and as the denominator the Capitalisation.

In the event the Producers fail to open the Production, the Producers shall pay to the Investors only such proportion of the sums then in the account after actual expenses incurred have been paid. These expenses may include non-returnable royalties and licence fees paid in advance or any other costs committed by the Producers.

Please be warned that investment in theatrical productions is hazardous. No such investment

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should be made unless the Investor is prepared to lose the whole amount of the investment and can afford to do so. Any investment agreement which a recipient may enter into will be on the basis that the units would be acquired for the recipient's own account and not with a view to resale. The Producers disclaim any intention of or responsibility for giving advice to the Investor, which is entirely a matter of the Investor. If you have any doubts concerning this matter you are urged to consult your solicitor, accountant or other professionally qualified adviser.

First Come First served

Investment is offered on a first come, first served basis. Any sums received after the Production has been capitalised will be returned in full. In the event that the Production is heavily subscribed, the Producers may at their absolute discretion elect to scale down individual investments in preference to returning some in full. In this case, the uninvested portion will be forthwith returned to the Investor in full.

Making an Investment

If you would like to invest in this PCM immersive Company Extraordinarily Ordinary Experience Installation and Production of the Third Prisoner Play then please complete the enclosed application form and return it with a cheque for your contribution to the address shown on the form.

If you would prefer to transfer your investment then please complete and return the application form to the address shown on the form. If your application is accepted, the Producers will immediately inform you and ask you to make the transfer.

If the Producers accept your application, you will be forwarded two copies of a personalised investment agreement. On receipt of your cheque or transfer and signed agreement, the Producers will return one copy of the agreement completed and signed by the Producers by way of acknowledgement of receipt and acceptance of the investment.

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APPLICATION FORM

1. NAME OF APPLICANT	
2. PAYMENT WILL BE IN THE NAME OF	
3. ADDRESS	
4. TELEPHONE NUMBER	
5. EMAIL ADDRESS	
6. AMOUNT APPLIED FOR (in multiples of £2,000)	
7. AMOUNT ALLOTTED *	
8. BALANCE RETURNED TO APPLICANT*	

* PLEASE NOTE: DO NOT complete 7 and 8 (Company use only)

High Net Worth and Sophisticated Investors declaration forms must be completed also.

TO: THE PRODUCTION EXCHANGE LTD

I/We hereby apply to be allotted a Holding to the value stated in 6. above or such lesser sum as you may insert in 7. I enclose my cheque for the amount stated in 6. made payable to THE PRODUCTION EXCHANGE LTD. I would like to be informed of future productions.
This Application constitutes an offer, which you may accept in whole or in part or reject.

_____ SIGNED

_____ DATE

Please return this form by email to office@theproductionexchange.com or by post to:
PCM immersive Company, 69 Walton Street, Long Eaton, Derbyshire, NG10 1PB

Direct transfers may be made to:
PCM immersive Company Ltd, Lloyds Bank.
Sort code xx-xx-xx Account Number xxxxxxxx

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