



CHESAPEAKE  
**SHAKESPEARE**  
COMPANY

## **STRATEGIC PLAN**

**2010-2015**

Since the beginning of this company — even before we could clearly articulate our point of view on what we thought classic theatre was and why it is important — those of us that started Chesapeake Shakespeare Company knew we wanted to share it with a wide community, and we knew we wanted to present plays in new ways that excited a whole variety of people.

We understood that we had a unique perspective — that we were out to change the way people viewed Shakespeare and other classics. Here's what we didn't know: What exactly is that perspective and what makes it unique and important. In other words, why should anyone care?

After talking with so many of the people that care for Chesapeake Shakespeare Company — our company members, our donors, the business leaders in our community — we found out why:

Chesapeake Shakespeare Company is attempting to create a new relationship between classical theater and our community. This company exists because we believe that classical theater is a vital way to bring people together and give people the opportunity to look at what we share in our common humanity. We are a group of artists who have found Shakespeare and other theatre classics as a perfect medium for this exploration. We also know full well that, in order for us to succeed, we have to explore and develop a new dynamic between classical theater and its audience.

That's what we aim to do, and we aim to do it by:

- refining our existing programming
- expanding our programming, carefully and in line with our mission
- deepening our connections to our existing community and by broadening that community
- establishing permanent artistic home that invites our community to join us in a conversation about classic theatre
- questioning traditional ways of thinking about classic theatre so we can create our own path for success.

We are so thankful to everyone who helped us craft this plan. More than 50 people participated in interviews and dozens of others joined us in informal conversations about the future of the company. We are at this exciting stage of growth because of them.

And we hope you'll join us now in making this plan come to life... in helping us explore our central question— What makes Shakespeare so Great? We invite you on the next step of this exciting journey.

Can't wait!

Ian Gallanar  
Artistic Director

Lesley Malin  
Managing Director  
Chesapeake Shakespeare Company

## THE CHESAPEAKE SHAKESPEARE STORY

What makes Shakespeare so great? The Chesapeake Shakespeare Company (CSC) poses that question each time it stages one of its ambitious, intimate, and enjoyable productions, each time it reaches out with educational programming to both Shakespeare fans and apprehensive newcomers, each time it tries something new with classic theatre. The result is an unbounded, exhilarating discussion between our audiences and our artists.

Chesapeake Shakespeare Company was born in 2002 when a half a dozen or so artists came together with a vague idea of wanting to produce "Shakespeare that's not stuffy." Their debut showcase performance was viewed by fewer than a hundred local supporters but they instantly gave enthusiastic support to this fledgling idea. Empowered by a talented group of artists, a skillful, experienced management team, and a community that was rapidly engaged, the Chesapeake Shakespeare Company quickly grew into a regional voice for new approaches to classic theater.

Chesapeake Shakespeare Company's journey has led to its becoming the largest non-union professional Shakespeare company in America. That tiny group of artists has grown into a company of fifty artists from all across Maryland that reaches over 8,000 audience members and students each year. In 2007, Chesapeake Shakespeare Company was selected to represent Maryland in the "Shakespeare in Washington" festival and its productions have won multiple theatre awards. Its staff is featured among the leadership of the international Shakespeare Theatre Association. Its home, Howard County, has given CSC's Artistic Director its *Howie Award* for Outstanding Artist and included CSC's Managing Director in its *Leadership Howard County* program. Its education program reaches all parts of the community through-- free admission for 800 children each summer season, wide-ranging in-school workshops, pre-show talks, and informal gatherings for adults.

Our loyal audiences return year after year, show after show, energized by their engagement in the discussion of how Shakespeare and other classics can be a meaningful, affirming part of the cultural life of our community and its members. Through its performances and educational and outreach programming, the Company has become a valuable resource to Howard County residents and beyond, with 50% of the total participants in our programming coming from all parts of Maryland, the District of Columbia, Virginia, Delaware and Pennsylvania.

Chesapeake Shakespeare Company achieves this relationship with our community because our work purposefully and actively reaches a wide variety of people with different experiences with classic theater — from those who have a lifelong love of Shakespeare to (and especially) those who are tentatively experiencing classic theatre for the first time.

Chesapeake Shakespeare Company is firmly committed to the following **VALUES** in its approach to theater:

- Shakespeare and the classics performed in an intimate, personal way can allow the audience to connect to these great works in a more profound way.
- We can make almost anyone love Shakespeare.
- There is no separation between satisfying an audience and quality work.
- We are here to enrich, educate, entertain, and engage the community — our neighbors in the region, their families and their friends.
- Our company should continually grow and improve as artists and thinkers, facilitating our evolution into an even more powerful artistic force. With well-trained, enthusiastic, and adventurous artists, we attract even more people into our conversation about what makes Shakespeare and classic theatre important.
- It is good to challenge the conventional wisdom -- in performance traditions, in ways theaters communicate to their neighbors, and in identifying who our audience is.

Our **MISSION** is:

The Chesapeake Shakespeare Company creates performances and education programs out of great classic theatre. Classic plays can be awfully good, but only if they speak to their audience and the community in a way that is dynamic, personal, and pleasurable. We do plays that people like and we perform them in innovative and intimate ways that intensify the connection between audiences and artists. We do this because we want to know what makes Shakespeare so great — and we ask our audience and our community to explore that question alongside us.

Our **VISION** for the future is:

The Chesapeake Shakespeare Company is committed to finding approaches to the performance of Shakespeare and other classic theatre that show people why these plays have lived for centuries. We will do this by seeking new ways to connect with our audience, our artists and our community, by deepening our experimentation with performance style, and by exploring all kinds of places to perform-- places that are familiar and places that are unexpected.

We will do this as a dynamic, energetic, and accessible center of education and culture for the mid-Atlantic region, one that invites an ever- growing regional community, comprised of people from every part of society, to ask us and each other the question, "what makes Shakespeare so great?"

These works, our approach, and the conversations we foster, all contribute to the well-being of our community by allowing us to engage each other in an exploration of humanity. That invaluable process results in civility, compassion, and emotional growth for us as individuals and as a collective. On top of all that, everyone has a lot of fun.

## Our GOALS for the next five years are:

- #1:** Continue evolving a group of explorational artists who are helping to change the dynamic between classic theater and audiences.
- #2:** Firmly establish Chesapeake Shakespeare Company as a cultural and educational resource by inviting the local community of Howard County and beyond to become more deeply involved in the ongoing conversation about the relationship between classic theater, art, and humanity.
- #3:** Develop a plan to create an artistic home that allows the Company to more fully explore the dynamic between classic theater and our community and to be able to offer more efficiently plays and programming that are even more ambitious, more innovative, and can serve more people more comfortably.
- #4:** In order to serve the community for decades into the future, continue shaping an organization that is healthy and sustainable by:
  - solidifying the artistic leadership;
  - expanding the variety, quality, and training of artists;
  - staffing the Company with talented administrators who have the capacity to serve as leaders; and
  - creating a culture of collaborative fundraising among board, staff, artists, and friends.
- #5:** Develop a cohesive educational program that invites all the company's different audiences to explore the vitality and continuing relevance of classic theatre.
- #6:** Explore variety in performance spaces — from traditional theaters to unorthodox locations such as churches, public spaces, and settings — to delve into the dynamic between audiences, performers, and classic plays.
- #7:** Facilitate the continuing training of our theatre artists and encourage them to view that training as an opportunity to both grow as artists and enrich our community's connection to classic theatre.
- #8:** Broaden CSC's community to include people from throughout the states of Maryland and beyond.
- #9:** Participate as leaders in discussions among international artists regarding the dynamic between classic theater and audiences.

## **CHALLENGES AND OPPORTUNITIES**

A team comprised of leadership staff, board members, and consultants interviewed a wide variety of people connected to the Chesapeake Shakespeare Company to help shape this strategic plan. They include founding members, company actors, directors, designers, board members, donors, audience members, and decision-makers in Howard County, as well as leaders of other classic theatre companies from across the country. **In all, 50 people provided a range of thoughtful perceptions and opinions about the company's strength, weaknesses, opportunities, and challenges.** In addition, the leadership team took various people aside for informal conversations about the company and where it is headed.

The high level of participation in this formal interview process, and the enthusiasm of all involved in discussions around the future of Chesapeake Shakespeare Company, is a testament to the dedication to all that the company is trying to do.

**From the thoughtful perspectives of our community, we have identified the following as the key CHALLENGES AND OPPORTUNITIES:**

### **Raising our visibility in Howard County.**

Chesapeake Shakespeare Company made a calculated decision in 2003 to make a home in Howard County, Maryland. We were drawn to this educated and affluent community for both its inclination and income to see Shakespeare and by the relative lack of competition in the arts in the county.

Our suburban location has been perceived as a weakness — it is not as “glamorous” a location as an urban arts district, it can be a long commute for many urban-based artists, and many traditional urban media outlets are disinclined to cover the suburbs. Yet it is located between two major metropolitan areas (Washington D.C. and Baltimore), and we have been able to draw an increasing number of patrons from both of these areas, even with the presence of two nationally recognized classical theatre companies — The Folger Shakespeare Library and The Shakespeare Theatre Company.

What's more, Howard County has embraced Chesapeake Shakespeare Company as a key cultural resource and economic draw. Real estate agents tout it, *Money Magazine* featured a photo of a CSC production to accompany an article about Howard County, and business leaders point to it, as noted by those we interviewed.

At the same time, too many people in the area still do not know about Chesapeake Shakespeare Company's existence, especially key leaders in the community (such as members of the Chamber of Commerce) who can be champions in helping the company attract new donors and in securing real estate, a key priority for the next five years. Many of our strategies focus on deepening ties in Howard County, both in drawing larger and larger audiences, but also in attracting support from those leaders in the county that can support the company's next stage of growth.

### **Creating a permanent artistic home.**

Finding a permanent space or a “home” is an overarching concern for the company, board, and many outside stakeholders, especially decision-makers. It was repeatedly cited as a challenge for the company — both in terms of a challenge that the company is dealing with now and one that will need to be addressed in the future. It was also cited frequently as a solution to the challenge of raising the company’s visibility both in Howard County and beyond.

But space means many different things to Chesapeake Shakespeare Company. In terms of performance space, there is enormous enthusiasm for continuing to produce work in outdoor venues, such as the summer festival at the PFI Historic Park, or the “The Ruins” in Ellicott City. Regular audience members feel the park setting is very important to the company’s “unique ability to create community.” Actors and board members noted that the outdoor performances motivate actors to “up their game” and “deepen understanding of the work.” Yet the company is quickly outgrowing The Ruins with larger productions and audiences. There is also near unanimous agreement from donors, company members, and audiences that Chesapeake Shakespeare Company should find indoor venues that create a similar experience as the summer and fall shows at “The Ruins.” Again, the challenge becomes finding spaces that allow for diversity in productions and performance styles, but that also creates intimacy and a sense of community around classic theatre.

Administratively, the company quickly needs larger office and storage facilities and a rehearsal space that is controlled by the company.

The goal for the next five years is to develop a plan for a new artistic home with sufficient office, storage, and rehearsal space, but that also provides a great deal of flexibility in experimenting with performance. At present, one of the most difficult challenges around space is the lack of affordable real estate. As Howard County is one of the most expensive real estate markets in Maryland, it has proven enormously difficult to afford a large enough property, appropriately zoned, with enough visibility despite our having significant funding.

### **Building a strong, diverse artistic company.**

Chesapeake Shakespeare Company is committed to building a core of “explorational artists” who are themselves committed to experimenting with approaches to classic theatre and to helping audiences explore our core artistic question: What makes Shakespeare so great?

To date, the company has attracted an extraordinarily talented ensemble of artists who are not currently part of the Actor’s Equity Union. We want to take this ensemble to the next level, both in attracting more and more artists of high caliber and by investing in training to help artists learn more about approaches to classic theater and hone their craft.

We also recognize that a key step toward building the company is hiring union actors with significant experience in classic theatre. Yet meeting the requirements to hire members of Actors Equity is an enormous challenge to any theatre, but in particular to a Shakespeare company, which needs to employ larger numbers of actors in comparison to the theatre world’s current tendency to produce one to four person shows for economic reasons. Chesapeake Shakespeare Company has seen many theatres fail to

succeed because they signed Equity contracts too soon. We have seen other Shakespeare companies do less and less Shakespeare because they weren't able to afford the numbers of union actors their Equity contracts required.

Thus, we need to be careful of how we integrate Equity artists into our non-union company of artists so that there is a sense of equality and fairness, while at the same time making certain the company is financially stable enough to be able to afford to make the leap in artist salaries that would be required.

Another challenge for the company is to recruit more designers, directors, and technical artists to help the company grow artistically. We need to be careful in our approach here as well, so that we invite those who understand and can adapt to our mission and approach to classic theatre as well as the aesthetic the company has created.

### **Strengthening our community in an age of electronic isolation.**

Audience members and donors frequently praise Chesapeake Shakespeare Company for the way in which it creates conversation and engagement around classic plays. Indeed, our work is all about sharing the experience with our patrons, through directly addressing the audience, through our open backstages, through our meet-and-greet opportunities after every performance, through performance spaces in which there is no barrier between artists and audience. Our audiences treasure that sense of intimacy and connection they gain from our performances and, we believe, seek out this warm, communal experience as a buffer against the increasing isolation created by a world now dominated by electronic communication.

While new media is an ever-growing competing activity for any kind of live theatre, we believe Chesapeake Shakespeare Company can and must create ways to foster that desirable personal connection with our audience and to use new media fully in order to get that audience into our performing spaces. The challenge is to reach beyond aging theatre audiences to introduce young families to the thrill of live theatre, and especially, the deep engagement that classic theatre creates. We must also work to maintain a sense of intimacy as our audiences continue to grow.

### **Diversifying our funding base.**

Over the past seven years, Chesapeake Shakespeare Company has focused its attention upon growth in earned income and ticket sales, as it has been fortunate in generous support from one major donor in particular, and disciplined in its budgeting. Our approach to financial sustainability has created a strong foundation from which to grow.

Yet to reach our goal of an annual budget of \$1 million, and to build a permanent artistic home, we recognize that we need to diversify our funding streams. We need to devote additional time and resources toward marketing our productions and programs to continue to grow our income from ticket sales and educational programming. We need to build relationships with a few select institutional donors, including nationally recognized foundations and regional corporations that support the arts. We also need to build a broad base of major donors and make connections with those that can help us launch a capital campaign.

Aggressively expanding our funding base in a short time frame of five years requires new capacity, both in terms of new staff and in expanding the fundraising capacity of the board. To date, we have hired our first full-time Director of Development. Our next step is to expand the board to meet the full range of infrastructure needs we will have, both in securing funding and in building and maintaining an artistic home.

**Refining and expanding our education program.**

As our education program has begun to flourish and require more time and attention, we recognize that we need to devote more resources toward its expansion. As the program develops, our staff needs to define more explicitly the program's values and goals and to actively shape its evolution. To that end, we are engaging in an audit of our educational program—where it has been, what its strengths and weaknesses have been, and where it ought to be going. A full time education director will certainly be required if growth continues as it has over the past three years.

## Overview of Strategies and Activities

We anticipate that the next five years will be another period of exponential growth and expansion for Chesapeake Shakespeare Company—both artistically and as a healthy organization exploring and celebrating classic theater.

To accomplish our goals and make the most of the opportunities we have identified, Chesapeake Shakespeare Company will significantly expand its productions calendar, adding two productions to its season — an *American Classic* featuring plays by authors of the 19<sup>th</sup> and 20<sup>th</sup> Century and a *Family Classic* featuring plays like *Peter Pan* and *Little Women* that the whole family can enjoy together. By 2015, the production season will expand to six plays and 26 weeks of performances. We aim to increase audience attendance to 15,500 annually.

We will also launch *Chesapeake Shakespeare Company on the Road*, a touring company producing Shakespeare and other classic plays at venues across the Mid-Atlantic region, with a focus on colleges and universities.

With all of these productions, we will produce a variety of plays that challenge the definition of “classic theatre,” especially European pre-modern plays, American classics, and non-Western material. We will look for a variety of performance spaces, including site-specific spaces, that allow us to continue to explore different production styles, with an emphasis on increasing the number moveable productions we present.

We also want to continue the conversation we have started with theatre artists from across the world about new approaches to the performance of classic theatre and the dynamic between audiences and the plays. With this in mind, we will continue to provide leadership to the Shakespeare Theatre Association and draft a book on Chesapeake Shakespeare Company’s mission, vision, and signature approach to classic theater.

Education is a core activity for the company, helping us to deepen the conversation with audiences of all ages in a conversation about what makes Shakespeare and other classics so great. So we will conduct a thorough review of our education programming to: (1) fully align all activities with the company’s signature approach to classic theatre; (2) meet public and private learning objectives; (3) facilitate formal and informal conversations with audiences of all ages around the definition of classic theatre and (4) develop new educational activities and outreach strategies. In-school residencies and student matinees are at the heart of our educational activities, and we will expand upon our partnership with Howard County public schools to increase the number of students we serve, while also continuing our outreach to other counties in Maryland, including Montgomery, Anne Arundel, Carroll, Baltimore, and Baltimore City.

As an organization, one of our key goals for the next five years is to find a site for a permanent artistic home and performance space. By 2015, we aim to have completed a plan for this new space and launched the silent phase of a capital campaign. We will also grow the organization to a staff of eight and a team of 128 artists and educators. We will significantly expand our fundraising and marketing activities, bringing on our first Development Director and hiring a full-time Director of Marketing and Outreach. Earned and contributed revenue will grow so that Chesapeake Shakespeare Company evolves into a thriving theatre organization with a \$1 million operating budget.

The following is a more detailed description of the strategies we will undertake and the benchmarks we will use to measure progress.

## **Artistic Strategies**

- Expand and diversify year-round productions beyond the Outdoor Summer Festival, the Moveable Fall Production, and the Winter Indoor Classics Production to include:
  - *American Classics*, which feature epic style plays by American authors of the 19<sup>th</sup> and 20<sup>th</sup> Century; and
  - *Family Classics*, which feature plays like *Peter Pan* and *Little Women* that the whole family can enjoy together, and through which parents can introduce their children to classic theatre.
- Launch *Chesapeake Shakespeare Company On the Road*, a touring company producing Shakespeare and other classic plays at venues across the Mid-Atlantic region, including regional secondary schools, as well as colleges and universities
- Resurrect CSC Workshop Projects, which allow the company to experiment with performance styles and to explore new and existing plays that challenge the definition of classic theatre
- Produce a variety of plays that challenge the definition of “classic theatre,” including European pre-modern plays, American classics, and non-Western classic material
- Review and revise the roles and expectations of CSC Ensemble/Company membership model
- Develop the proficiencies of our creative artists and technicians through partnerships with other theater companies, universities, teaching artists, and other arts organizations
- Find and/or develop training opportunities for the CSC company of artists that allow them to expand their concept of classic theatre, how they interpret it, and how they perform in various styles
- Increase compensation to artists and technicians involved in the variety of productions and educational activities
- Explore and advance the work that the company does with site-specific and movable productions by broadening the material that we produce in these styles and in finding a variety of performance locations

- Undertake an education programming audit that will result in a series of recommendations for:
  - aligning the program with the CSC approach to classic theatre;
  - meeting public and private school learning objectives;
  - facilitating formal and informal conversations with audiences of all ages around the definition of classic theatre; and
  - developing new educational activities and outreach strategies.
- Aggressively market school residencies, school matinee performances in the Howard County public school system, as well as prestigious private schools, such as McDonough.
- Market school residencies and public performances at public and private schools in Montgomery County, Anne Arundel County, Baltimore City, Baltimore County, and Carroll County
- Continue to participate in activities of the Shakespeare Theatre Association and find opportunities to provide leadership within the organization
- Find other outlets for developing ties to larger Shakespeare institutions nationally and internationally to broaden the conversation about approaches to interpreting and performing Shakespeare
- Author a book that relates to Shakespeare and the values, mission, and vision of the Chesapeake Shakespeare Company that will allow others to have greater insight into our approach.

## **Artistic Benchmarks**

### **By January 1, 2012, The Chesapeake Shakespeare Company will have:**

- Increased overall attendance for CSC productions (the Summer Outdoor Festival, the Fall Moveable Production, and the Winter Indoor Classics in a Box) to 7,600.
- Produced a non-Shakespeare play for the Fall Moveable Production.
- Chosen a strong script for an adaptation of *Pride and Prejudice* to be performed as part of the 2012 Summer Outdoor Festival.
- Launched the *Chesapeake Shakespeare On the Road* touring company, performing at least six times during the summer of 2012.
- Studied, revised, and disseminated job descriptions and contracts for the new and improved Season Ensemble/Company membership model.
- Organized to partner with a university, theatre company, or other arts organization to develop and produce a project that will expand the artistic diversity and broaden scope of the company.
- Recruited and/or identified two or more technical and design artists who closely align with the company's values, mission, and vision.

- Expanded in-school residencies to include one two-week residency at one school and short-term residencies at 10 schools, serving between 600 and 1,700 students.
- Completed an educational audit and have begun to follow recommendations for improving and expanding educational programming.
- Attended at least one Shakespeare Theatre Association conference and volunteered Lesley Malin as a candidate for a leadership position within the organization.
- Created, adapted, and/or found at least one professional development training for at least three company members.

**By January 1, 2016, The Chesapeake Shakespeare Company will have:**

- Expanded the production calendar to six plays and 26 weeks of performance.
- Expanded audience attendance for the full calendar of productions (including the Summer Outdoor Festival, the Fall Moveable Production, the Winter Classics in a Box, the new American Classics, and the new Family Classics) to 15,500.
- Launched the first American Classics production, attracting an audience of 1,500.
- Launched the first Family Classics production, attracting an audience of 3,000.
- Explored the definition of classic theatre by choosing at least one play for the Winter Classics in a Box production that is either pre-Modern European and/or non-Western.
- Expanded the *Chesapeake Shakespeare Company on the Road* touring company to:
  - perform one of the summer productions at least 12 times; and,
  - perform the moveable production at secondary schools, colleges, universities, and community arts groups at least 15 times.
- Launched the first “Workshop Project” to allow CSC artists to experiment with performance style and the definition of classic theatre.
- Produced a moveable production in at least one location other than the Historic PFI Park.
- Further expanded educational residencies to: (1) four, two-week residencies, including a least one at secondary or post-secondary schools and (2) 30 short-term residences, to serve between 1,900 and 5,300 students.
- Launched a pilot educational grant program between \$30,000 and \$50,000 to allow schools to pay for long-term and short-term residencies.
- Created, adapted, and/or found at least three professional development opportunities for Company members each season.
- Launched and/or expanded educational programming, following recommendations from the audit.

- Continued to attend Shakespeare Theatre Association conferences and seek leadership opportunities within the organization.
- Completed the first draft of the book that relates to Shakespeare and the values, mission, and vision of the Chesapeake Shakespeare Company.

## **Organizational Growth Strategies**

- Create a financial and project plan for the procurement of real estate and the construction of a new permanent indoor space that allows the company to experiment with form, increase audience attendance, and facilitate conversations around classic theatre.
- Recruit high-quality, competent artist/managers to expand production, education, fundraising, and marketing activities and to refine systems around donor relations and financial management.
- Explore training opportunities for staff and develop professional development plans for the leadership team.
- Reorganize the board to support growth and governance, with a specific focus on expanding fundraising activities and launching a capital campaign.
- Create a volunteer company to support the professional company in organizational operations.
- Find and move to a new administrative location that:
  - combines offices and rehearsal rooms;
  - helps the company deepen its roots and increase its visibility in Howard County; and
  - facilitates a comfortable and productive working environment.
- Develop an organizational communication plan, a focus of which will be strategies to increase visibility of the organization through local, regional, and national news media outlets.
- Create a more effective method of tracking financial and personal exchanges between the company and its community of supporters and audience.
- Train the leadership team, board, and company members to become fully effective organizational ambassadors, engaging donors, decision-makers, reporters, and educators, among others.
- Identify organizations in Howard County that leadership team staff should join and lead, such as foundations or community service organizations.
- Establish a “Friends of Chesapeake Shakespeare Company” donor circle comprised of donors giving \$1,000 to \$5,000 annually.
- Expand and refine the annual appeal to: (1) bring in more donors giving at least \$50 a year and, (2) identify donors who can be cultivated for a higher level of giving, with a specific focus on expanding the “Friends of Chesapeake Shakespeare Company” donor circle.

- Identify a pool of at least ten prospects and existing donors who have the capacity to be lead donors for the silent phase of a capital campaign.
- Prepare a comprehensive plan for a capital campaign and identify key consultants to advise and support the board and leadership team.
- Review and refine strategies around securing corporation, foundation, and government grants, identifying ways to solicit gifts of \$25,000 or more.

## **Organizational Growth Benchmarks**

### **By January 1, 2012, Chesapeake Shakespeare Company will have:**

- Secured at least \$500,000 in revenue from ticket sales, contributions, and educational activities.
- Expanded the CSC administrative team to include:
  - a full-time Development Director,
  - a part-time Associate Managing Director, and
  - a freelance bookkeeper.
- Completed an initial restructuring of the board of directors that includes:
  - revised job descriptions that set explicit expectations around fundraising, where everyone contributes in a personally meaningful way and becomes an ambassador for the Company in Howard County and Baltimore,
  - developing the board leadership to support the push toward the silent phase of a capital campaign in four years; and,
  - the addition of at least one new board member who will take an active role in organizational planning and growth.
- Moved to a temporary space that will combine office and rehearsal space and possibly storage that will adequately meet the company's needs and growth for three to six years.
- Created a plan for management and implementation of a volunteer company—a corps of committed and interested community members who support the company in a variety of ways.
- Joined and/or participated in at least four community events and/or organizations.
- Secured feature stories and/or profiles in at least one regional print or online publication.
- Established a “Friends of Chesapeake Shakespeare Company” donor circle of at least 25 people giving between \$1,000 to \$5,000 annually, for a total of \$25,000 in hand.
- Hosted at least four cultivation events that welcome at least 30 prospective donors into the company's community and that strengthen ties with at least 30 existing supporters.
- Expanded the annual appeal program to solicit at least 3,000 people and generate at least \$25,000.
- Restructured the Development Committee to include key company leaders who will support both board and staff in identifying prospects and welcoming them in to the CSC community.

- Refined and expanded the use of a fully integrated Patron Manager Customer Relations System to manage financial and personal exchanges between the company and individuals within its community.
- Trained the leadership team to fully engage in fundraising, including setting and adjusting benchmarks for fundraising success, supporting the board in their fundraising efforts, and helping create a team of organizational ambassadors among company members.

## **Organizational Growth Benchmarks**

### **By January 1, 2016, Chesapeake Shakespeare Company will have:**

- Secured \$1 million for annual operations from a range of sources, including ticket sales, contributions, and educational residencies.
- Begun building or renovating a new, permanent indoor theatrical property that allows the company to continue to explore the boundaries of the definition of classic theater and the effect on artist/audience dynamics that alternative performance configurations can make.
- Created a volunteer company of twenty to effectively support the company's operations.
- Continued compensation of all staff to meet cost of living increases and that is in keeping with similarly successful arts organizations.
- Further expansion of staff to include:
  - a full-time Director of Marketing and Audience Services,
  - a full-time Administrative Assistant, and
  - a full-time Technical Director (depending on progress in finding and/or building an indoor performance space).
- Completed and begun implementing an organizational communication plan.
- Identified at least two community organizations where CSC provides significant leadership.
- Launched the silent phase of a capital campaign to provide support for the building/renovation of a permanent theatre space and the income for staffing and running the space.
- Expanded the board to 15-25 trustees who are committed to meeting the organization's fundraising goals and launching a capital campaign. Fundraising will be a strength of the board and each trustee will have a portfolio of donors to cultivate.
- Provided training around management, fundraising, and/or communications to the leadership team.
- Increased contributed income by securing \$275,000 annually from major donors, \$50,000 from the annual appeal, \$60,000 from government grants, and \$110,000 from private foundations and corporate sponsors (\$50,000 of which is for educational programming).

## **Appendix A: Professional Season Expansion**

Over the course of the next five years, Chesapeake Shakespeare Company will significantly expand its professional season from four plays to six plays a year. The production calendar will expand from 16 weeks of performances to 26 weeks, with audience attendance increasing from 5,600 to 15,500.

**By 2015, Chesapeake Shakespeare Company's professional season will include:**

### ***Chesapeake Shakespeare Company's Outdoor Summer Festival***

Two shows performed in repertory during the summer months at the PFI Historic Park, also known as "The Ruins." The company will produce a popular Shakespeare play and other plays traditionally considered "classic theatre" that appeal to audiences of all ages.

### ***The Fall Moveable Production***

A production of Shakespeare or other classics performed "on the move," with the audience following the actors and the action. These productions may be performed indoor or out at a variety of spaces. Due to the constraints of the format, audiences are smaller and more intimately connected to the productions than at the summer festival.

### ***Chesapeake Shakespeare Company's Classics in the Box***

An indoor production of a non-Shakespeare play that explores the canon of classic theater. From plays by writers such as Chekhov, Moliere, Goethe, and Marlowe, audiences will have the opportunity to see how other great plays measure up to Shakespeare.

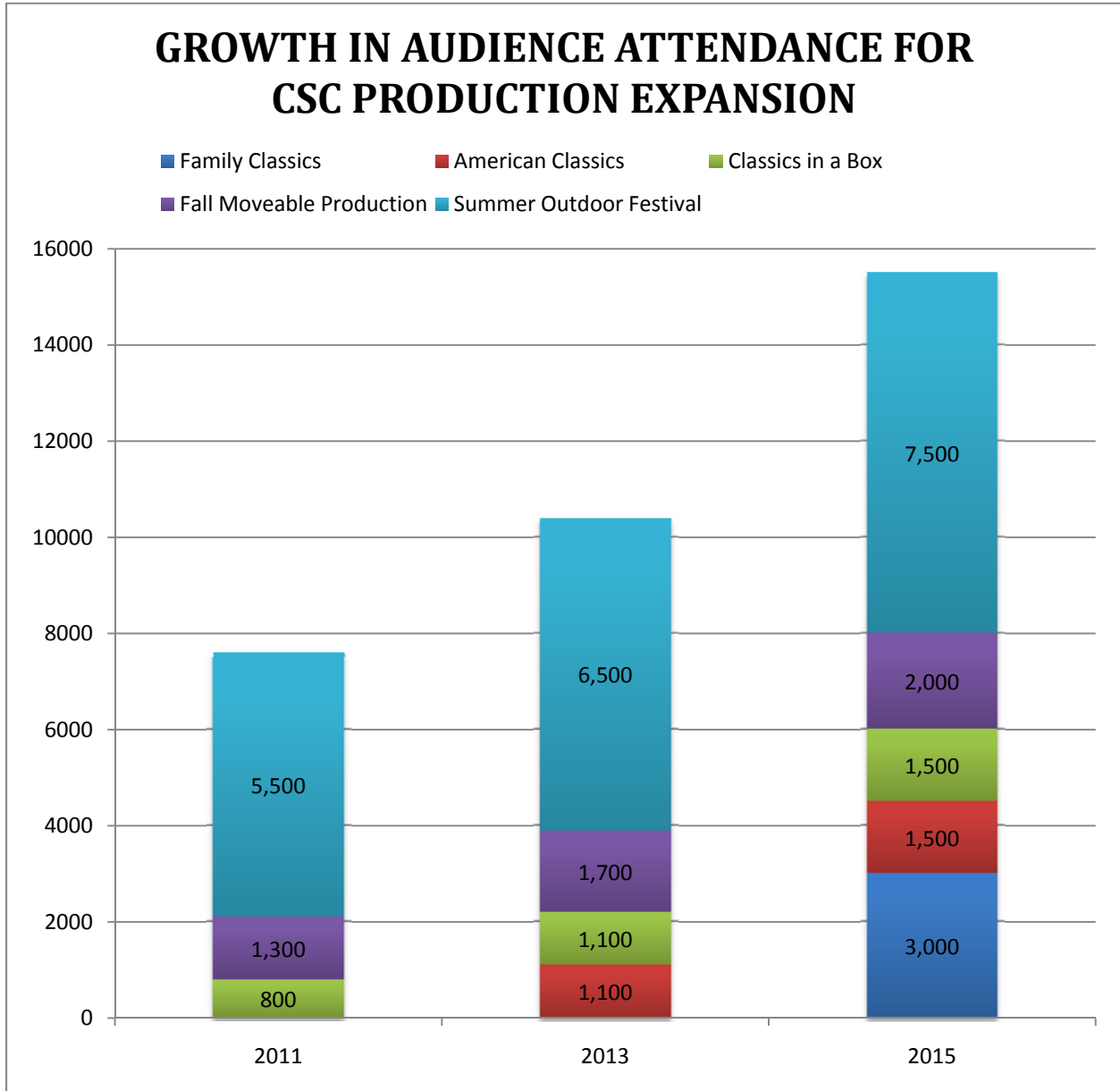
### ***Chesapeake Shakespeare Company's American Classics***

Dedicated to the exploration of American Classics, the company will produce one play a year from 19th or 20th century American authors, with a special emphasis on plays with larger casts that get limited productions in contemporary professional regional theater.

### ***Chesapeake Shakespeare Company's Family Classics***

A yearly production of a play in the company's signature style that the entire family can enjoy, like *Peter Pan*, *Little Women*, *The Diary of Anne Frank*, and *A Christmas Carol*.

The following chart details growth in audience attendance projected from 2011 through 2015.



In addition, the company will launch ***Chesapeake Shakespeare Company on the Road***, a touring program to present Shakespeare productions in the signature CSC style to audiences in a wider geographic area. Touring venues will most likely be secondary schools and regional colleges.

In 2011, the company will tour one of its outdoor summer productions at least six times, increasing to 10 performances in 2013 and 12 performances in 2015. Starting in 2013, the company will also tour its moveable production to regional colleges, performing 8 times that year and 15 times in 2015.

## Appendix B: Expansion of Educational Programming

In addition to its professional production season, Chesapeake Shakespeare Company offers classes, camps, and school residencies as part of an evolving education program for students of all ages.

In 2011, the company will conduct an audit of its educational programming, assessing its strengths and weaknesses, and determining next steps in growth.

**There are two components of educational programming — school residencies and school matinees — that will continue to grow.**

**School residencies** is an initiative where the company’s ensemble work with elementary and high school students in the classroom to learn more about Shakespeare and the particular way in which the company approaches the question, “What makes Shakespeare so great?” Residencies culminate in a production of a Shakespeare play, with company members performing with students. Residencies last up to two weeks.

Over the course of the next five years, Chesapeake Shakespeare Company will aggressively market its residency program to Howard County public schools as it strengthens a partnership that began in 2010. In addition, the company will market the program to public and private schools in Montgomery County, Anne Arundel County, Baltimore City, Baltimore County, and Carroll County.

**We project a substantial increase in both short-term and long-term residencies over this period, where Chesapeake Shakespeare is serving between 1,900 and 5,300 students annually, visiting at least 30 schools in Maryland.**

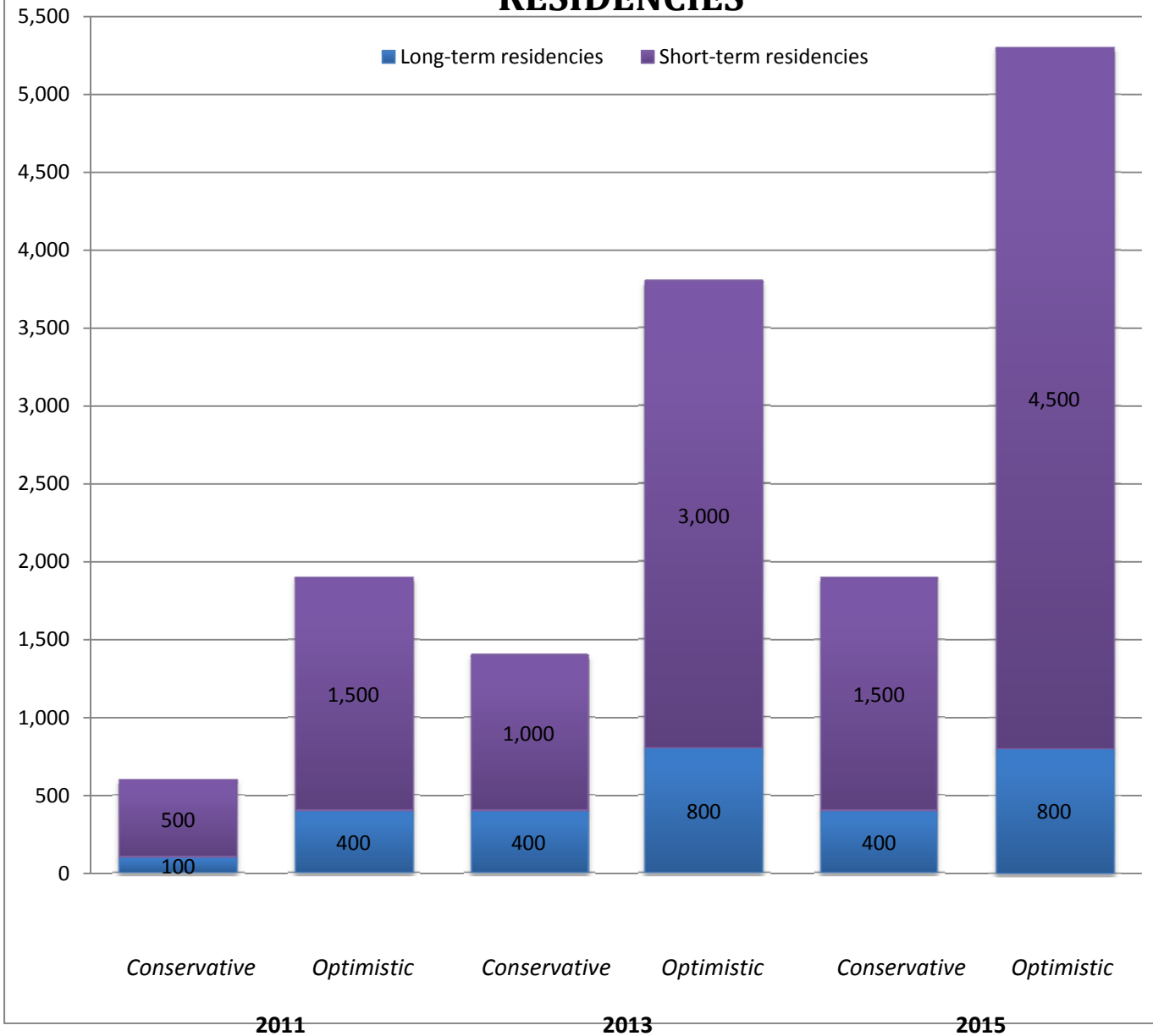
**Student matinees** are tailored performances (usually around 90 minutes) that Chesapeake Shakespeare Company performs at school venues, with a focus on high schools and colleges throughout the Mid-Atlantic region.

The goal is to increase the number of students served through school matinees from 3,500 to 8,000 by 2015, more than doubling the number of students that attend these matinees.

**To facilitate the growth of the education program, Chesapeake Shakespeare Company will seek funding for a pilot grant program, a pool of funds that schools can access to allow the company to bring educational programming to its students. The goal is to establish this pilot grant program of \$35,000 in 2013 and increase funding to \$50,000 by 2015.**

The following chart details in the projected increase in students served through the company’ in-school residencies (with both a conservative and an optimistic estimate).

## INCREASE IN STUDENTS SERVED THROUGH SCHOOL RESIDENCIES



## **Appendix C: Organizational Growth**

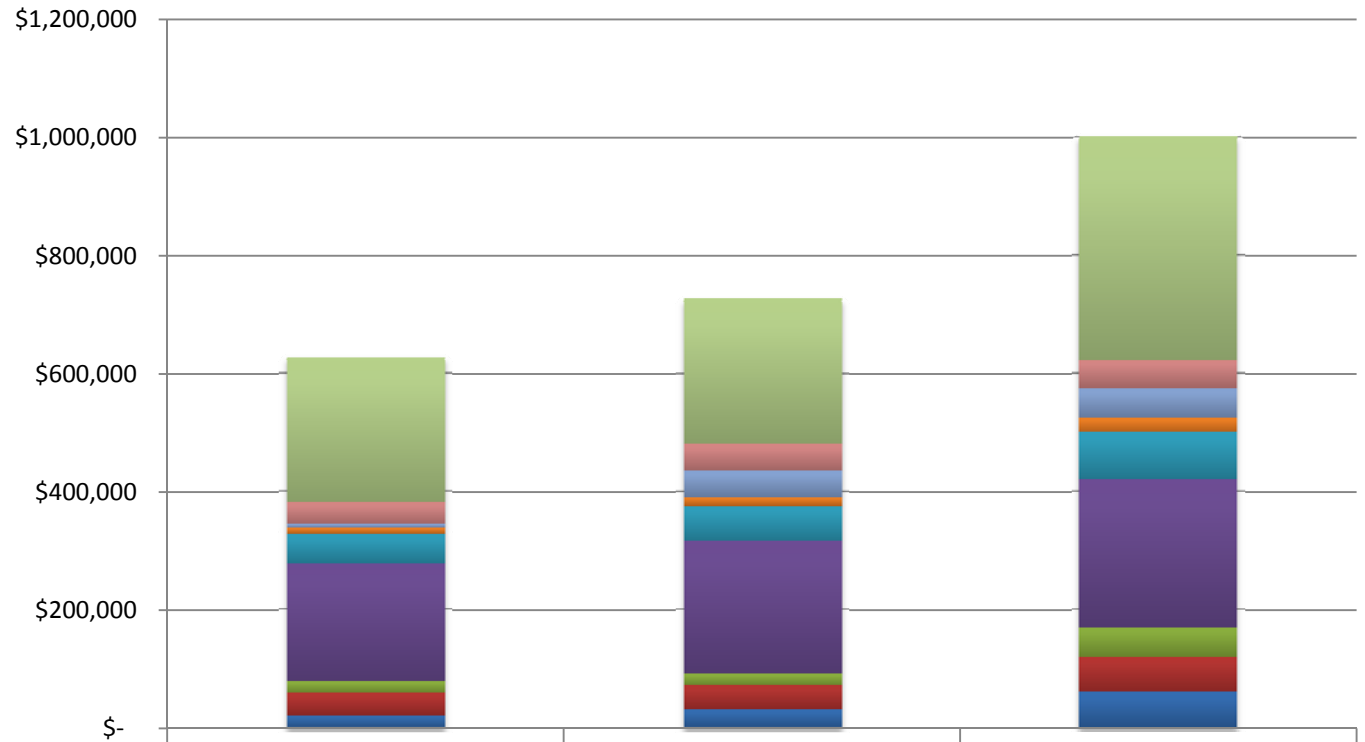
Over the next five years, Chesapeake Shakespeare Company plans to grow significantly, from a \$550,000 organization to a \$1 million organization. The staff will grow from a team of five to a team of eight. And the company will grow from 94 artists and teachers to 128. Finally, the Chesapeake Shakespeare will be well on its way to establishing a permanent artistic home and performance space in Howard County.

To achieve such growth, revenue in all areas is expected to increase, from ticket sales to fees from residencies to contributions. As the production season and educational programming expands, the company expects to see earned revenue increase from \$343,000 to \$531,000.

Over this period, Chesapeake Shakespeare Company is focusing significant resources and capacity to expanding its fundraising operation, hiring its first full-time Development Director. With new capacity, the company expects contributed revenue to increase from \$284,000 to \$495,000.

**The following chart details how revenue will increase in all areas over the next five years.**

## Revenue Growth from all Sources (2011-2015)



	2011	2013	2015
■ Ticket Sales from Production Series	\$246,400	\$246,400	\$378,000
■ Income from Educational Residencies	\$37,000	\$45,000	\$48,000
■ Sponsorship for Education Programming	\$6,000	\$45,000	\$50,000
■ Income from Classes/Camps	\$10,000	\$15,000	\$25,000
■ Income From Touring Company	\$50,000	\$60,000	\$80,000
■ Major Donors (\$1,000 or more)	\$200,000	\$225,000	\$250,000
■ Annual Appeal Donors (\$999 or less)	\$20,000	\$20,000	\$50,000
■ Government Grants	\$38,000	\$41,000	\$60,000
■ Private Foundations and Corporate Sponsors	\$20,000	\$30,000	\$60,000

## Appendix D: Decision-Making Filters

Like any planning exercise, we can only guess at what the future will bring. We fully expect that there will be unforeseen opportunities that we will want to take advantage of and unforeseen challenges we will need to overcome.

Thus, the leadership team and the board will regularly review our strategies and benchmarks outlined in this plan, adjusting time-lines and activities using the following questions as filters for our decision-making. These are questions that guided how we identified opportunities, challenges, goals, and strategies for the next five years in this strategic plan.

- How are we clarifying our mission and vision with this production, activity, or service?
- How are we furthering our mission and vision with this production, activity, or service?
- Can someone else do a better job of undertaking this production or providing this service?
- Are we providing a service to the CSC community that no one else can?
- Are we engaging in an old, circular conversation?
- Are we breaking out of an old, circular conversation?
- How are we strengthening relationships with core stakeholders?
- How are we building relationships with new stakeholders?
- Are we addressing a challenge and/or opportunity that we have already spent a lot of time thinking about?
- Is this a new way of approaching an ongoing challenge and/or opportunity?
- Do we have the capacity and training to address this challenge and/or opportunity?
- What do we have to do to bring on new capacity and/or obtain new training?
- What do we have to give up to address this challenge and/or opportunity?
- How am I as an artist going to undertake this activity and bring it to the CSC community?