**PROSPECTUS SUMMARY**

*This summary highlights selected information that is presented in greater detail elsewhere in this prospectus. This summary does not contain all of the information you should consider before partnering with BSKR Inc. Unless the context otherwise requires, the terms "BSKR" "the company," "we," "us" and "our" in this prospectus refer to BSKR Inc. and its consolidated subsidiaries.*

**BSKR INC.  
  
Overview**

Busking is the act of performance art for a public audience, usually for gratuities but other reasons include desire for public expression and exposure. We believe the future of entertainment and media (E&M) is in the hands of the performer – our customers. By empowering them with BSKR proprietary data analytics services, our mission is to popularize under-resourced artists and bring them to places where they need to perform. No more wasted hours and performing for empty halls. We got your back.

Our clients include more than four hundred independent buskers in the NYC metropolitan area who have all benefited from BSKR’s smart location services. We have a direct invested interest in advising our clients to move to areas with the most number of people. They stand to make more money, and we stand to help the most people out and elevate them to the next level. BSKR’s current revenue model is to receive 5% of the gratuities received by all artists unless the artist has a (DGI) daily gratuity income of less than $100 per day. Reassuringly, our clients have all benefited greatly from their strategic locations that receive heavy foot traffic, and only 10% of our clients don’t meet our DGI limit for revenue sharing.

**The request:**

The goal here at BSKR is to maximize the public’s exposure to a variety of talented street performers, while simultaneously providing the buskers of Manhattan with an optimized strategy for streamlining their location selection process. We are calling for entries from data scientists to develop an algorithm which will provide our musician subscribers with the subway station locations with the highest foot traffic. Allowing them to put themselves in the right place at the right time. With the end goal of maximizing their income, and ultimately ensuring that they are not competing with one another. With your help we can help wandering musicians realize success, be successful ourselves, and spread the joy and wonder of impromptu performances, experienced in public

We approached this problem through the eyes of a data science consulting group. Our goal was twofold: develop a method for cleaning and organizing historical subway ridership data, and develop an algorithm to leverage that historical data whose output can be used as a daily schedule for the artists within the BSKR network. Our data cleaning process focused on identifying the distribution of foot traffic over time, and zeroing in on the 50 most trafficked stations. Our algorithm takes as input daily foot traffic values, but could easily be modified to provide a more granular picture of the foot traffic distribution across the city. Once the data was clean of suspect or outlier values, we calculated density scores for each of the top 50 stations for each of the days in the test study. These density scores were equal to the foot traffic of the station divided by the total foot traffic in the top 50 stations. We generated a hypothetical musician’s dataset of 150 performers. Using the density scores, we generated a number of performer slots for each station totaling to the number of performers within the network. Our algorithm then simulated use of the BSKR application by assigning artists at random to the available performance slots across the test stations. We tuned this to run across all of the days in our sample, and each time we updated each artists’ count of relative impressions, which is essentially the number of people that would have passed by them. We stored this running total, and graphed it after a simulation of one day, one week, and one year. As expected the peak of our histogram became sharper and sharper as the sample ran for longer, indicating that the number of impressions for each artist was becoming more and more equal relative to all other artists in the study.

Our work on this project indicated some future areas where improvements to our process could be made. we could add more historical data to our model which would ensure that our simulation would track based on predictable fluctuations in subway traffic. We could also incorporate data such as home prices or income of people living close to the stations and use these additional parameters to refine our model.