

# Translating Licensed IP for the Stage or Live Events

Michael Barra

President, Media & Entertainment at The Araca Group // Producer at Lively  
McCabe Entertainment

Veronica Hart

SVP CBS Consumer Products

# Michael Barra

Serves as the President of Media and Entertainment at The Araca Group, a leading Broadway and Brand Management company (*Urinetown*, *SpongeBob Squarepants*, *Wicked*). His Division partners with major Hollywood Studios, TV Networks, Music Publishers and Game Companies to set and execute strategies for adapting their franchises and content libraries across the full spectrum of live stage distribution channels. Also produces independently via Lively McCabe Entertainment, a production company based out of The Araca Group.

Prior to Araca, was an executive at both The Walt Disney Studios in Burbank and Disney Theatrical Group in New York where he led multiple Business Development, Operations Strategy, and Franchise Management efforts. Also founded Stageworks Media to adapt Big Media IP to the stage, which was successfully sold to private equity firm Rebel Rebel Capital in 2014. He also previously served as the Artistic Director for Off-Broadway's Gotham Stage Company and began his career as a consultant at PricewaterhouseCoopers for seven years in Boston and New York.

Has been published on topics including The Rise of Big Media on Broadway, and is a frequent guest lecturer on The Role of Effective Franchise Management in Hollywood, and Entrepreneurship in Entertainment among other related topics. Has also served as an Adjunct Professor at Baruch College in NYC, teaching Theatre Development Life Cycle in the schools' Graduate Arts Management Program, and currently serves as the President of The Players, the 125 year-old Theatrical Social Club on New York City's Gramercy Park, founded by actor Edwin Booth.

# Araca Media & Entertainment // Lively McCabe Entertainment

Full-service production company specializing in development and management of live theatrical adaptations of iconic IP

Active Licensee of IP

Musical/Play Creative Development

Package Shows with Distribution

Ongoing Management of Derivative IP

# Veronica Hart

Veronica Hart is Senior Vice President for CBS Consumer Products. In this role, Hart oversees the licensing and consumer products division working across all CBS brands and categories, inclusive of global attractions and live events, gaming, toys, collectibles, apparel, gift and home.

The CBS Consumer Products brand portfolio includes the entire Star Trek franchise, current CBS shows such as MacGyver and NCIS, Showtime series like Billions and Twin Peaks, and a broad assortment of classic properties covering every decade and generation of television spanning Twilight Zone to Dynasty.

Prior to CBS, Hart handled licensing at a variety of entertainment companies such as HIT Entertainment, Sesame Workshop, & The Jim Henson Company. In addition she handled publicity for the Muppets at Henson, and marketing and public relations at Sony Wonder. Hart received her B.A. in Economics from Barnard College, Columbia University.

## CBS Consumer Products

**Full-service consumer products organization managing worldwide licensing for a diverse portfolio of entertainment brands**

100+ Active Properties

300+ Licensees Worldwide

Represented in 50+ Countries

Multi-Tier Retail Distribution

# Live Entertainment – Sector Overview

## Live Theatricals

- Broadway / West End (1<sup>st</sup> Class)
- Off-Broadway (2<sup>nd</sup> Class)
- National/International Touring
- Stock and Amateur Publishing
- Cruise lines, Parks, Vegas (abridged)
- Family Arena

## Other Live Attraction Opportunities

- Mall Activations
- Exhibits
- Cruises Line activations
- Theme Parks (brands/characters/rides)
- Symphonies
- Personality Tours & Events
- Food & Beverage Concepts

# Brand & Franchise Benefits of Live Stage

- Live Stage drives the most premium brand experience among all Studio Entertainment Content and Experience Offerings<sup>1</sup>
- Live Stage consumers spend more on entertainment per household than any other entertainment category<sup>2</sup>
- Global release patterns per franchise (theatrical, in home, TV licensing) directly influence character affinity by country which correlates to Live Stage pockets of opportunity<sup>3</sup>

1 – TWDC Annual Brand Equity Survey, Live Stage (1st Class, 2nd Class, and Arena Tours) drives brand equity and is perceived as the most “premium” brand interaction globally (more than theatrical, home entertainment, parks and resorts, consumer products, etc.).

2 – TWDC Annual Consumer Spend Survey consistently demonstrates that live stage consumers, of all categories, spend a larger amount per household across all entertainment categories.

3 – TWDC Annual Character Affinity Report

# Challenges

- Finding the right partner that understands your brand
- Consensus from all parties involved in a project
- Casting iconic characters with new actors
- Creating a unique concept that works for each brand
- Scaling the project to fit the IP



# Live Theatrical Market Overview

## U.S. Performing Arts Marketplace

- Broadway: \$1.45 billion in 2016/17 season, attendance was 13.3 million, both record setting<sup>1</sup>
- Regional and Community Theaters: \$4.4 billion annual ticket sales, 205 million attendees, 15K producing orgs<sup>2</sup>
- Plays and Musicals in Schools: \$1.96 billion annual ticket sales, 240 million attendees, 114k producing orgs<sup>2</sup>
- Domestic Touring: \$1.01 billion in ticket sales, 13.9 million attendees<sup>3</sup>

1 - Broadway League Report, May 2017

2 - Internal DTG Report, August 2011

3 - Broadway League Report, 2016-2017

# Stock and Amateur Licensing Marketplace

## Stage Licensing Marketplace

- Market Size: Based on a 2011 market study\* the Stock & Amateur Licensing market generates \$500m in annual royalty revenues per year, in North America alone. It is assumed that this represents 50% of the global market, making it a \$1B marketplace
- Market Makeup: Highly fragmented across a large population of authors (plays and musicals are traditionally controlled by the playwrights, composers and lyricists –and NOT producers)
- The majority (75%-85%) of these transactions are secured and fulfilled by only 6-7 major licensing agencies in North America
- There are 5-6 Key Domestic Licensed Tour Operators

\* Internal DTG Report, August 2011

# Stock & Amateur Licensing - Demand Criteria by Market Segment

	Professional Theatres	Community Theatres	Colleges	High Schools	Middle and Elementary
1	Recent Bway/Off Bway New Works Cross-Cultural Familiar Title Appropriate for Family	Familiar Title Appropriate for Family Beloved Stories/Chars Recent Bway/Off Bway Youth-Oriented	Familiar Title Recent Bway/Off Bway Classical Contemporary Appropriate for Family	Familiar Title Appropriate for Family Beloved Stories/Chars Recent Bway/Off Bway Traditional	
2	Recent Bway/Off Bway Familiar Title Appropriate for Family Well Known Story	Familiar Title Appropriate for Family Recent Bway/Off Bway Well Known Story	Familiar Title Recent Bway/Off Bway Appropriate for Family Well Known Story	Appropriate for Family Familiar Title Recent Bway/Off Bway Well Known Story	Appropriate for Family Familiar Title Recent Bway/Off Bway Well Known Story

1 – “When selecting musicals to produce, what are your top selection criteria?”  
2009 DTG Survey on Musicals via MTI (excluded elementary and middle schools)

2 – “Is your organization typically most interested in plays and/or musicals that are (check all that apply)  
2013 DRTL Survey on Plays/Musicals via Samuel French.

# Determining Whether Live Stage is a Right for Your IP

## Current vs. Catalog?

- Does live entertainment fit into and support overall content planning for an active brand/franchise?
- Are there live applications to drive monetization of inactive catalog IP?

## Evaluate existing research and Assess viability

- Franchise and/or character affinity by demo and territory (current or library IP)
- Brand equity by demo and territory
- Box office, ratings or retail sales by franchise/territory
- Creative applications to meet market/sector demand criteria

# Business Model

## Live Theatricals

- Option underlying rights, set required approval mechanisms
- U/R eventually “merges” into the Authorship of a play/musical (with writer, book/lyrics)
- Publication agreement, term from 12 years to life of copyright
- Ongoing royalty participation- negotiate license royalty among partners

# Clue

- License from Paramount and Hasbro
- Adapted by screenwriter/director Jonathan Lynn
- Pilot Regional Production Summer 2017
- Two Direct Licenses Spring/Summer 2018
- National Tour Fall 2018
- Publication by Broadway Licensing
  - High Schools Spring 2018
  - Professional Regionals post-Tour
- International Touring
- International Direct Licenses



# Corduroy

- Licensed to Children's Theatre Company (Minneapolis, MN)
- March 6 – May 13, 2018
- Adapted for the stage by Barry Kornhauser
- Directed by Peter C. Brosius



# Family Ties

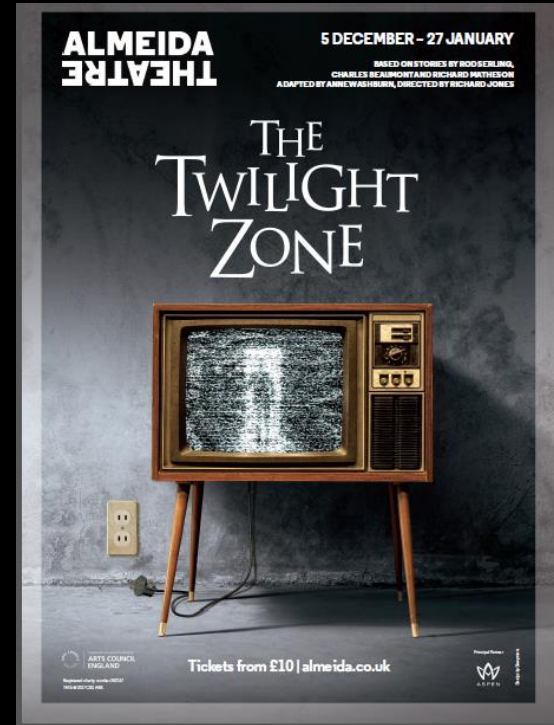
- License from CBS
- Adapted by playwright Daniel Goldstein
- Pilot Regional Production Summer 2017
- Publication by Dramatists Play Service
  - Publication Date December 2017
  - Stock and Amateur productions beginning Spring 2018





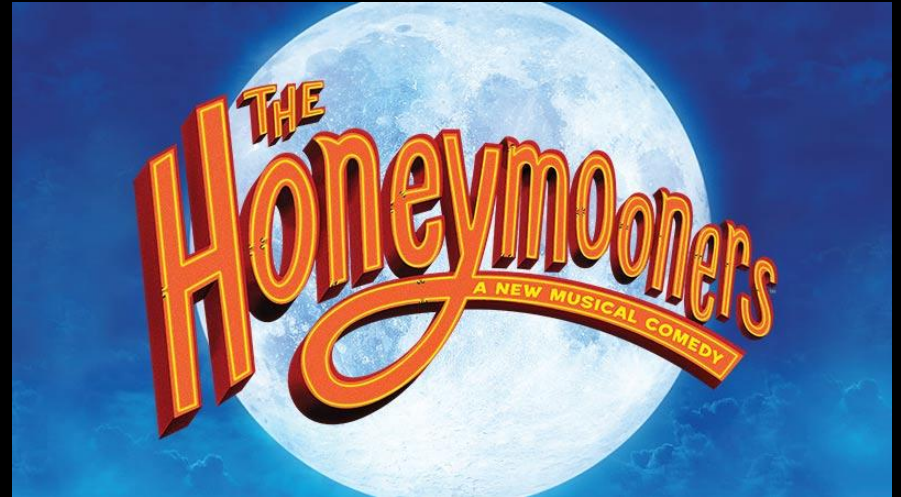
# Twilight Zone

- In conjunction with Almeida Theater in UK/Your Next Stop
- Opening December 5 through January 27, 2018
- Future sit down shows in discussion for 1<sup>st</sup> class theatrical



# The Honeymooners – A Musical Comedy

- In partnership with Honeymooners Musical LLC
- Paper Mill Playhouse
- Sept 28 – Oct 29, 2017
- Future shows for 1<sup>st</sup> class theatrical or touring run



# Other Examples of Live Entertainment Licensing- Star Trek



Two Concert Series  
Featuring Live Orchestras  
CineConcerts

- Star Trek: Ultimate Voyages Celebrating Music & Moments from 6 Series & 12 Movies
- Star Trek: Live In Concert Showcasing Star Trek (2009) & Star Trek Into Darkness



- Entertainment Cruise Productions
- January 9 - 15, 2017
- Immersive Caribbean adventure
- 2018 – 2 voyages



# Additional Benefits of Live Events Licensing

- Merchandise licensing
- Publishing
- Cast recordings
- Audio/visual subsidiary rights
  - Film & TV adaptation
  - Digital performance capture
  - Audio Plays

# Final Thoughts

**Questions?**

**Thank you!**