

Enchantment Theatre Company  
Three-Year Strategic Plan  
2003-2006

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# About Enchantment Theatre Company

## Mission

Enchantment Theatre Company exists to awaken the imagination and nurture the humanity of people of all ages and backgrounds. We accomplish this through the imaginative telling of stories that touch on deeper values and themes and by providing arts related educational programs.

## History

For over 20 years, Enchantment Theatre Company (formerly Landis & Company Theatre of Magic) has been producing imaginative theatrical productions for families all across America. Beginning as a touring company headquartered in the Greater Philadelphia area, the company has created beautiful and inspiring family theatre works characterized by its distinctive blend of magic, mask, pantomime, puppetry and original music. In 2001, the Board of Directors established Enchantment Theatre Company as a resident theatre company in Philadelphia.

Since its inception in 1979, Enchantment Theatre Company has toured its original productions all over the world. They have performed at the Brooklyn Academy of Music, Lincoln Center, and the John F. Kennedy Center. Closer to home, the company has performed at Verizon Hall with the Philadelphia Orchestra and at the Annenberg Center for the International Children's Theatre Festival. Enchantment Theatre Company has toured in the Far East six times performing in Taiwan, Hong Kong, Malaysia, Indonesia and Singapore.

In 1985, Enchantment Theatre Company premiered *The Symphony and the Sorcerer*, a unique production introducing young people to the magic of symphonic music. The premiere of this work with the Detroit Symphony Orchestra initiated the creation of a whole series of programs featuring physical theatre, magic and music. The company has appeared with over 50 major orchestras nationwide including the Philadelphia, Atlanta, Baltimore, Houston, St. Louis and Oregon Symphony Orchestras and with the Boston Pops on the PBS Christmas at the Pops television special, which aired nationally for five years.

In 1997 Enchantment Theatre Company explored new possibilities in the creation of fine theatre for families by integrating life-sized puppets, character mask, shadow play, stage illusions, original music and sophisticated lighting and scenic effects. The result was the creation of their most innovative production to date: *Beauty and the Beast*. Over the next two seasons, Enchantment Theatre Company presented over 260 performances of *Beauty and the Beast* for an audience of 175,000 in over 120 cities across the United States.

In December 2001, Enchantment Theatre Company presented its first long-term run in Philadelphia with 34 performances of its original production *Cinderella* at Plays and Players Theatre. *Cinderella* served an audience of 4,784 people from the Greater Philadelphia area.

## Enchantment Theatre Company Today

Enchantment Theatre Company serves the Greater Philadelphia region, the nation and the world.

In Philadelphia, Enchantment Theatre Company presents innovative plays characterized by its unique blend of theatrical styles. Enchantment Theatre Company also operates The Magic of Masks, a yearlong educational residency program designed to share the magic of theatre with students in four underserved Philadelphia public schools.

Enchantment Theatre Company is known throughout the nation and the world as a touring theatre company of outstanding artistic excellence and innovation. Enchantment Theatre Company continues its educational mission on the road by conducting workshops and demonstration on invitation.

## What does Enchantment Theatre Company bring to Greater Philadelphia?

### A Unique Artistic Vision

There is no theatre company like Enchantment Theatre Company in the entire world. Enchantment Theatre Company employs a unique combination of theatre styles, incorporating character mask, magic, dance, movement, original music and sophisticated lighting and scenic effects in the telling of essential, enduring myths and folktales. We dig to the deepest levels of these classic tales to inspire in our audience higher values like hope, courage, love, and understanding.

*There are so many intriguing elements in Enchantment Theatre Company's productions that draw the children into the story and make them sit forward in their seats so they won't miss what's going to happen next.*

- Marianne Welch of the Pittsburgh International Children's Theatre

### Dedication to Audiences of All Ages

We create our productions for the enjoyment of audiences of all ages. We believe that if a performance is not good enough to engage adults, it is not good enough for children. We want a child's first theatrical experience to be the best that live theatre can be. Furthermore, we are encouraged by the enthusiasm that older students and adults express about our productions.

*Most of the audience on the opening night of Cinderella, at Plays and Players Theatre on Delancey Street was comprised of families with 8 year olds, who, like me, sat spellbound through the performance.*

- Dea Adria Mallin, *Home News*

### Commitment to Community Building

Theatre is an art form that inherently builds community. The act of sitting together and sharing a live theatrical experience unites the audience, for a time, in the struggles and dreams of a common vision. We build upon this sense of community in our local neighborhoods through educational programs that inspire the next generation of artists and theatergoers. Enchantment Theatre Company is also committed to building the artistic community by providing opportunities for artists of all career stages to continue developing their craft through participation in Enchantment Theatre Company's professional activities.

## Vision

The purpose of this strategic plan is to chart the course for the growth and development of Enchantment Theatre Company's activities in the Greater Philadelphia area and beyond. Enchantment Theatre Company aspires to be an international leader in the creation of innovative theatre for audiences of all ages. In recent years, we have felt the dramatic success of our move to enhance the quality of our work. Now we wish to continue this progress and share our work with our growing Philadelphia audience. Enchantment Theatre Company is poised to make a significant and a lasting contribution to Philadelphia's rich cultural landscape.

The company's investment in its local programming and audience development will result in continued artistic growth, more opportunities for audiences to become inspired by live theatre, and more arts education programs for Greater Philadelphians of every age. In the years to come, Enchantment Theatre Company will prove itself to be a valuable cultural asset, helping to make Philadelphia a world-class destination for families and providing an outstanding contribution to the quality of life in the region.

# Three-Year Strategic Plan

Goal #1: To develop as an enduring theatre institution serving audiences of all ages and backgrounds in the Greater Philadelphia area and the world.

Objective #1: To develop a tradition of producing excellent theatre in Philadelphia

Issues:

- We have a powerful artistic program with an international reputation.
- Our artists employ a wide range of theatrical forms which appeal to varied tastes, personalities, ways of thinking and ages.
- We have an existing repertoire of high quality productions
- We must find excellent stories and the means to tell them in the most dynamic and evocative ways possible.

Furthermore

- Enchantment Theatre Company is project (production) oriented. Any move to establish a season in Philadelphia must grow from our established creative process and must be well supported by a complete artistic and administrative staff.

Strategy #1: Find the best stories.

**Action:** By the end of the 2005-2006 season, Enchantment Theatre Company will have the creative capacity to develop one large-scale (\$80,000 - \$100,000) production every two years and one small-scale (\$20,000 - \$35,000) production every year.

**Action:** To continue the company's tradition of artistic excellence, the Artistic Director will set each season of plays by January 31 of the preceding season. He will continue to explore fable and myth from around the world while remaining open to other inspiring story sources.

Strategy #2: Collaborate with the best artists.

**Action:** The Artistic Director will cast each production six weeks before each rehearsal or workshop period begins by:

- a. Maintaining our artistic relationships from our 20+ year history
- b. Establishing and developing new relationships with artists from the Greater Philadelphia area by auditioning artists from TAGP, Asian Arts Alliance, U Arts, Temple, U Penn, PTPP, 1812 Productions and other local arts organizations.
- c. Establishing new relationships with national and international artists by auditioning artists from the Dell'Arte School and other fine institutions

**Action:** The Artistic Director will cultivate relationships with the community of artists who have worked with ETC. In time, members of this group may serve as the core of a full-time company of actors.

Strategy #3: Find the most evocative means to tell the story:

**Action:** The Artistic Director will workshop original productions for 2 to 3 weeks before the rehearsal period begins in order to foster creativity and innovation.

Strategy #4: Find the best Philadelphia venue in which to perform.

**Action:** The Artistic Director and Executive Director will research alternative venues in time to schedule each season by January 31 of the preceding season.

**Action:** The Artistic Director and Executive Director will investigate new opportunities for presenting work in Philadelphia, including, but not limited to, summer venues and youth-oriented collaborative partners, such as The Please Touch Museum and the Philadelphia Zoo.

Objective #2: Continue touring throughout the nation and the world

Issues:

- Touring is:
  - A substantial revenue generator
  - Difficult for performers
  - Expensive
  - Not always densely scheduled

Strategy #1: In order to serve a larger audience and generate additional earned income, research opportunities to expand our touring market (co-productions, European touring, flying, etc.)

**Action:** The Booking Agent will work toward securing \$100,000 in annual overseas and symphony show bookings by the end of the 2003-2004 season.

**Action:** In order to cultivate new relationships with commercial and nonprofit promoters, presenters and producers, the Artistic Director will begin to establish relationships with the management of the Seattle Children's Theatre, Children's Theatre Company of Minneapolis, Dallas Children's Theatre, Birmingham Children's Theatre and New Victory Theatre by the end of 2003-2004 season. The leadership of each institution will be invited to an Enchantment Theatre Company production.

Strategy #3: Schedule tours more densely to reduce costs and improve the quality of life for performers.

**Action:** The Booking Agent will work to schedule an annual January through May touring season of no less than \$300,000 in bookings, by the end of the 2003-2004 season.

Strategy #4: Integrate touring with Philadelphia presentations.

**Action:** To reduce the costs of mounting each production and to provide the largest audience for each new work, the Artistic Director and the Executive director will integrate each new production with the touring schedule and the Philadelphia season.

Goal #2. To establish and develop an arts education programs for the students, families, adults and artists of the Greater Philadelphia area.

Objective #1: Because arts education promotes traditional academic studies, develops self-expression, encourages teamwork, inspires hope and fires the imagination, we will provide The Magic of Masks for underserved students in the Greater Philadelphia area.

Issues:

- Enchantment Theatre Company has 20 years of experience providing arts education to young people.
- The Magic of Masks, now in its first year, is thus far very successful.

Strategy #1: Continue to offer The Magic of Masks, a comprehensive year-long theatre educational residency, in which students will experience live theatre, explore a variety of theatrical forms, study with professional artists and create a theatre piece to perform before an audience. The Magic of Masks is provided to underserved Philadelphia public schools through a partnership with the Philadelphia Arts in Education Partnership (PAEP).

**Action:** Through the annual publication of the PAEP Director, ETC will make schools aware of The Magic of Masks. Schools will apply to the program before May 31 of the preceding school year.

**Action:** The Artistic Director will hire the best educators who are experienced teachers and artists by drawing on local talent from within and outside the company. The teaching staff will be in place by August 1 of each year.

**Action:** The Artistic Director and the teaching artists will remain aware of and responsive to the specific needs of schools and students by consulting with teachers and administrators to create a specific curriculum for each school to be in place by September 30 of each year (after the initial teacher workshop).

**Action:** The Board, the Executive Director, the Artistic Director and the teaching artists will evaluate and develop the program based on the feedback from teachers, students, administrators and PAEP officers through the summer following each yearlong residency.

**Action:** The Artistic Director and the Executive Director will investigate opportunities to present programs to area schools beyond the network of the PAEP.

**Action:** Through the NSCC, the Artistic Director will provide free or almost free tickets and bussing to underserved schools that wish to make a field trip to ECT's presentations. Through partnerships with Philadelphia Society for Services to Children, ActionAids and ArtReach the Director of Marketing and Development will extend this offer to small groups of underserved families.

Objective #2: Based on the success of *The Magic of Masks*, provide arts education opportunities for the schools and families with the resources to pay for them.

Issues:

- Underserved schools must remain Enchantment Theatre Company's highest educational priority
- Our education program can be broken down into independent workshops
- All schools can benefit from and pay for our educational services
- We must identify and cultivate new schools
- Workshops can be created for families or for groups of children
- Workshops can help generate earned income

Strategy #1: Establish and develop relationships with schools that wish to supplement their curriculum with arts education workshops and activities.

**Action:** Throughout the 2003-2004 season, Group Sales Coordinator will establish relationships with schools through group ticket sales to evaluate the demand for such programs.

**Action:** The Artistic Director will prepare and schedule workshops and residencies for area schools on request.

Strategy #2: Provide workshops for families and other groups outside of schools

**Action:** The Artistic Director will cultivate relationships with other cultural and community organizations (such as the Franklin Institute, Please Touch Museum and the Academy of Natural Sciences) to present workshops for families. Contact with such organizations will be established by September 1, 2002

Goal #3. To cultivate the relationships and resources that will support our artistic and educational goals.

Objective #1: Continue to cultivate an audience for our season of plays in Philadelphia.

- Because the company has been touring for 20 years, we are still not well known in the area.
- We have a full-time staff of only 3
- Our audience and the press enthusiastically received our Philadelphia productions of *Magik Vaudeville* and *Cinderella* in 2001.

Strategy #1: Create a comprehensive Marketing Plan to develop audiences.

Specifically:

Serve a local audience of 6,000, raising \$55,000 in ticket sales in December 2003 production of *The Snow Queen*.

Serve a local audience of 6,500, raising \$60,000 in ticket sales in December 2004 production of *Pinocchio*.

Serve a local audience of 7,000, raising \$60,650 in ticket sales in December 2005 production of a production TBA.

**Action:** The Director of Marketing and Development will create a Marketing Plan to continue the cultivation of a audience in the Greater Philadelphia area. This plan will be completed by June 30 of each year.

**Action:** As part of the Marketing Plan, the Director of Marketing and Development will hire a part-time Administrative Assistant by the end of the 2003-2004 season.

Objective #2: Continue to develop a community of supporters

Strategy #1: Create a comprehensive Development Plan to develop a base of contributed support.

Specifically:

Raise \$165,204 in contributed income in 2002-2003

Raise \$125,100 in contributed income in 2003-2004

Raise \$147,900 in contributed income in 2004-2005

**Action:** The Director of Marketing and Development will create a Development Plan to increase individual, Board, corporate and foundation support. This plan will be completed by June 30 of each year.

Strategy #2: Continue to develop the Board of Directors' network through established and new relationships to attract new board members.

**Action:** The Board of Directors, with the support of the Director of Marketing and Development, will recruit three new board members each season.

Objective #3: Invest in the infrastructure that will support our artistic and educational goals.

Strategy #1: Hire the staff to support the artistic and educational goals.

**Note:** As part of the Marketing Plan (see above), the Director of Marketing and Development will hire a part-time Administrative Assistant by the end of the 2003-2004 season.

**Action:** The Director of Marketing and Development will recruit seasonal interns to assist in administration and artistic production.

**Action:** Each season, the Artistic Director will hire a Lead Teaching Artist to serve as the liaison between Enchantment Theatre Company and its partner schools.

Strategy #2: Secure the facilities and equipment necessary to support the artistic and educational goals.

**Action:** To better manage the company's developing relationships, the Director of Marketing and Development will continue to refine the database and methods for gathering and maintaining organizational information on an ongoing basis.

# APPENDIX I: Annual Action Plan

2003-2004 Season

## **Programming**

Philadelphia Season:

November: *The Firebird* presented by The Philadelphia Orchestra

December: *The Snow Queen*

Touring Productions: *The Snow Queen*

*The Firebird* and *Cinderella* (Symphony Version)

Workshop: *The Firebird* (for above presentation)

Education: The Magic of Masks

## **Investments**

New Staff

Prepare for succession- Benjamin Cromie is going to graduate school

Create and fill a new position

part-time Administrative Assistant (Marketing and Development Assistant)

Capital Investments

DSL for the Glenside office

*Box Office*

1 additional Phone line

New repertoire investment

Create *Pinocchio*, raising \$80,000 by November 1, 2004

Make payments toward *Cinderella*, *Beauty and the Beast* and *The Snow Queen*

2004-2005 Season

## **Programming**

Philadelphia Season: *Pinocchio* and TBA (possibly *Magik Vaudeville*)

Touring Production: *Beauty and the Beast*

Education: The Magic of Masks

Workshop: *Pinocchio* or *Three Fables*

## **Investments**

New Position

Full-time Administrative Assistant (Marketing and Development Assistant)

Capital Investments

New box office software

1 new computer and phone lines for box office

1 Ticket printer

New repertoire investment

Complete and present *Pinocchio*, raising \$80,000 by November 1, 2004

Make final payments toward *Beauty and the Beast* and *The Snow Queen*

2005-2006 Season

**Programming**

Philadelphia Season: *Cinderella* and New Play or *The Sorcerer's Apprentice and Other Tales*

Touring Production: *Cinderella* or *Pinocchio*

Education: The Magic of Masks

## APPENDIX II – Recent History

2002-2003 Season

**Programming**

Philadelphia Season: *Beauty and the Beast*

Touring Production: *The Snow Queen*

Education: The Magic of Masks

**Investments**

Workshop and develop *The Firebird* with The Philadelphia Orchestra