

THEATRE **HORIZON**

**STRATEGIC PLAN
FY11 THROUGH FY15
Adopted by the Board of Directors
July 25, 2011**



Clockwise from top left: Holiday Show with the Swing Club Band, Norristown children attend Honk!, Kimberly Akimbo, The Compleat Works of Wllm Shkspr (abridged), The 25th Annual Putnam County Spelling Bee, Fat Pig.

TABLE OF CONTENTS

| | |
|--|----|
| 1. Creation and Implementation of this Plan | I |
| 2. Who We Are | |
| i. Mission | 2 |
| ii. Vision | 2 |
| iii. Values | 2 |
| iv. History | 3 |
| 3. Our Strategic Plan at a Glance | |
| i. Where We Are and Where This Plan Will Take Us | 5 |
| ii. Our Environment | 5 |
| iii. Summary of Key Goals and Strategic Objectives | 8 |
| 4. Artistic Programming | |
| i. Present Position | 11 |
| ii. Key Goal and Strategic Objectives | 13 |
| 5. Audience Development | |
| i. Present Position | 16 |
| ii. Key Goal and Strategic Objectives | 20 |
| 6. Fundraising | |
| i. Present Position | 25 |
| ii. Key Goal and Strategic Objectives | 28 |
| 7. Governance and Administration | |
| i. Present Position | 33 |
| ii. Key Goal and Strategic Objectives | 34 |
| 8. Education | |
| i. Present Position | 37 |
| ii. Key Goal and Strategic Objectives | 39 |
| 9. Facilities | |
| i. Present Position | 43 |
| ii. Key Goal and Strategic Objectives | 44 |
| 10. Financial | |
| i. Present Position | 47 |
| ii. Key Goal and Strategic Objectives | 48 |
| iii. Budget for FY12-15 | 50 |
| iv. Budget Narrative | 52 |
| 11. Conclusion | 54 |
| 12. Addenda | A1 |

CREATION AND IMPLEMENTATION OF THIS PLAN

This is the first Strategic Plan in Theatre Horizon's history and was adopted by the Board of Directors on July 25, 2011. Thanks to the William Penn Foundation's generous support, the guidance of consultant Caitlin Wood, and the participation of the committee members below, Theatre Horizon has arrived at a plan of which we can all be proud. This plan will guide us as we move towards the completion of our first decade of operation. This plan is about leveraging our strengths to overcome obstacles and grow our company while being fiscally responsible and organizationally strategic. Board members and advisors to the company created this four-year Strategic Plan to guide our practices from July 1, 2011 through June 30, 2015. As it is our first plan, we have mapped out the next four years of Theatre Horizon using FY12 as a benchmark year. (Note: Theatre Horizon operates on a July to June fiscal year. On July 1, 2011, we began FY12.) Theatre Horizon will adopt its next Strategic Plan in summer of 2014, using the FY15 as a benchmark year. This future Strategic Plan will map out the subsequent three years.

- Erin Reilly
Artistic Director
July 25, 2011

Members of the Strategic Planning Committee

Nick McCormick, Committee Chairperson

Michael Ashburn, MD

Matthew Decker

Steve Heumann

Jane Kamp

Erin Reilly

Chris van de Velde

Teresa Wallace

Caitlin Wood

THEATRE HORIZON: WHO WE ARE

Mission

Through theatre, we create a community of artists, students, and audiences in which each member is encouraged to grow.

Vision

As we look to the future, our dream is that Theatre Horizon will be recognized as a growing and vibrant professional theatre company in the Greater Philadelphia region. Theatre Horizon will become known among the region's artists as an exciting place for actors to tackle daring, thoughtful, and substantive plays and musicals. Theatre Horizon will attract a sophisticated audience of theatre-lovers who want to help make their Norristown community a better place, and we will continue to make our patrons active participants in the art we create. Theatre Horizon will develop a welcoming theatre space in which to host patrons and artists and effectively showcase our unique contributions to the community. Theatre Horizon will give area children ages five to thirteen their first introduction to performing in plays, beginning a life-long appreciation of live theatre, and we will help keep the traditions and skills of theatre alive by educating young theatre-makers ages fourteen through twenty-five. Theatre Horizon will gain national recognition for our Autism Drama Program. Theatre Horizon will contribute to the long-term revitalization of Norristown, the seat of Montgomery County, and will enrich the work of organizations in our community by contributing our theatre arts to enhance their missions through collaborations, partnerships, and co-productions. This is our vision of Theatre Horizon's future position and contribution to the community.

Organizational Values

These are the values that guide Theatre Horizon and we strive to incorporate them into all we do as an organization.

Bring an urban aesthetic to the suburbs

Guided by the knowledge that our patrons are smart and curious theatre-goers, we actively strive to:

- Present contemporary plays and musicals relevant to our community
- Curate and sustain each season at the highest level of artistic excellence
- Present plays that espouse unique, diverse and alternative viewpoints
- Bring to Norristown the artists who are working at the highest level of their craft in Philadelphia and across the country

Join, Build, and Celebrate our Community

Honoring our commitment to Norristown and surrounding communities, and with faith that art can change lives, we believe strongly in our mission to:

- Collaborate with other organizations in the arts, humanities, and academic sphere to enhance our art and support the missions of our fellow community organizations
- Serve those in the community who need theatre the most or have lesser access to theatre

- Give back to the regional theatre community by employing emerging artists, as a springboard for young talent
- Celebrate the unique viewpoints of all persons who come in contact with our company

Deep Engagement with the Audience

Believing that all people have art inside of them that is worthy of expression, we encourage patrons to become participants through the following ways:

- Performing onstage with Theatre Horizon
- Speaking their mind at talk-backs
- Seeing their words published in our programs
- Expressing themselves through public acknowledgement of their support for specific projects

Friendliness and Excellent Service

With appreciation for consumers who include theatre in their lives, we strive to:

- Know our patrons personally, by name when possible
- Go the extra mile to add personal touches to our customer service
- Foster a welcoming feeling of belonging when patrons enter our space
- Do our work with a smile

Educate the next generation

Believing it is our responsibility to help build the next generation of theatre artists and audiences, we honor this responsibility to:

- Welcome young children into a lifelong appreciation of theatre
- Keep theater fun by emphasizing process above product
- Give opportunities to young adults embarking on their theatre careers
- Include the needy and disabled in our arts education activities

Use human and fiscal resources in responsible ways

With a commitment to strong fiscal health and the well-being of our most important asset, our people, we strive to:

- Maintain sound fiscal policies and positive cash flow
- Craft an administrative structure that supports artists' and administrators' personal development as theatre professionals
- Achieve artistic excellence without compromising the health and well-being of artists and administrators

HISTORY

Theatre Horizon was founded in 2005 by Erin Reilly and Matthew Decker and has become a lauded contributor to the arts community in Montgomery County, staging critically-acclaimed productions, reaching hundreds of children through drama classes and camps, and pioneering an autism drama program that uses actors to teach socialization skills to children with autism. In FY 2009, Theatre Horizon launched its first full theatrical season in Norristown, which included three productions with Equity actors in four week-long runs.

Theatre Horizon has gained recognition as a springboard for emerging talent in the Philadelphia theatre community. It has forged partnerships with other cultural organizations to enhance its artistic work and broaden its community of artists, students, and audiences. Theatre Horizon is proud to be a founding member of Norristown Art's Hill, an organization dedicated to the revitalization of Norristown.

In five years, Theatre Horizon's annual budget has grown from \$10,000 to \$315,000. Theatre Horizon maintains a strong financial position in relation to its size and in five years has never run a deficit. At the end of the last fiscal year, Theatre Horizon held a cash reserve of \$17,000. Earned revenues from ticket sales and education programs have remained steady while private and public support has increased.

THEATRE HORIZON: OUR STRATEGIC PLAN AT A GLANCE

Where We Are and Where the Plan Will Take Us

| <u>2011</u> | <u>2015</u> |
|---|--|
| Relatively small (\$315,000) professional, nonprofit regional theatre company | Regarded as one of the region's leading mid-sized suburban theatre companies, operating at a budget of approximately \$550,000 and serving an audience and student population of over 5,000. |
| Dedicated to producing contemporary, thought-provoking, intellectually-challenging and artistically sophisticated plays and musicals for the audiences of the greater Philadelphia region | Serving our Mission with a deeper impact and stronger connection to our audiences and the community than ever before |
| Working with talented professional theatre artists (some of whom are members of Actor's Equity), compensating them at a wage comparable to, or above, organizations of our size | Attracting the best possible artists, having grown our capacity to compensate them for their work. Experience deep and meaningful relationships with the artists with whom we work |
| Producing a dynamic three-show season for a loyal subscriber base of 175 and single ticket audience of over 2,600 | Serving a growing and loyal audience of 4,500 subscribers and single ticket holders thanks to an increased dedication to understanding and cultivating those who come and see our work |
| Performing in a rented space in Norristown that provides us with significant operational and technical challenges | Operating in a newly-constructed performance and renovated office space in the heart of Norristown, allowing us to grow our capacity and have more control |
| Supported by a core group of individual and institutional donors who make an annual contribution to Theatre Horizon | Receiving contributions from an increased pool of donors that includes individuals, corporations and foundations who make significant investments in Theatre Horizon each season |
| Make an impact in our community through our renowned and substantial education programs, including our one-of-a-kind autism program | Operating a variety of education programs that serve more children than ever before at all levels of development |
| Dedicated to the revitalization of our neighborhood of Norristown, performing and working in the heart of the community, helping to bring positive attention to Norristown | Seen as a manifestation of the positive change in Norristown having gained attention and recognition for our work in the community |

Our Environment

As we chart a future course for Theatre Horizon, it is important to be mindful of the conditions that influence our current position:

- The Philadelphia area remains a vibrant and active cultural community, particularly in the area of theatre. Theatre Horizon is one of 135 professional theatre companies and one of dozens of small companies in the Greater Philadelphia region competing for ticket income, press coverage, patrons, donors, rights to productions, artistic talent and funding.
- There have been dramatic changes in ticket buying patterns at arts and culture venues nationally and across the region over the last several years with ticket buyers forgoing advance purchasing and planning for a “same day/walk-up” model. In addition, what we call the “Groupon” culture has taken hold and the market has become saturated with discounted ticket offers. As a result, some patrons now make buying decisions based on ticket offers rather than company recognition or loyalty. Finally, according to the Philadelphia Culture Alliance’s study *Research Into Action*, two out of three new patrons at a sample of 17 cultural institutions across the City did not return to the institutions the following year.
- According to the 2010 Cultural Engagement Index, parents continue to take advantage of opportunities to engage their families in arts and cultural activities; however, while four out of five patrons see the arts as vital their children’s development, over half do not find arts organizations to be child friendly.
- Traditional theatrical marketing is no longer enough. Marketing must be multi-channelled, and cross media platforms; therefore, additional time and resources are needed to reach consumers and secure ticket purchases.
- Local press coverage has dramatically declined over the past five years while the number of theatre companies and cultural offerings have significantly increased.
- Norristown is the seat of Montgomery County, the second-wealthiest county in Pennsylvania (neighboring Chester now holds the top spot) and conveniently encompasses some of the wealthiest neighborhoods in the state. Montgomery county is also a major employment center with large business parks in Blue Bell, Lansdale, Fort Washington, Horsham and King of Prussia, all of which attract thousands of workers from all over the region. The strong job base and taxes generated by those jobs have resulted in Montgomery County receiving the highest credit rating of 'AAA' from Standard & Poor's, one of fewer than 30 counties in the United States with such a rating. Norristown, however, is the poorest borough in Montgomery County, with 17% of the population living below the poverty line and the median income well below that of the rest of the county. In addition, Norristown is much more ethnically diverse than the rest of the county, which is predominantly white. Norristown’s demographics are 40% African American, 40% white, and 20% Hispanic, Asian and other.
- While 17% of Norristown's children live in poverty, just beyond Norristown's borders some of the wealthiest children in the state attend some of the finest schools in Pennsylvania. In the 1950s Norristown was the region's shopping and entertainment

destination. Norristown is in the midst of plans for revitalization. As a direct result of Theatre Horizon's arrival on the scene, in November 2009 over 50 business-owners, government leaders, artists, and residents convened to institutionalize a new "arts district." In April of 2010, Norristown launched "Arts Hill" with a street arts fair that drew 2,000 people of all ages to the downtown, and helped increase attendance for Theatre Horizon's production of *Fat Pig*. Arts Hill is now home to two theatre companies, a film festival, and a dance company, all of which, including Theatre Horizon, have the enthusiastic support of the Borough. We expect further growth in artists and arts-related groups in the widely-available warehouse and storefront spaces in Norristown; however, the current lack of restaurants, which makes a full night out in Norristown difficult, continues to present a key barrier to patrons returning to theatre in Norristown.

- Theatre Horizon is geographically well positioned (a 25 minute ride from the Main Line versus 45 into Center City) with easy and accessible parking. In addition, it is easy to get to by public transportation.

Summary of Key Goals and Strategic Objectives

In order to serve our mission, grow our company and fulfill this vision that we have imagined for the company, Theatre Horizon is committed to the following goals and objectives:

Artistic Programming

We will continue to increase the level of the artistic excellence on our stage. In order to succeed, we will:

- Deepen our financial commitment to theatre artists in order to secure the best possible talent
- Create an artistic advisory committee to advise the Artistic Director and deepen relationships with artists, directors, technicians, playwrights and licensing houses
- Establish a structure for artistic planning and season selection
- Develop new relationships with artists
- Continue to nurture our commitment to musical theatre
- Continue to make audiences active participants in the art we create

Audience Development

We will strive to introduce as many members as possible in our neighborhood, our community and our region to our work and our company. In order to meet this goal, we will:

- Develop and expand our subscriber base
- Identify and reach out to broader segments of the theatre-going community
- Effectively harness the power of new media to enhance our marketing efforts and institutional brand
- Constantly evaluate the effectiveness of our marketing efforts

Fundraising

To meet the artistic, educational, operational and facilities goals of this plan, we must create a more robust and sophisticated fundraising program. In order to achieve this goal we will:

- Increase contributions from Board Members
- Increase the contributions by members of the Ambassadors' Circle by both increasing the number of members and total dollars raised
- Increase contributions from individuals at the annual fund level (under \$1,000)
- Develop a Corporate Giving Program
- Increase support from local, regional and national foundations
- Develop a Campaign to secure an additional \$75K annually to support infrastructure growth
- Create the development infrastructure to support the objectives above

Governance and Administration

In order to build the capacity of the organization, we must develop a Board that is informed, engaged and inspired to execute their governance responsibility and develop resources for the organization. Furthermore, we must nurture and retain a professional and engaged staff. To this end we will:

- Expand the size, grow the skills set and increase the effectiveness of the Board.
- Increase Board members' commitment to fundraising and audience development for the organization
- Transition the position of Artistic Director from part time to full time
- Over the course of the plan, expand the duties, responsibilities and hours of both the Education Director and Development Director
- Provide yet-to-be-determined benefits to employees beginning in FY14
- Expand present bookkeeping/payroll functions into the position of Business Manager

Education

We aim to make a lasting and meaningful impact on the children of the region and on our neighbors in our community. To that end we will:

- Transform our *Shakespeare in the Park* program into a summer apprenticeship program so that young actors double as teachers for our summer camps, both on-site and off-site.
- Expand and gain recognition for our year-long internship program
- Grow our education class offerings, clubs and camps and brand them as a leading arts educational opportunity for children
- Continue to refine, expand and seek additional resources and national attention for our one-of-a-kind Autism Drama Program
- Continue to develop community partnerships across all aspects of the organization

Facilities

We seek to provide a place for artistic success and creativity, clear communication of our brand identity, and a positive experience for our patrons and the community. In order to do this we will:

- Construct and support a new performance space and office facility for Theatre Horizon that will enable us to operate the company, grow and develop our art, and expand our commitment to education and the community
- Fund an IT contract to give staff working computer equipment
- Advocate for government funding for a larger cultural arts revitalization in Norristown.

Financial

In order to support the goals outlined in this plan and maintain a responsible level of fiscal health, we will strive to achieve the following:

- Continue to maintain positive cash flow

- Maintain a healthy balance between earned and contributed income
- Continue to develop an involved and effective Finance Committee
- Develop and implement a code of sound and responsible financial policies
- Participate in annual independent financial audit by FY14

ARTISTIC PROGRAMMING

Present Position

At the heart of our mission is producing great plays and musicals that unite artists, students, and audiences through relevant and compelling stories. These have included outrageous comedies like *The Complete Works of William Shakespeare (Abridged)* and complex dramas such as *The Violet Hour* and *The Credeaux Canvas*. We have presented productions about social injustice and tolerance such as *The Laramie Project*, *Once on this Island* and *Fat Pig*. We have also served audiences of all ages with colorful musicals such as *The 25th Annual Putnam County Spelling Bee*, *Little Shop of Horrors*, *You're a Good Man Charlie Brown*, *Really Rosie*, and *Honk!*

Theatre Horizon has gained recognition in Philadelphia as producing consistent, high-quality, critically acclaimed productions that have served as a springboard for emerging talent in the Philadelphia theatre community. Over 70% of our shows have casts of five or more actors. In the past two fiscal years, we exceeded our goal of employing five Equity actors by employing a total of seven Equity actors each year, including Maggie Lakis, Alex Keiper, Steve Pacek, Andrew Kane, Jennie Eisenhower and Carl Clemons-Hopkins. Additionally, we employed noted area Equity artists such as Aaron Cromie and Michael Phillip O'Brien in production capacities, and hired up and coming directors Megan O'Brien Perri and Alex Torra to helm our productions. Theatre Horizon has also kept close watch on emerging designers in the city and has worked with Dan Perelstein, Maura Roche, David Todaro, Larry Fowler and Lauren Perigard. We also increased actor and designer salaries to make them competitive with mid-size Philadelphia companies and in doing so, increased our appeal as an employer among area artists. Young actors, directors and designers working at Theatre Horizon have gone on to work at the Walnut Street Theatre, Arden Theatre, Wilma Theater, People's Light and Theatre, and off-Broadway.

Theatre Horizon currently operates on a Level II Special Appearance Contract with Actors Equity Association. This enables us to rehearse up to three Equity actors and one Equity stage manager per production for 30 hours a week at no more than five hours a day. These restricted rehearsal guidelines during a three and a half week rehearsal period can put strain on the artistic product's development and final product, so to compensate we have added hours to our second week of rehearsal and tech week at a cost to the theatre. This is an example of our commitment to help grow the art and provide a deeper creative experience for the artists involved, and is a continuing challenge we will address in future seasons.

Since Theatre Horizon's inception, Co-Founders Matthew Decker and Erin Reilly have served the mission by including the voices of community members in select productions. We've seen how community members are empowered and inspired when they get to tell their own stories. We regularly reach out to our community for ideas, words and direct participation onstage. In 2007 we based our holiday show on interviews with senior citizens from Kennett Square Senior

Center. In 2008, we wove interviews with local workers into our production of *Working*, which was recognized with a Barrymore nomination for New Approaches to Collaboration. In February 2011, we continued our community voices efforts through a residency with Montgomery County Community College, which commissioned us to create a public theatre piece called *Hidden Rivers*. Six community members told personal stories of courage in the face of great odds to a full house as part of the College's Lively Arts Series.

Eighty percent of the organization's productions have been musicals or comedies; musicals have been favorites with audiences and critics and brought us significant attention. In 2010, Howard Shapiro of *The Philadelphia Inquirer*, writing about *Little Shop of Horrors*, which we co-produced with 11th Hour Theatre Company, said "This *Little Shop*, the fourth I've seen, is like no other, and better than all of them—including the strong 2003 Broadway revival...This is the kind that wins awards." *Little Shop of Horrors* was recently named "Best Musical of the Year" by *Philadelphia Weekly*. The lead actors were both nominated for Barrymore Awards (excellence for nonprofit professional theatre in Philadelphia) for "Best Actor." This past season, Theatre Horizon opened with the sold-out hit *The 25th Annual Putnam County Spelling Bee*. *The Broad Street Review* called our production "the best version yet" of this popular musical. "Buzzes delightfully," chirped *The Philadelphia Inquirer* about our production. We sold out the final two weeks of the show. Past musicals such as *Honk!* and *Once on This Island* have brought similar critical acclaim and large audiences.

At the beginning of the 2010-2011 season, Co-Artistic Director Matthew Decker took a full-time job at the Arden Theatre Company as their Associate Producer and Casting Director. Matt now serves as Theatre Horizon's Resident Director and is a key figure committed to the company. His role at the Arden has increased his profile in the community and has helped attract leading artists to work with Theatre Horizon. While not involved in the day-to-day operations of the company, Matt directs one to two productions a season, is integral to the season selection process, and participates in artistic planning and targeted fundraising efforts.

As a result, Erin Reilly has assumed responsibility for the artistic as well as operational direction of the company. As Theatre Horizon moves forward in the coming seasons, Erin's vision and sensibility will continue to guide Theatre Horizon toward compelling scripts by contemporary playwrights and joyous musicals that inspire and illuminate. Leveraging connections developed over 10 years of working in the Philadelphia theatre community as an actress, director, and producer, Erin will continue to cultivate relationships with the actors, directors, and designers who will bring Theatre Horizon's mission to life onstage in the next four years.

Key Goal and Strategic Objectives:

We seek to continue to increase the level of the artistic excellence on our stage. In order to succeed, we will:

- **Deepen our financial commitment to theatre artists in order to secure the best possible talent**
 1. Theatre Horizon will continue its practice of raising actor and designer salaries each year. This includes offering Equity actors health and pension contributions when possible under our Special Agreement with the union and offering travel stipends to actors and designers.
 2. Annually, the Artistic Director and Finance Committee will compare this ongoing commitment to livable wages for artists against our goal to move to the next level of agreement with Actors Equity Association, a Small Professional Theatre contract.
- **Develop new relationships with artists**

In the next three years, we will continue to develop new relationships with artists to bring fresh perspectives and new influences to our work. For the 2011 – 2012 Season, we already have commitments to work with established Philadelphia artists Maureen Torsney Weir, Barrymore award winner, to play the title role in *Kimberly Akimbo* and KC Nocero MacMillan, Associate Artistic Director of the Lantern Theatre to guide *How I Learned to Drive*.

- **Create an artistic advisory committee to advise the Artistic Director and deepen relationships with artists, directors, technicians, playwrights and licensing houses**

Exploring unique ways to broaden and culturally diversify our selection of plays and musicals, by FY13, Theatre Horizon will institutionalize this committee of no more than 10 Philadelphia-based artists, directors, designers, and choreographers. Each member will serve for a renewable, one-year term in an advisory role to the Artistic Director, directly advising on the development of Theatre Horizon's artistic projects, while interacting with one another, and opening the door for dialogue and unexpected and new collaborations. This committee will institutionalize the unofficial running dialogue the Artistic Director currently conducts with local artists, many of whom are employed in various productions at Theatre Horizon.

- **Establish a structure for artistic planning and season selection**
 1. By the end of FY12, the Artistic Director and Resident Director will create an annual timeline to guide season selection. This timeline will specify what time of year Theatre Horizon will hold play readings necessary to inform season selection.

2. By the end of FY12, the Artistic Director and Resident Director will create a formal list of projects under consideration for each of the next three seasons, including key artists necessary for the achievement of each project. By the end of FY13, this project list will incorporate input from the Artistic Advisory Committee.

The plays and musicals listed below are works that the Artistic Director and Resident Director have identified as possible productions to produce over the course of the plan. These stories fall in line with the mission of the company that connects us to our audiences by reflecting the Norristown diverse community onstage and will challenge and inspire the artists that work on them.

PLAYS:

- *Awake and Sing* by Clifford Odets
- *The Bluest Eye* by Toni Morrison, adapted by Lydia Diamond
- *In the Blood* by Susan-Lori Parks
- *The K of D* by Laura Schellhardt
- *Mauritius* by Theresa Rebeck
- *A Raisin in the Sun* by Lorraine Hansberry
- *The Rise and Fall of Little Voice* by Jim Cartwright
- *The Underpants* by Steve Martin
- *The Woman in Black* by Susan Hill, adapted by Stephen Mallatrat

MUSICALS:

- *Adrift in Macao*, Book and Lyrics by Christopher Durang
 - *The Apple Tree*, Book by Jerry Bock and Sheldon Harnick; Music by Jerry Bock; Lyrics by Sheldon Harnick
 - *Once on This Island (Revival)*, Book and Lyrics by Lynn Ahrens; Music by Stephen Flaherty
 - *The Spitfire Grill*, Book by James Valcq and Fred Alley; Music by James Valcy; Lyrics by Fred Alley
 - *Spring Awakening*, Book and Lyrics by Steven Sater; Music by Duncan Sheik
 - *Striking 12* by GrooveLily
- **Continue to nurture our commitment to musical theatre**
 1. Include at least three musical theatre artists on the Artistic Advisory Committee to advise on the latest new American musicals
 2. Strive to include a musical in every season between FY12 and FY15

3. Actively pursue co-producing musicals to produce high caliber work while sharing production costs with another company
- **Continue to make audiences active participants in the art we create**
 1. Continue and expand our talk-back series during each production, enhancing these events, when possible, with special guest speakers
 2. Building on our relationship with local community organizations such as the Greater Norristown Art League, continue to include patron's words, photos, or artwork in our printed programs and lobby displays
 3. Continue our collaboration with Montgomery County Community College, with a second installation of our community-generated *Hidden Rivers* project in February 2013

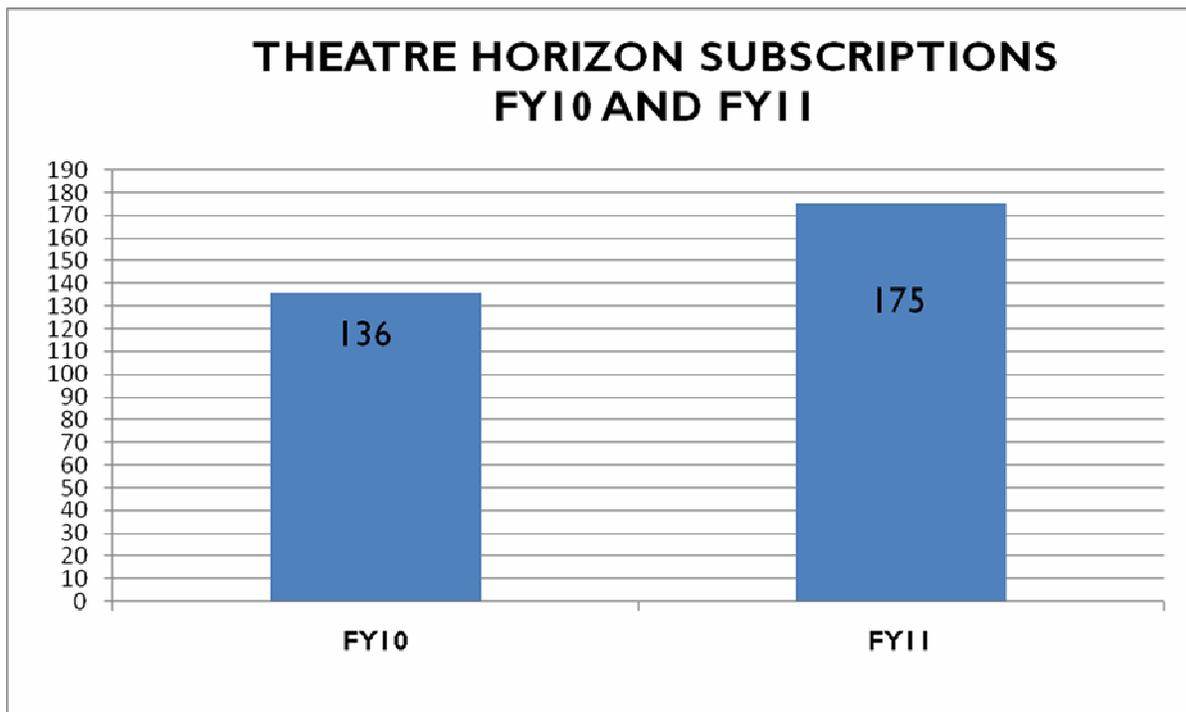
The Artistic Planning Section of the Plan will be monitored over the next four years by the Producing Artistic Director and Resident Director.

AUDIENCE DEVELOPMENT

Present Position

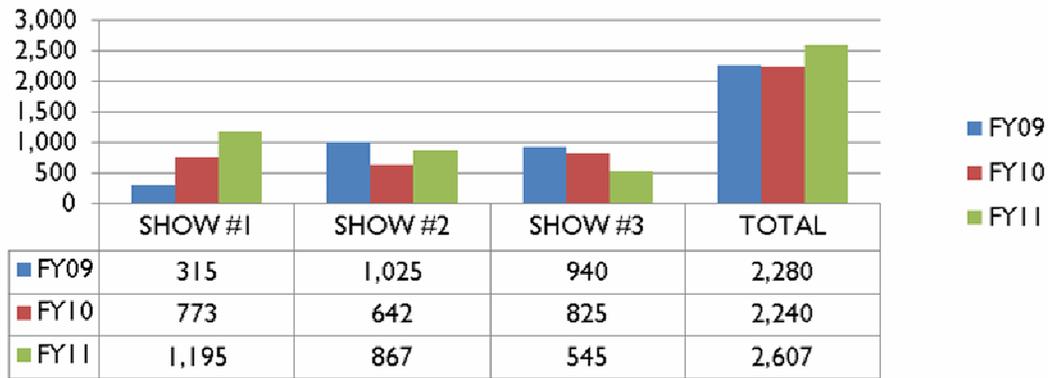
Theatre Horizon spends significant energy reaching out to new audiences with its work and has continued to grow both its single ticket audiences as well as its subscriber base.

During the 2009-2010 season, we launched our first subscription campaign and attracted 136 subscribers. For the 2010-2011 season, we hit our subscription goal with 175 subscribers—an increase of 29% from the previous year. As of July 1, 2011 we have signed up 140 subscribers to the 2011-2012 season, and aim to secure a total of 220 subscribers, increasing 25% from the previous year.



Between FY08 and FY09 Theatre Horizon increased single ticket buyers by 30%, maintained that level in FY10, and served 2,607 audience members in FY11. This does not include ticket sales to either *Shakespeare in the Park* or *Hidden Rivers*, but we estimate combined attendance to those two special events was around 600.

THEATRE HORIZON NUMBER OF TICKETS SOLD FY09-FY11



FY 09

#1 AMERICAN SONGOOK
#2 COMPLETE WORKS
#3 HONK

FY 10

#1 LITTLE SHOP
#2 HOLIDAY SHOW
#3 FAT PIG

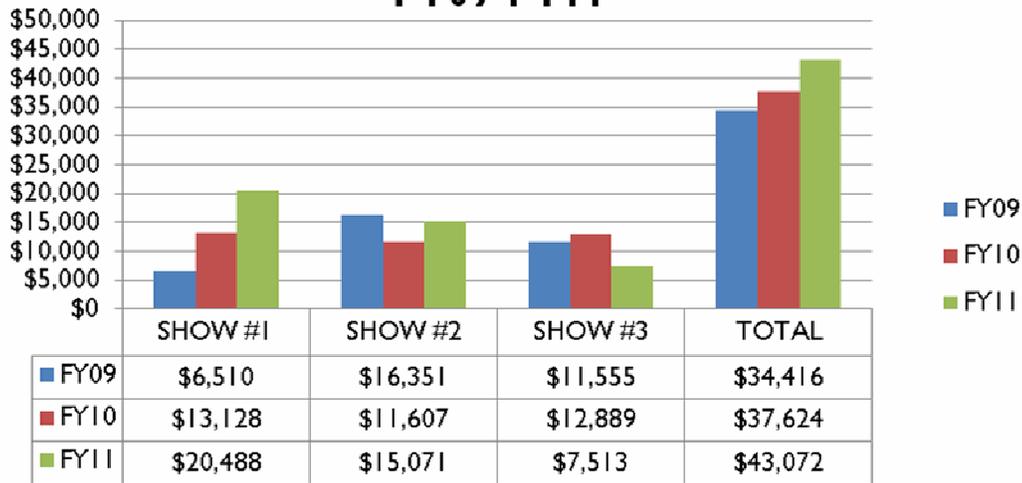
FY 11

#1 SPELLING BEE
#2 XMAS CAROL
#3 CREDEAUX

Please note: subscribers made up 16% of tickets sold in FY10 and FY11.

Income from ticket sales makes up approximately 50% of our earned income and 20% of our overall income. We have seen growth in overall ticket income over the past three years. However, our success tends to be the result of one show that performs exceptionally well each season and is the key to our growth. In the case of the 2010-2011 season the show that was a box office smash was *25th Annual Putnam County Spelling Bee*. In 2009-10 the high-grossing show was *Fat Pig*, and the year before it was *The Compleat Works of Wllm Shkspr (abridged.)* In addition to the three-shows in our main stage season, we generate ticket income from our summer Shakespeare in the Park program, and other one-night performance events in the community.

THEATRE HORIZON TICKET REVENUE FY09-FY11



FY09

#1 AMERICAN SONGOOK
#2 COMPLETE WORKS
#3 HONK

FY10

#1 LITTLE SHOP
#2 HOLIDAY SHOW
#3 FAT PIG

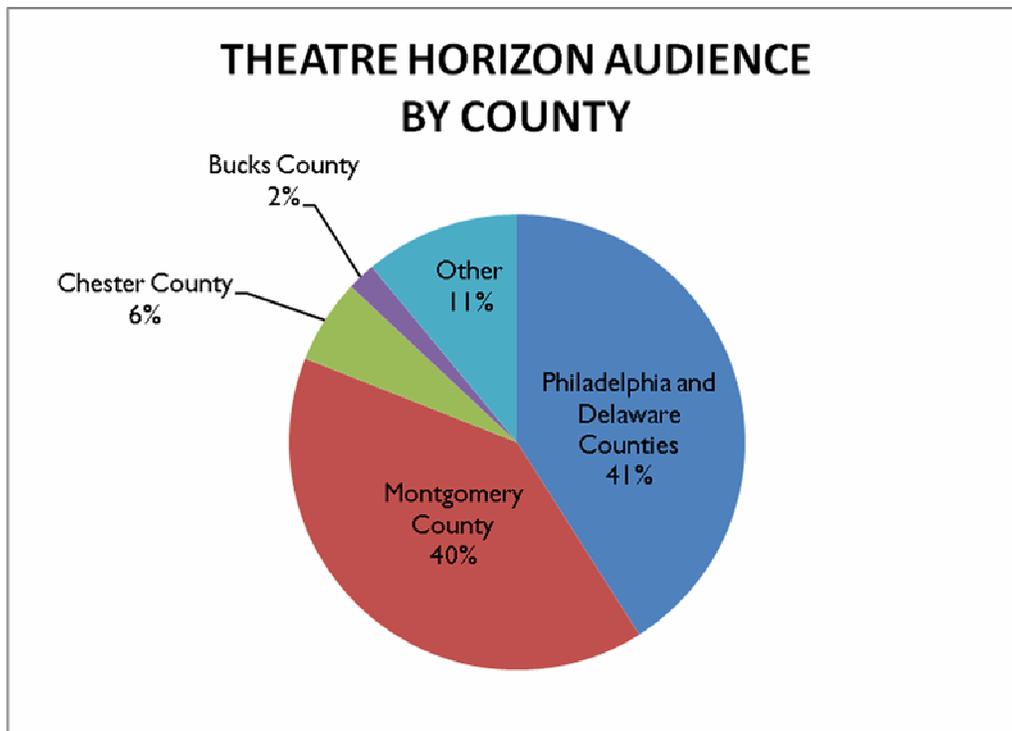
FY11

#1 SPELLING BEE
#2 XMAS CAROL
#3 CREDEAUX

Please note: Above ticket sales numbers do not include revenue from special events like *Shakespeare in the Park* or *Hidden Rivers*. Above ticket sale numbers include revenue from subscribers. This subscriber revenue was \$10,500 in FY10, and \$14,884 in FY11.

Our Audience: We select seasons to bridge the generational gap; from 1940's musical revues to cutting-edge drama from contemporary playwrights like Neil LaBute. We attracted a family audience to our 2010 production of *The Very Merry Xmas Carol Holiday Adventure Show*. In addition to our subscribers and their friends, we brought out a youthful crowd to the comedy *The 25th Annual Putnam County Spelling Bee* and attracted the twenty-something demographic last season with *Fat Pig*.

Overall, however, our audience tends to be over 45, Caucasian and from the suburbs. While our audience comes from across the Greater Philadelphia region, the largest clusters of our audience are found in the following areas:



We make every effort to provide the type of entertainment that breaks boundaries and attracts a diverse crowd. A key example was *Once On This Island*, one of our most highly attended musicals. We reach beyond our core audience demographic, tapping into a racially-diverse audience of adults and families in Montgomery County and beyond. Our education programs reach children ages 5 to 13. We recruit children from economically disadvantaged families into all of our five education programs, providing several scholarships every year, as well as subsidizing tuition to the Autism Drama Program. During FY11, Theatre Horizon served an audience of 2,607 for our season shows, 600 for our special events and 577 students through our educational programs.

In an effort to know our audience better, Theatre Horizon embarked on a “Listening Campaign” in spring 2011. We interviewed two dozen audience members and distributed a written survey that was completed by 109 audience members. Those surveyed were asked about their pre-theatre activities such as parking and dining as well as thoughts on their Theatre Horizon experience including their favorite and least favorite shows, talkbacks and concession offerings. We also requested word associations of “Theatre Horizon” to help focus our upcoming branding and website re-design. Our audience’s overall theatre-going habits, such as donating, referring friends, buying gift certificates, reasons why they attend shows and if they subscribe to other arts organizations, are critical for us to evaluate and strategize for more successful seasons. Here are some of the highlights that will especially influence us as we move forward:

- Refine marketing to emphasize plots and “good stories.”

- People want to see musical comedies.
- 76% want to learn more about our actors
- 96% said ticket prices are a fair or exceptional deal for the quality of shows
- "If the show sounds interesting" is the #1 reason by far, above all other reasons, that patrons attend a show.
- 84% have referred a friend
- 67% have subscriptions or memberships to other arts and culture organizations
- 47% communicate with the box office via email
- 34% have dined in Norristown before the show, with the average dinner bill at \$50 for a couple
- 32% specifically chose to attend a show on a night when a talk-back was being held

Our current marketing mix includes newspaper and internet advertising in Montgomery County as well as Center City publications, direct postcard and season brochure mailings to over 15,000 people per year, public relations with print and TV outlets, extensive local dissemination of posters, lawn signs, and fliers distributed in Norristown, King of Prussia, and the Main Line, along with group sales fliers to local clubs, schools, churches, synagogues, and community groups. In summer 2010 we created a marketing calendar for the season to more aggressively pursue news features in print and television and to buy more online and print advertising. Finally, during the 2010-2011 season, we have been selectively offering incentives to patrons to have them refer a friend, providing additional tickets when they introduce someone new to the company.

Key Goal and Strategic Objectives:

We will strive to introduce as many people as possible in our neighborhood, our suburban community and the wider region to our work. In order to meet this goal, we will:

- **Develop and expand our subscriber base**

We are in the midst of our third year of offering subscriptions; however, we have garnered subscriptions even in the absence of a robust subscription campaign. In order to develop and expand our subscriber base we will undertake the following:

1. Beginning in the spring of 2012, we will launch an aggressive subscription renewal campaign and subscription acquisition campaign, encouraging existing subscribers to return with "early bird" discounts and incentives offered to those who subscribe.
2. We will promote the "extra value" and "access" that comes with being a subscriber. Potential incentives/ added values include: premium seats and/or reservations, and free gift giveaways. This is an opportunity to partner with corporate sponsors, who want

visibility with our subscribers. During FY12, we will collect free gift giveaways to be used during our FY13 subscription campaign.

3. With the goal of increasing the number of subscribers by 60% over the course of this plan, we will find ways to make personal appeals to subscribers through subscription parties, engaging longtime subscribers in a “spread the love” effort to help us interact with potential subscribers. We will hold at least one (1) party in each of the next four fiscal years.
4. We plan to use the opening of our new space in the fall of 2012 to boost our subscription campaign.
5. In FY13 and beyond, we will capitalize on our new facility to grow the subscriber base. Some opportunities this new space will afford us include: subscriber table in the lobby, banner ad on face of the building, and promotional materials displayed year-round that will be viewed by parents bringing children to drama classes, as well as other groups coming into the theatre space for non-Theatre Horizon activities.

It is our hope that with this increased effort, we will meet the following subscription benchmarks over the course of the plan:

NUMBER OF SUBSCRIBERS

| FY11 | FY12 | FY13 | FY14 | FY15 |
|-------------|-------------|-------------|-------------|-------------|
| 175 | 220 | 264 | 303 | 348 |
| 28%+ | 25%+ | 20%+ | 15%+ | 15%+ |

- **Identify and reach out to broader segments of the theatre-going community**

In order to grow our audiences, we will strategically focus on three segments of the community: 1) friends of subscribers and stakeholders; 2) those attending other theatres in the area, in particular suburban theatre goers/volunteers, and those involved as patrons or participants in community theatre and 3) Norristown residents and those living geographically close to Theatre Horizon.

Our current patrons and stakeholders are our best marketing tool. Over the course of the plan, we will:

1. Leverage their support in varied, fun and creative ways to help drive ticket sales.
2. Beginning in the 2012-2013 season, we will offer subscribers additional complimentary tickets so they can bring a friend to Theatre Horizon.
3. We will harness the good will and passion for Theatre Horizon from members of our Ambassadors Circle (donors giving \$1,000 or more) to help promote both attending

and supporting Theatre Horizon. We will ask members of the group to host a pre-show cocktail party each season for Ambassadors' members and ask each to bring friends to the party and show.

We will reach out to those who have already demonstrated an interest in theatre, in particular an interest in theatre in suburban communities.

1. In FY12, we will use mailing list, program ad and email trades with other professional and community theatre organizations in the region.
2. In FY13, we will offer targeted discounts to these groups and offer group tickets combined with an "insider" activity for community theatre groups [example: buy 10 tickets, receive a special pass to attend a casting session , design meeting or rehearsal].

We will reach out to those living in Norristown and the surrounding communities.

1. We will promote our offerings as an exciting form of entertainment without the hassle or expense of going into the city.
2. Starting in FY12, we will offer discounts and/or special promotions to residents of Norristown, advertise in local publications reaching nearby communities and promote Theatre Horizon to local businesses (law firms serving the county seat that is Norristown, etc.)
3. In FY13 and beyond, we will explore ways to capitalize on the new space to help us reach Norristown patrons (i.e. grand opening in the neighborhood, a permanent mailing list sign-up sheet in our lobby to collect data from outside groups using our space, etc.)

Over the course of the plan, we will strive to sell the following numbers of single tickets:

NUMBER OF SINGLE TICKETS BUYERS

| FY11 | FY12 | FY13* | FY14 | FY15 |
|-------------|-------------|--------------|-------------|-------------|
| 1677 | 1950 | 2210 | 2482 | 2856 |
| | 16% + | 13%+ | 13%+ | 15%+ |

*in new space

We hope to generate revenue from total ticket sales (subscriptions and single tickets) as follows:

TOTAL REVENUE FROM ALL TICKETS

| FY11 | FY12 | FY13* | FY14 | FY15 |
|-------------|-------------|--------------|-------------|-------------|
| \$43,072 | \$48,858 | \$59,658 | \$69,945 | \$81,477 |

Over the course of this plan, Theatre Horizon will seek to track purchase and patron information in a more systematized way.

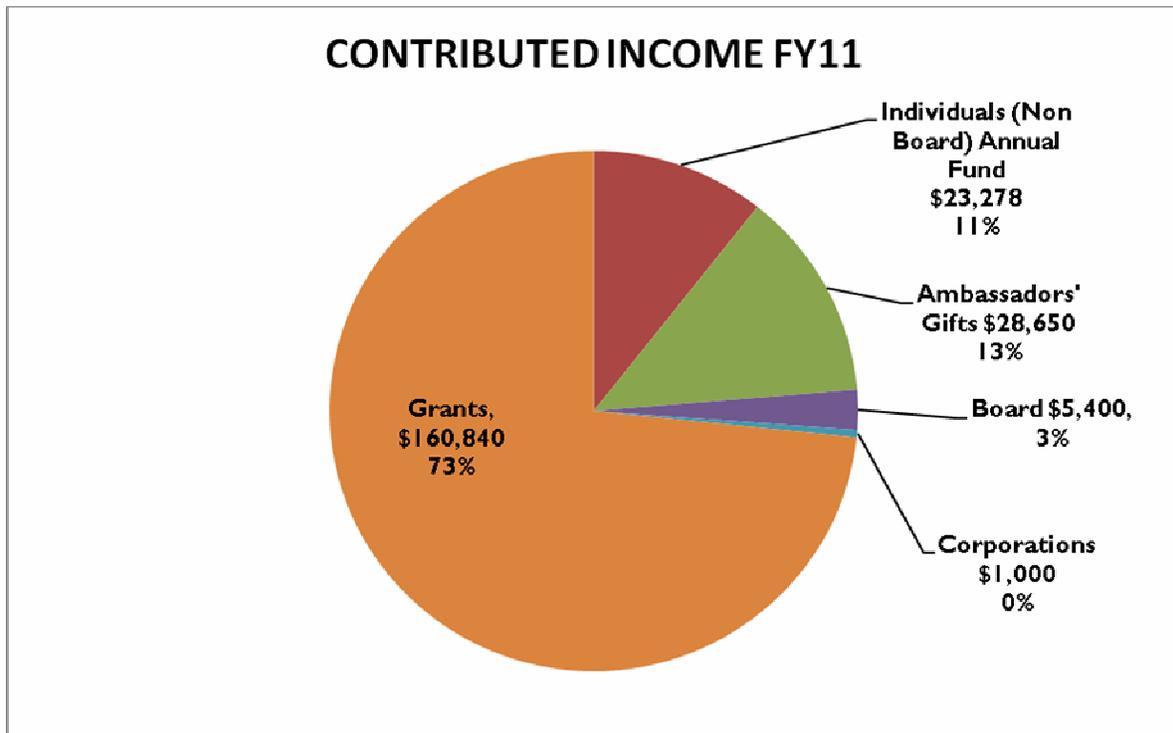
1. We are investigating participating in the Tessitura ticketing consortium through the Theatre Alliance or securing ticketing software through Patron Technology, a ticketing system for non-profits. We feel that either of these options will better track purchase information on every transaction and dramatically improve our ability to capture and understand patron data. Our objective is to transition to one of these systems by the end of FY12.
2. Subscriber surveys combined with our mailing response rate and information gained from the data company TRG have helped us to re-define our marketing efforts and we will continue to use these tools to evaluate and recalibrate our work. Improved data collection tools will only make that effort more robust.

The Audience Development Section of the Strategic Plan will be monitored over the next four years by the Marketing Coordinator and a designated Board Member.

FUNDRAISING

Present Position

Theatre Horizon has been quite successful at attracting both individual and institutional support—both for its operations and productions as well as its educational programs—over the last five years. Theatre Horizon has dramatically grown its contributed income as well as the number of donors over the last three years.



| CONTRIBUTORS | FY09 | FY 10 | % change | FY11 | % change |
|--|-------------|--------------|---------------------|-------------|---------------------|
| Board | 9 | 8 | -11% | 9 | 13% |
| Individuals | 113 | 179 | 58% | 232 | 30% |
| Corporate | 3 | 0 | n/a | 1 | 100% |
| Foundation | 7 | 10 | 43% | 16 | 70% |
| Government | 2 | 3 | 50% | 2 | -33% |
| TOTAL CONTRIBUTORS | 134 | 200 | 49% | 259 | 30% |
| PERCENTAGE OF BOARD MEMBERS WHO CONTRIBUTED | 82% | 100% | | 100% | |

| <u>CONTRIBUTIONS</u> | <u>FY09</u> | <u>FY10</u> | <u>% change</u> | <u>FY11</u> | <u>% change</u> |
|-----------------------------|--------------------|--------------------|----------------------------|--------------------|----------------------------|
| Board | \$2,090 | \$2,250 | 8% | \$5,400 | 140% |
| Individual | \$23,867 | \$54,743 | 129% | \$51,928 | -5% |
| Foundation Grants | \$32,900 | \$76,999 | 134% | \$134,000 | 74% |
| Government Grants | \$26,733 | \$19,100 | -29% | \$26,840 | 41% |
| Corporate Giving | \$1,600 | \$0 | -100% | \$1,000 | 1000% |
| TOTAL CONTRIBUTIONS | \$87,190 | \$153,092 | 76% | \$219,168 | 43% |

Institutional Contributions: Over the last year, Theatre Horizon secured support from the following:

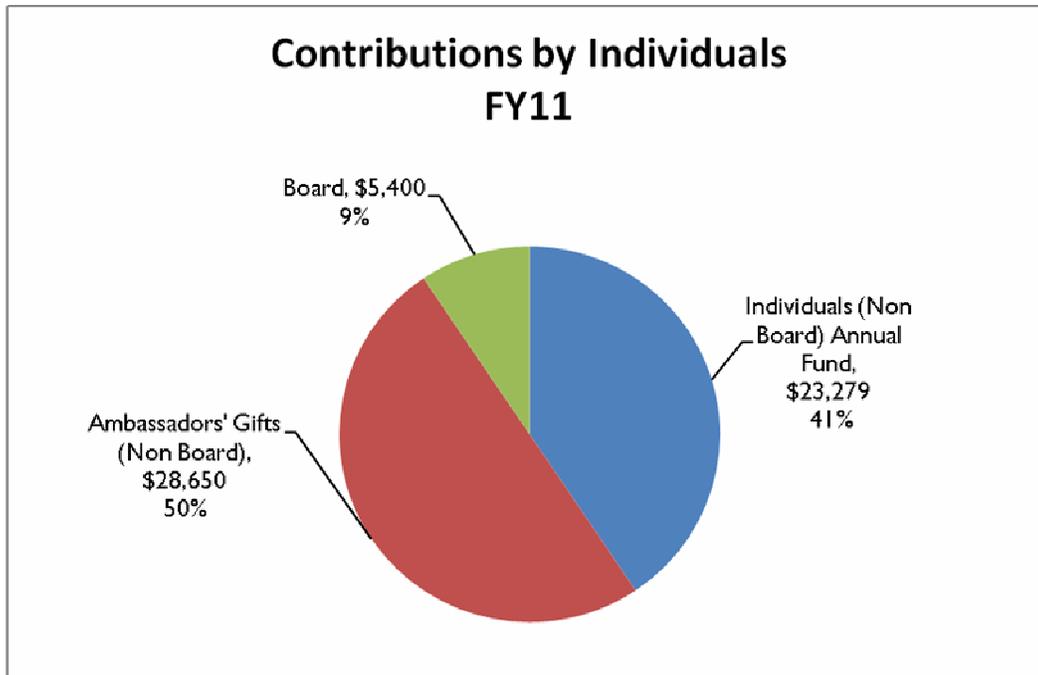
| | |
|--|--|
| Autism Society of America | Virginia and Harvey Kimmel Arts Education Fund |
| Barra Foundation | Montgomery County Foundation |
| Borough of Norristown | PCMI |
| Child Development Foundation | Rotary Club |
| Connelly Foundation | The State of Pennsylvania |
| Charlotte Cushman Foundation | William Penn Foundation |
| DKG | Wolfson Family Foundation |
| Elsie Lee Garthwaite Memorial Foundation | Wyncote Foundation |
| Genuardi Family Foundation, | |
| Independence Foundation | |

Theatre Horizon also received a major \$25,000 gift from the Camp Family Fund in support of our production of *25th Annual Putnam County Spelling Bee*, which represents our largest single foundation gift in company history gifted specifically to support one show.

Corporate Contributions: Our efforts to attract corporate dollars have been mostly unsuccessful up to this point in our history. One of the key objectives of our current Board development initiative (see below) is the attraction of corporate representatives to our Board who will connect us more closely with large local corporations.

Board Contributions: Theatre Horizon currently has a passionate and active but small Board of Directors. Thanks to the support of PCMI, Theatre Horizon engaged consultant Karyn Lyman this season to oversee a new Board development initiative. Working with staff and current Board members, Karyn is establishing a plan to cultivate new Board members this season and in future years, increase income from Board donations, and more effectively empower Board members to raise funds from within their own networks.

Individuals: In FY10 Theatre Horizon created an individual giving society to recognize contributions from individuals over \$1,000. The result was a 117% increase in contributions from individuals. For FY11 contributions from individuals were as follows:



Theatre Horizon receives contributions from individuals at all levels and over the past three years, the number of donors and the amount they contribute has increased.

| Individuals | FY09 | FY10 | FY11 |
|--|------------|------------|------------|
| Individuals over \$5,000 | 0 | 3 | 3 |
| Individuals between \$1000 and \$5,000 | 4 | 9 | 13 |
| Individuals between \$500 and \$999 | 5 | 11 | 3 |
| Individuals between \$250 and \$499 | 14 | 15 | 16 |
| Individuals between \$150 and \$249 | 9 | 10 | 12 |
| Individuals between 100 and \$149 | 16 | 34 | 35 |
| Individuals between \$50 and \$99 | 32 | 48 | 52 |
| Individuals between \$26 and \$49 | 19 | 35 | 76 |
| Individuals under \$25 | 14 | 14 | 22 |
| TOTAL | 113 | 179 | 232 |
| Median Gift | \$50 | \$50 | \$50 |

Note: Board members are included in this data pool.

We attract individual donors and cultivate them to give to Theatre Horizon through the following mechanisms:

Ambassadors' Circle: In FY10, we launched the Ambassadors' Circle, which resulted in a significant increase in contributions from individuals over \$1,000. Members of The Ambassadors' Circle make a vital contribution to Theatre Horizon, helping to support our work on-stage and off as we fulfill our artistic mission and serve the greater Norristown community. While members of the Ambassadors' Circle are recognized for their commitment, we are just now beginning to institutionalize the types of benefits they will receive and need to develop an effective plan to communicate the significance of their involvement to them. As we move forward, Theatre Horizon will step up efforts to market the program to new potential members.

Honorary Producers: members of the Ambassadors' Circle who give a significant gift to the company. In exchange, their names are prominently attached to a particular production. Honorary Producers attend rehearsals, enjoy billing on the postcard and recognition in the curtain speech, and write a letter to the audience in the program.

Annual Fund Donors: A majority of our supporters, who make a contribution under \$1,000, are solicited for the annual fund: on subscription forms, annual letters of appeal and email solicitations. These donors tend to be ticket buyers or individuals who have a personal connection to Theatre Horizon.

House Parties, while more useful for friendraising than for fundraising, are the first step towards welcoming potential new donors into the organization. House parties often result in new subscribers. These new subscribers tend to be more likely to donate than those who heard about Theatre Horizon through other avenues. House parties also strengthen the relationship between the host and Theatre Horizon's artists, providing a level of "insider access" that hosts value.

Key Goal and Strategic Objectives:

To meet the artistic, educational operational and facilities goals of this plan, we must create a more robust and sophisticated fundraising program. In order to achieve this goal we will:

- **Increase contributions from Board Members**

At present, we do not have a set minimum financial contribution from Board members and contributions from Board members comprise 9% or \$5,000 of total contributed income. We realize that in order to grow our fundraising program, as well as our organizational capacity, we must first look to the leaders of the organization to accomplish this goal. Over the course of the plan we will take the following action to increase contributions by Board members by 11% so that Board contributions comprise 20% of total contributions by individuals.

1. Develop expectations for Board members that include a minimum gift of membership in Ambassadors' Circle
 2. Increase the size of the Board over the course of the plan (see Governance and Administration)
 3. Target and recruit members to the Board who can raise the bar of Board giving
- **Increase the contributions by members of the Ambassadors' Circle by both increasing the number of members and total dollars raised**

We believe the greatest potential for increasing contributions lies with members of the Ambassadors' Circle, Theatre Horizon's donor membership program. Until FY 2011, we have not devoted significant effort to engaging and cultivating these donors. However, we recently wrote a list of Ambassadors' Circle member benefits. We will actively communicate these benefits to current and potential members in order to deepen their engagement and increase their investment. (See addenda for list of benefits). Over the course of the plan, we seek to cultivate new members and provide additional incentives and attention to existing members so as to generate additional contributions over the course of the plan. This effort will have the following components:

1. Retain and deepen the relationship with existing Ambassadors' Circle members by:
 - formalizing and publicizing Ambassadors' Circle events beginning in FY12
 - providing Ambassadors' Circle members with access to artists and artistic decision makers beginning in FY12
 - In FY13, exploring ways to use our new facility to provide VIP service to donors, such as designating a special events space off of the main lobby for donor parties
 - creating a level within the Ambassadors' Circle to include Honorary Producers (this currently is a separate program to recognize individuals who make a significant commitment to support a specific production).
 - In FY14, we will reexamine the levels of the Ambassadors' Circle so as to best reflect the contributions of donors to both the Circle and the Expanding Horizons Campaign in order to help prepare for the close of the campaign and provide incentive for donors to remain at the same giving level past the close of the campaign.
2. Cultivate and attract new members to the Ambassadors' Circle by:
 - Targeting current \$250 to \$999 donors, developing strategies to encourage a larger commitment, and moving these donors up the giving ladder
 - Providing opportunities to get to know the current donors over \$1,000
 - Invite significant prospects to Ambassadors' Circle events beginning in FY12 so they have the chance to have the Ambassadors' Circle experience
 - Capitalizing on the new facility by publicly acknowledging the Ambassadors' Circle in the lobby

Over the course of the plan we will set the following benchmarks for contributions from members of the Ambassadors' Circle:

| FY11 | FY12 | FY13* | FY14 | FY15 |
|-------------|-------------|--------------|-------------|-------------|
| \$25,000 | \$26,500 | \$25,500 | \$25,500 | \$84,000** |

** In FY12 Theatre Horizon will launch a restricted operating fundraising campaign, tentatively titled the “Expanding Horizons Fund” (see below). The campaign will operate as an umbrella campaign allowing donors to support the growing infrastructure of the company while also supporting the organizations operations. The campaign will run through FY14. Gifts to that campaign are not included in the above Ambassador’s Circle figures, although we expect Ambassadors’ Circle members will give to both general operations as well as the Expanding Horizons Campaign. It is our hope that once the campaign is completed, donors will fold their Expanding Horizons Fund contributions into their Ambassadors’ Circle gifts beginning in FY15—hence the significant increase in contributions in FY15.

- **Increase contributions from individuals at the annual fund level (under \$1,000)**

We recognize the need to develop a base of invested donors at all levels and know that the success and development of the Ambassadors’ Circle is dependent on our ability to first develop and grow donors from levels under \$1,000. Over the course of the plan, we will take the following steps to increase our base of individual support.

1. Set donor benefits to begin at the \$50 gift level beginning in FY13
2. Create additional membership levels in FY13 while being cautious of driving people to give for the benefits only
3. Work with marketing to ensure that subscriber benefits work in partnership with donor benefits (i.e. need to inspire both donating as well as subscribing)
4. In FY12, develop a robust box office ‘round up’ or membership gift program where patrons are encouraged to add a gift to their ticket purchase. If this is successful, institutionalize this as a specific giving level (Subscriber Plus) in later years of the plan.
5. Cultivate donors among parents of children who benefit from the education program
6. Annually review donor stratification to see where there is opportunity for growth
7. Improve efforts to renew first-time donors
8. Promote employer matching gifts beginning in FY12

Over the course of the plan, we will meet the following Annual Fund benchmarks:

| FY11 | FY12 | FY13 | FY14 | FY15 |
|-------------|-------------|-------------|-------------|-------------|
| 27,180 | \$22,500 | \$22,500 | \$22,500 | \$28,000 |

(Note: The decrease in FY12-FY14 reflects the focus on the Expanding Horizons Fund.)

- **Develop a Corporate Giving Program**

Theatre Horizon has received very little money from the corporate sector. We realize it is critical to our growth to begin to actively seek funds from local corporations. Over the course of the plan we will implore the following tactics to cultivate contributions from corporations:

1. Beginning in FY13, work with the Board nominating committee to elect corporate executives and connectors to the Board
2. Forge connections with Montgomery and nearby county businesses – particularly in the bio-tech industry, which is robust in the suburbs
3. Explore options for sponsorship visibility (education program, underwriting a show, underwriting tickets for Montgomery residents) for companies based in Montgomery County
4. Starting in FY12, use the Expanding Horizons campaign to initiate corporate naming opportunities

- **Increase support from local, regional and national foundations**

Theatre Horizon has been quite successful in securing funds from local and regional foundations. In fact, funding from foundations comprises nearly 50% of all income. Despite this success, we feel we have capacity for even greater success with foundations. Over the course of the plan we will continue to aggressively pursue gifts from foundations. In addition to renewing support from existing foundations, we will strive to accomplish the following in order to increase donations from foundations:

1. Secure multi-year commitments from appropriate regional funders
2. BY FY15, secure 80% of the education budget (including personnel costs) from foundation/corporate donors. Currently, gifts from Foundations fund 60% of our education program activities excluding personnel administrative costs.

| FY11 | FY12 | FY13* | FY14 | FY15 |
|-------------|-------------|--------------|-------------|-------------|
| \$160,840 | \$148,000 | \$150,836 | \$168,936 | \$189,208 |

*denotes move into new space

- **Develop a Campaign to secure an additional \$75K annually to support infrastructure growth**

Beginning in the fall of 2011, Theatre Horizon will embark on a campaign to raise at least \$75,000 a year for three years to support the organizational infrastructure of a growing Theatre Horizon. As funds have been secured to renovate the Bell Telephone Building to serve as a performance venue and administrative offices for Theatre Horizon, it is critical that the company raises funds to support the infrastructure needed to occupy (in Fall 2012) the new space and organizational and artistic growth that will happen in conjunction with this move.

The “Expanding Horizons” campaign will operate as an “umbrella campaign.” We will position it so as to raise funds to secure the future of the organization by asking donors to invest in building the infrastructure while simultaneously continuing to supporting ongoing operations and programs. It is our hope that this will deepen donor investment and increase annual giving over the long haul as donors transition their full support to the annual fund campaign once the Expanding Horizons campaign has been completed.

In order to achieve its fundraising goals, Theatre Horizon’s Board will engage a Campaign Manager to launch the campaign in FY12. The Campaign Manager will work in partnership with the Development Coordinator so as to identify and cultivate donors, encouraging them to make both annual and campaign gifts.

The fundraising plan and campaign are currently being crafted by the New Building Committee, staff and consultant Karyn Lyman.

| FY11 | FY12 | FY13* | FY14 | FY15 |
|-------------|-------------|--------------|-------------|-----------------------------|
| \$0 | \$75,000 | \$75,000 | \$75,000 | transition to annual giving |

- **Create the development infrastructure to support the objectives above**

While Theatre Horizon has made great strides in fundraising efforts, an infrastructure does not exist to currently support all the work that needs to get done. In order to achieve the goals outlined in this plan it will be crucial to augment the existing development capacity of the organization. Some of the ways in which this can be accomplished are:

1. Enlist and enable Board and volunteers to fulfill some development staff functions until the budget can support 40 hours of development work a week.
2. Invest in a donor management system (IT) – or join the Tessitura Consortium

The Fundraising Section of the Plan will be monitored over the next four years by the Development Coordinator and a designated Board Member.

GOVERNANCE AND ADMINISTRATION

Present Position

Theatre Horizon currently has a passionate and active but small Board of Directors. While the Board began as a friends and family Board at the company's inception, over the last year or two it has been transitioning to more of an institutional Board and has welcomed key stakeholders, connectors and members of the business community into the fold. The existing Board consists of nine (9) members and three committees/Task Forces: Finance Committee, a Strategic Planning Task Force and New Space Task Force.

As it became clear that Theatre Horizon needed to grow the capacity and depth of the Board, Theatre Horizon (thanks to a grant from PCMI) engaged consultant Karyn Lyman during the FY 2011 season to oversee a new Board development initiative. Karyn, working with staff and current Board members, is establishing a plan to cultivate new Board members this season, increase income from Board donations, and more effectively empower Board members to raise funds from within their own networks. To that end, Karyn conducted a Board survey and skills assessment of existing Board members in order to determine the skills needed by potential candidates. She also developed a Board expectation sheet and information packet to provide prospects with information on Theatre Horizon. She and the Artistic Director reached out to corporate connectors who might be able to link Theatre Horizon with potential Board prospects. (Please see the addendum for documents created as part of this process). Finally, Karyn has put together a development plan that actively engages Board members at each step of the process.

Administration: For the first years of Theatre Horizon, the lion's share of the work of the company was done solely by Erin Reilly and Matt Decker (with the help of occasional volunteers and founding Board members). In FY09, Erin and Matt started hiring support staff members to compensate for a burdensome workload as a result of extensive growth. Positions added at first were an Education Coordinator and a Marketing Coordinator and additions in FY11 include a Production Manager, Development Coordinator, two Administrative Assistants, a Box Office Manager and an Audience Services Manager.

As mentioned previously, Matt transitioned into the role of Resident Director, while Erin remains as the sole Artistic Director. While her role is technically part time, Erin is responsible not only for the artistic direction of the company but oversees the organizational and administrative functions as well. Erin manages both the administrative and production staff, all of whom are in paid part-time positions.

Working with Arts and Business Council volunteer Carolyn Ashburn for five months in FY09, Theatre Horizon created a human resources plan which they then implemented effectively, marking the beginning of Theatre Horizon's administrative infrastructure. For her work with us, Ms. Ashburn won the Arts and Business Council's "Volunteer of the Year Award."

Key Goal and Strategic Objectives

In order to build the capacity of the organization we must develop a Board that is informed, engaged and inspired to execute their governance responsibility, and develop resources for the organization. We must furthermore nurture and retain a professional and engaged staff. To this end we will:

- **Expand the size, grow the skills capacity, and increase the effectiveness of the Board.**

Like any young company, one of the greatest challenges facing Theatre Horizon lies with the Board. It is critical to the organization to take the steps to grow in both size and scope of the Board over the course of the plan. To do this Theatre Horizon will pursue the following:

1. In FY12, Theatre Horizon will develop a standing Board nominating committee that is charged with designing and implementing a process to identify and recruit Board candidates.
 2. Increase the number of Board members as follows:

| <u>FY 11</u> | <u>FY12</u> | <u>FY13</u> | <u>FY 14</u> | <u>FY 15</u> |
|--------------|-------------|-------------|--------------|--------------|
| 9 | 11 | 13 | 15 | 17 |
 3. Beginning in FY12, Theatre Horizon will operate with two standing committees, Finance and Nominating. We will establish and convene specific Board-charged Task Forces whose jobs are focused on a specific task for a specific period of time.
 4. In FY12, we will formalize Board terms/limits, Board succession structure and officer elections.
 5. Annually, engage members of the Board with an annual self assessment tool developed by Karyn Lyman.
 6. Work with the matrix developed by Karyn Lyman to assess the skill set of the existing Board and identify areas in which we need help. As we add Board members strategically, we will particularly strive to include Norristown residents on our Board.
 7. In FY12, we will develop and adopt a set of qualifications of the Board and officers.
- **Increase Board members' commitment to the fundraising and audience development for the organization**

We must keep fundraising and audience development duties at the forefront of Board members' minds and help engage them in these activities. To do this we will:

1. Review Board responsibilities annually

2. Obtain fundraising training for Board members (Arts & Business Council, LaSalle Non-Profit Center)
 3. Add fundraising to the agenda of each Board meeting. Discuss progress, successes, failures, etc. and assign cultivation tasks.
 4. Be up front with regard to Board member giving requirements/expectations
- **Move Artistic Director's position from part-time to full time**

The Artistic Director is currently compensated for a 24.4 hour work week. Given the growth of the company, the impending move into a new space and the goals outlined in this plan, it is critical to change her position to full time. In FY13, we will grow her position to 30 hours and beginning in FY14, she will be the first full time employee of Theatre Horizon.

- **Over the course of the plan expand the duties, responsibilities and hours of both the Education Director and Development Director**

Given the growth and trajectory of the company, and recognizing that primary responsibility for fund development and tuition earned revenues rests with the Education and Development Directors, during the course of the plan we will expand their duties as follows:

- Education Director: 30hrs/wk in FY13 and full time in FY14
- Development Director: 30 hrs/wk beginning in FY13 and full time by FY15
- **Provide yet-to-determined benefits to employees beginning in FY14**

In order to retain employees and develop a mature and committed staff, we need to begin offering some level of benefits (or provide partial reimbursement) to employees, possibly including health and vacation benefits. We have set aside money beginning in FY14 to devote to this expense. The Finance Committee and Executive Committee will be charged with developing a plan to determine benefits and the level funds needed to be included in the FY14 budget.

- **Expand the present bookkeeping/payroll functions into the position of a Business Manager**

Currently, Theatre Horizon operates with 11 hours a week of Payroll and Bookkeeper services with the rest of the duties split between Artistic Director, Development Coordinator, and Artistic Associate. Given the responsibilities of these staff members, the increasingly complicated nature of the finances of the company, the additional fundraising campaign and the expenses of the new building, it will be critical to utilize the services of a part-time Business

Manager with the expertise and time to manage the financial operations of the company. We anticipate hiring this 20hr/week position in FY14.

The Governance and Administration section of the plan will be monitored by the Artistic Director, Nominating Chair and President of the Board.

EDUCATION

Present Position

Arts education is central to Theatre Horizon's mission. Theatre Horizon's outreach and education programs have introduced over 1,800 children in more than ten townships to the magic of live theatre through our theatre summer camp and our other educational offerings. During the past five years, we have expanded work with children and our educational programs now include:

Autism Drama Program: Theatre Horizon's Autism Drama Program has become incredibly successful and is the only one of its kind in the region. This program began in FY06 with one child. By FY10, Theatre Horizon enrolled 34 autistic children in its twelve weeks of programming, offering tuition at the rate of only \$10 per week.

Over the last four years, this program has paired actors and teaching artists with children with severe autism, helping children develop socialization and friendship skills through drama games in a supportive environment where they meet other children at their level. Demonstrated outcomes of the Theatre Horizon's autism therapy include engaging autistic children in interactive play and helping to slowly draw them out of their world of sensory disorganization. The program helps children respond to requests and improve basic social skills.

Theatre Horizon attracted six foundations to support the program this year. Additionally, community members planned and organized three separate fundraising events this spring to benefit the program, indicating grassroots support for our work.

Shakespeare in the Park: Now entering its third year, this program gives early-career actors and college-age students the chance to perform in a production of a Shakespeare play presented in five area parks each summer, working with a professional director and stage combat choreographer. Over four hundred people each year attend these performances.

Summer Drama Camps: Our summer drama camps have brought the magic of live theatre to over 1,200 children in 10 Montgomery County townships in the past 5 years. In this program, where Theatre Horizon teachers go out to Park and Recreation centers in local communities, children ages 5 to 14 write and perform their own original play over the course of one week, learning teamwork skills and acting fundamentals. The camps help students activate their imaginations, artistic faculties, and critical thinking skills over the summer vacation, a time mostly committed to outdoor play and sports. Mary Jane P. from Philadelphia wrote to us, "My daughter Kaitlyn LOVED this camp! She so enjoyed making this play. Each morning she was so excited to go to camp. The instructors were great - the kids loved them both."

After School Drama Clubs: This program brings after-school arts education to local elementary schools. At this process-oriented three-month course, the children rehearse and perform a scripted play, learning speaking and acting skills and gaining confidence. This program is especially important to schools whose art and music programs have been cut. At the close of an After School Drama Club’s semester, the students showcase their new skills in a full-scale production. Performing parts in classic narratives such as *The Wizard of Oz*, *Peter Pan*, or *Alice in Wonderland* introduces children to these staples of children’s literature, and engages them deeply with the play’s themes. Rehearsing the situations and conflicts of each play supports children’s evolutions into critical thinkers. In FY11 Theatre Horizon has increased our clubs from one club in one school to seven clubs in seven schools.

Theatre Horizon has established regular systems for assessing the outcomes and success of our learning programs. The Autism Outreach curriculum team continues to meet quarterly. Following the Summer Drama Camps, evaluations are solicited from parents, teaching artists and our partner Park and Recreation departments from 10 townships. We also measure the success of our programs from feedback from teachers, principals, parents and the students themselves: Pam Bethea, mother of Adam Page, a 13 year-old in our Autism Drama Program, e-mailed us to say *“This class was a true Godsend! It takes hands-on programs like yours to really make children like Adam feel included. THANKS A BILLION!!”*

Over the past several years we have seen significant growth in our education programs.

| Summer Camps | FY09 | FY10 | FY11 |
|------------------------|-------------|-------------|-------------|
| Number of Camps | 21 | 21 | 21 |
| Kids Served | 283 | 321 | 396 |

| Drama Clubs | FY09 | FY10 | FY11 |
|---------------------------|-------------|-------------|-------------|
| Number of Clubs | 1 | 1 | 7 |
| Number of Sessions | 20 | 20 | 73 |
| Kids Served | 25 | 25 | 147 |

| Autism Outreach | FY09 | FY10 | FY11 |
|---------------------------|-------------|-------------|-------------|
| Number of Sessions | 12 | 36 | 36 |
| Kids Served | 12 | 37 | 34 |

In 2010-11, Theatre Horizon’s Board identified the education department as the most likely source of significant earned revenue growth. To help us achieve this goal, Artistic Director Erin Reilly approached the University of Pennsylvania, and in Fall 2010, a team of seven

Wharton graduate students analyzed potential earned revenue increases in the education department. The Wharton consultants analyzed neighboring programs, e-mailed a survey to 300 summer camp parents, and conducted individual surveys with parents and drama club teachers. Using this data, they made key recommendations to be implemented by the Education department in FY12 and beyond.

Key Goal and Strategic Objectives

Theatre Horizon aims to make a lasting and meaningful impact on children in our region via high-quality arts education activities. To that end, we will implement the following Wharton suggestions to grow our educational class offerings, clubs and camps and brand them as a leading arts educational opportunity for children ages 5-18:

Summer Camps

- Theatre Horizon currently charges 50% less than camps at our Philly competitors. Theatre Horizon will raise its prices by 25% (\$10-30 per session) in some townships.
- We will add themes to summer camps and classes to increase repeat business.
- After the Park and Recreation brochure, WOM (word-of-mouth) is the second most frequent way parents hear about our camps. Theatre Horizon will seek ways to engage past attendees in spreading WOM.
- Theatre Horizon will annually produce an Education Department brochure every spring to build awareness of Theatre Horizon summer camps.
- Merchandise, (t-shirts and posters) if offered as part of camp experience, could build Theatre Horizon brand awareness. Starting in FY12, Theatre Horizon will provide take-home posters to all campers. Starting in FY13, Theatre Horizon will give each camper a t-shirt, and bundle the price of the merchandise in with the total price of camp.
- To increase revenues, Theatre Horizon will work with Park and Recreation departments to provide discounts to families to stimulate multiple purchases.
- Over the next three years, Theatre Horizon will target the following geographical areas for camp expansion: Lower Gwynedd, Springfield, Barclay-Kingston and Newtown.
- In FY13, Theatre Horizon will hold its first on-site camp, providing one week of summer camp in our new venue.
- Theatre Horizon will increase summer camp revenues by \$16,500 - \$32,000 over the next three years.

Drama Clubs

- 83% of parents believe Theatre Horizon drama clubs offer “great value” for the money. Consumer and competitive research indicated a higher willingness to pay than is currently being captured.
- Over the next two years, Theatre Horizon will increase the price per student for new clubs from \$180 to \$198 (additional 50 cents per hour.) This will result in an incremental revenue increase per class of \$540 (given 20 students/class).
- To streamline costs without decreasing quality, when possible Theatre Horizon will hire only one lead teacher and one Teaching Assistant for each 20-student class.
- Theatre Horizon will target the following schools for expansion: **Radnor Elementary** (Radnor District, grades K-5), **Colonial Elementary** (Colonial District, grades 4-5), **Sol Feinstone Elementary** (Council Rock District, grades K-6), **Elkins Park School** (Cheltenham District, grades 5-6), **McKinley School** (Abington District, grades K-6)

Drama Classes

- Theatre Horizon will offer in-house drama classes that provide a moderate degree of specialized programming (e.g., “Acing the Audition” vs. “Acting 101”) but low segmentation by age/skill.
- Beginning in FY13, Theatre Horizon will program three single-day workshops and one 8-week session. In FY14, Theatre Horizon will increase to five single-day workshops and two 8-week sessions.
- Given customers’ willingness to pay and competitive pressures, optimal price for a single-day workshop is \$50 and optimal price for multi-week sessions is \$20/class.
- Drama Classes will deliver \$3,700 - \$11,400 of revenue in FY13 and FY14.

With the help of The Wharton Community Consultants, we have set the following outputs for the education department for the next four years:

| <u>Summer Camps</u> | <u>FY12</u> | <u>FY13</u> | <u>FY14</u> | <u>FY15</u> |
|----------------------------|--------------------|--------------------|--------------------|--------------------|
| Number of Camps | 22 | 23 | 26 | 27 |
| Kids Served | 423 | 441 | 495 | 513 |
| | | | | |
| <u>Drama Clubs</u> | <u>FY12</u> | <u>FY13</u> | <u>FY14</u> | <u>FY15</u> |
| Number of Clubs | 9 | 10 | 12 | 13 |

| | | | | |
|-----------------------------|-------------|-------------|-------------|-------------|
| Number of Sessions | 162 | 180 | 216 | 234 |
| Kids Served | 210 | 231 | 273 | 294 |
| | | | | |
| Autism Outreach | FY12 | FY13 | FY14 | FY15 |
| Number of Sessions | 36 | 36 | 36 | 36 |
| Kids Served | 75 | 75 | 75 | 75 |
| | | | | |
| Classes in new space | FY12 | FY13 | FY14 | FY15 |
| Number of Sessions | 0 | 8 | 13 | 21 |
| Kids Served | 0 | 40 | 60 | 80 |

We have set the following as revenue goals for the education program:

| | FY11 | FY12 | FY13 | FY14 | FY15 |
|---------------|-------------|-------------|-------------|-------------|-------------|
| Dollars: | \$68,479 | \$84,835 | \$94,811 | \$111,015 | \$127,040 |
| % of revenue: | 22% | 25% | 22% | 23% | 24% |

- **Transform our Shakespeare in the Park program into a summer apprenticeship program.**

To capitalize on the popularity of Shakespeare in the Park among young actors age 18 to 26, we will institutionalize this program to be a combination performance-teaching opportunity for these early-career theatre artists. These apprentices will rehearse and perform Shakespeare at night while teaching Theatre Horizon summer camps during the day. In FY13, we will employ 2 to 3 apprentices. As we begin on-site summer camps in our new venue, we will hire more apprentices. In FY14 and FY15, we expect to employ 3 to 5 apprentices.

- **Expand awareness of our year-long internship program**

Theatre Horizon will increase efforts to inform the following local high schools and colleges about our for-credit internship program, which is available to students ages 16 to 22 year-round: Methacton High, Upper Merion High, Upper Dublin High, Lower Merion High, Plymouth Whitemarsh High, Norristown High School, Ursinus College, Arcadia University, and Villanova University. Our goal is to continue to “employ” 2 to 3 interns at all times during the year to support the staff and production team.

- **Continue to refine the curriculum and seek additional resources and national attention for our one-of-a-kind Autism Drama Program.**
 1. Partner with Philadelphia Young Playwrights to add a writing component to our Autism Drama Program for the teen sessions.
 2. Pursue publicity in print and television media for our Autism Drama Program once per year in each of the next 4 fiscal years.
 3. Pursue up to 20% more funding each fiscal year for our Autism Drama Program, so that resources devoted to autism cover program overhead as well as direct program costs.
 4. Pursue partnerships with the Pathway School and Autism Society of America-Philadelphia chapter to help market the program to local families

- **Continue to develop community partnerships across all aspects of the organization**

Key partners we have already talked to about future artistic partnerships include 11th Hour Theatre company, Greater Norristown Arts League, and the Montgomery County Community College's Lively Arts Series. Key partners for education programming include Philadelphia Young Playwrights, Elmwood Park Zoo, and the Police Athletic League.

The Education section of the plan will be monitored by the Education Director and a designated Board Member.

FACILITIES

Present Position

After six seasons of renting performance space in multiple venues, Theatre Horizon finally has the opportunity to occupy a year-round home.

Moving to an improved theatre venue is necessary if Theatre Horizon is to take its artistic work to the next level, improve its working environment for artists, and increase its appeal as an employer. From 2005 through 2008, Theatre Horizon performed shows in schools, churches, and bars. From FY09 to today, we have rented performance space at the Centre Theater in Norristown. At no time in our history have we had the space to run education programs in the same building as our shows. This is a key hindrance to growth, because it has prevented tie-ins between our season shows and families participating in our classes and camps. Another key problem in our current rented venue at the Centre Theater is that Theatre Horizon has no control over what time of year our performances take place, and has no option to extend runs. The result is missed revenue when we have a smash hit. The Centre Theater, a 160-year-old building, also suffers from numerous facility problems and Theatre Horizon patrons have been subjected to broken air conditioning on several very hot days. Finally, patrons often confuse Theatre Horizon's identity with that of the Centre Theater's. From a marketing perspective, this confusion has presented a significant challenge to audience cultivation.

Theatre Horizon's administrative office, which began in a Board member's basement and then moved to two storage closets in the Centre Theater, has moved every two years. Recently, through connections that Artistic Director Erin made with several developers and real estate professionals in the area, Theatre Horizon was able to secure a new office space one block from the Centre Theater location. This move to a loft warehouse expanded the capabilities of our company providing storage area, ample office space and potential rehearsal space. It also offers a solution to the problem of outgrowing our current space by presenting an opportunity and new challenge to build a brand new theatre in the warehouse, ultimately encouraging more artistic activity in Norristown.

Now, Theatre Horizon stands at a crossroads. We face an incredible opportunity to finally occupy our own theatre building – the renovated loft warehouse which was formerly the Bell Telephone building – with 120 seats and space for drama classes for children. What's more, Theatre Horizon's Board of Directors and Artistic Director have already put in place all of the capital funding--\$400,00--needed to do the bricks-and-mortar renovation.

On July 7, 2011, the Montgomery County Commissioners allocated \$200,000 in grant money toward our total project costs of \$750,000 to make our dream a reality. The William Penn Foundation has already granted \$40,000 for the purchase of lighting and sound equipment. The owner of the Bell Telephone building has pledged \$140,000 to help renovate the space into a

theater. The Borough of Norristown has pledged \$20,000 towards capital costs of the project. These grants total \$400,000 and will cover the capital costs of renovating and installing a theatre in the former Bell Telephone building.

A preliminary architectural design has been completed by Seiler & Drury Architecture. Theatre Horizon estimates it will move into the new space on July 1, 2012 at the earliest. Theatre Horizon is currently negotiating a 7-year lease with the owner of the former Bell Telephone building. This lease agreement would provide Theatre Horizon with bottom-dollar rent, beginning at \$1.75 per square foot and ending at \$5.44 per square foot in year seven. The lease also includes options to renew for 3-year terms. Theatre Horizon's Board of Directors feels confident that they are striking a fair and sustainable rent agreement with the landlord.

Key Goal and Strategic Objectives

We seek to provide a place for artistic success and creativity, clear communication of our brand identity, and a positive experience for our patrons and the community. In order to do this we will:

- **Construct and support a new performance space and office facility for Theatre Horizon that will enable us to operate the company, grow and develop our art, and expand our commitment to education and the community.**

Theatre Horizon's new space will be the flagship destination on Norristown's Arts Hill, a four-block stretch of DeKalb Street in the center of town. Downtown Norristown is a 10-minute driving trip from Blue Bell, Plymouth Meeting, and King of Prussia, an easy 25-minute drive from the Malvern, Paoli, Berwyn and Devon area of Chester County. Theatre Horizon has begun to attract these more affluent residents into Norristown to see stellar theatre. Thanks to affordable warehouse and storefront space for artists and abundant parking for audiences, Norristown has the potential to be the go-to destination for suburbanites seeking a cultural experience without having to drive into Philadelphia.

A dedicated space for Theatre Horizon will achieve six objectives:

1. Improve the art, with better sound and lighting equipment plus a tech shop
2. Grow the audience, welcoming them into a modern, up-to-date facility to which they will want to return
3. Increase ticket revenues by giving us the ability to extend runs and add shows
4. Expand education programs with classes and summer camps held in our own space throughout the year

5. Bring our Autism Drama Program out of the back room of a church and into a warm and welcoming theatre space
6. Offer the potential to rent theatre space to local community and business groups for short durations

Operating the new theatre space will require raising at least \$225,000 for increases in personnel, marketing, and overhead spending in the amount of \$75,000 per year in the first three years. After that time, Theatre Horizon's Finance Committee has projected that revenues generated by the new space, coupled with the increased fundraising capacity of the organization, will have caught up to the annual expenditures of operating the new space.

To meet the need for increased operating funds in the first three years in the new building, in FY12 Theatre Horizon will immediately launch a restricted operating fundraising campaign, tentatively titled the "Expanding Horizons Fund." Since capital fundraising has already been completed, Theatre Horizon is uniquely poised for this successful fundraising campaign. The goal of this campaign is to raise at least \$75,000 per year and a maximum of \$350,000 over three years, to be expended in FY13, FY14, and FY15.

The Expanding Horizons Fund will operate as an "umbrella campaign" and will be positioned so as to raise funds for continuing to secure the future of the organization by asking donors to both invest in building the infrastructure while at the same time, continue to support ongoing operations and programs. It is the hope that this will deepen donor investment, increase capacity and increase annual giving over the long haul as donors will transition their full support to the annual fund campaign once the Expanding Horizons Fund has been completed.

In order to achieve its fundraising goals, Theatre Horizon will engage a Campaign Manager for 100 hours to launch the campaign in FY12. The Campaign Manager will work in partnership with the Development Department so as to identify and cultivate donors steering them to make both annual and campaign gifts.

Theatre Horizon will organize its governance structure to maximize success of the restricted operating campaign. Theatre Horizon will form a Board task force to oversee the following aspects of the new space: campaign fundraising, architecture and construction, publicity for the launch of the new space, government relations, and community engagement.

Once installed in our new home, we will also expand education programming, offering drama classes and summer camps for children in our theater space for the first time. Theatre Horizon will capitalize on our year-round facility by taking every opportunity to invite other groups to rent the space for public events. In this way, other groups can support audience cultivation at Theatre Horizon by bringing their audiences and foot traffic into Theatre Horizon's building. Rentals will also be a small revenue generator as Theatre Horizon's budgets do not rely on

rental income to support operations in the next four years. The following local arts groups have already expressed an interest in renting or partnering with Theatre Horizon in our new facility:

- AACPA of Norristown
- Greater Norristown Arts League
- Norristown Arts Building (visual arts)
- Norristown Arts Hill
- Project 21 Film Festival
- Norristown Dance Fest
- Christ Center for Dance

- **Fund an IT contract to give staff working computer equipment**

Theatre Horizon currently relies on in-kind contributions from the IT company, TS Tech, to keep our office network functioning and provide replacement computers as needed. Theatre Horizon will budget at least \$500 per year in FY13, 14, and 15 to pay for increasing technology needs and regular maintenance beyond what TS Tech can provide in-kind.

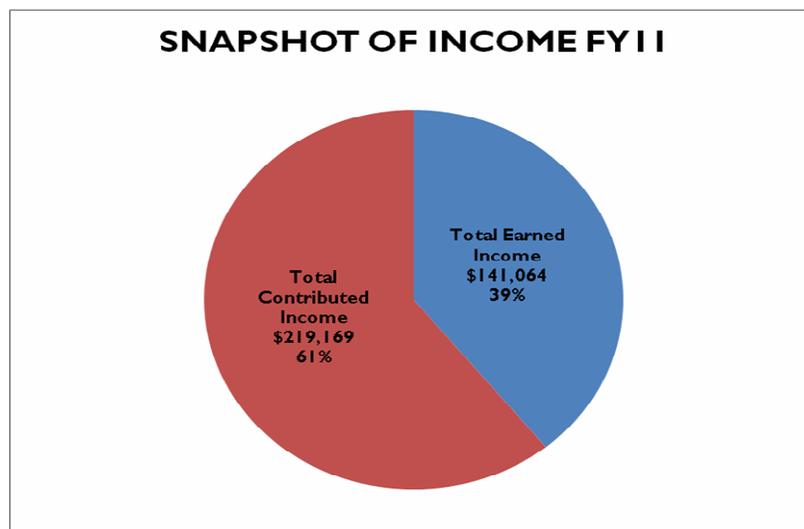
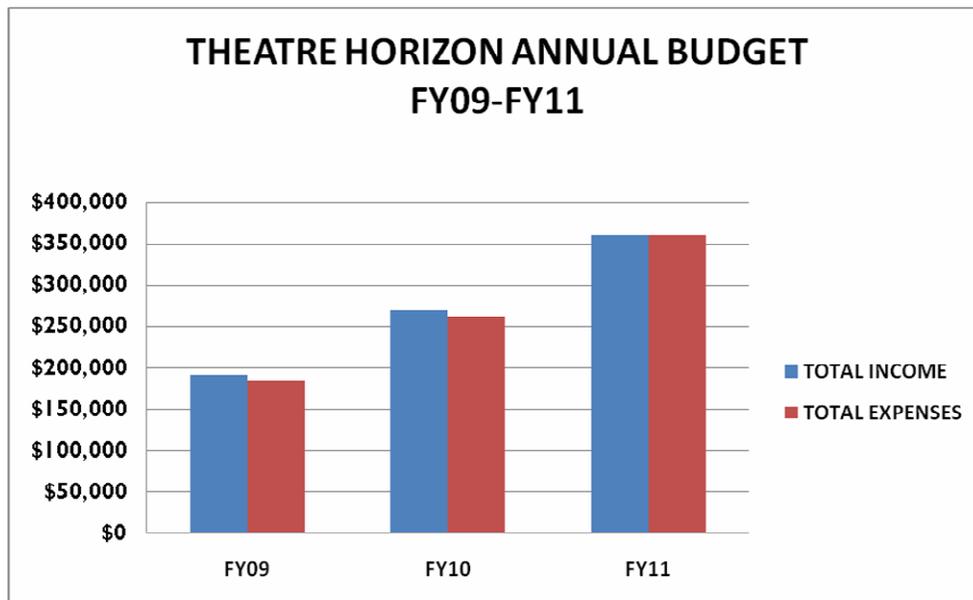
- Advocate for government funding for a larger cultural arts revitalization in Norristown. Theatre Horizon will continue to be a force for positive change in Norristown, and a key advocate for larger government support, at the municipal, county, and state level, to fund arts activities in Norristown. We will maintain a representative on the local arts advocacy group, the Arts Hill Council, and will participate in the Cultural Alliance's county-wide arts and culture committee, partially funded by the William Penn Foundation.

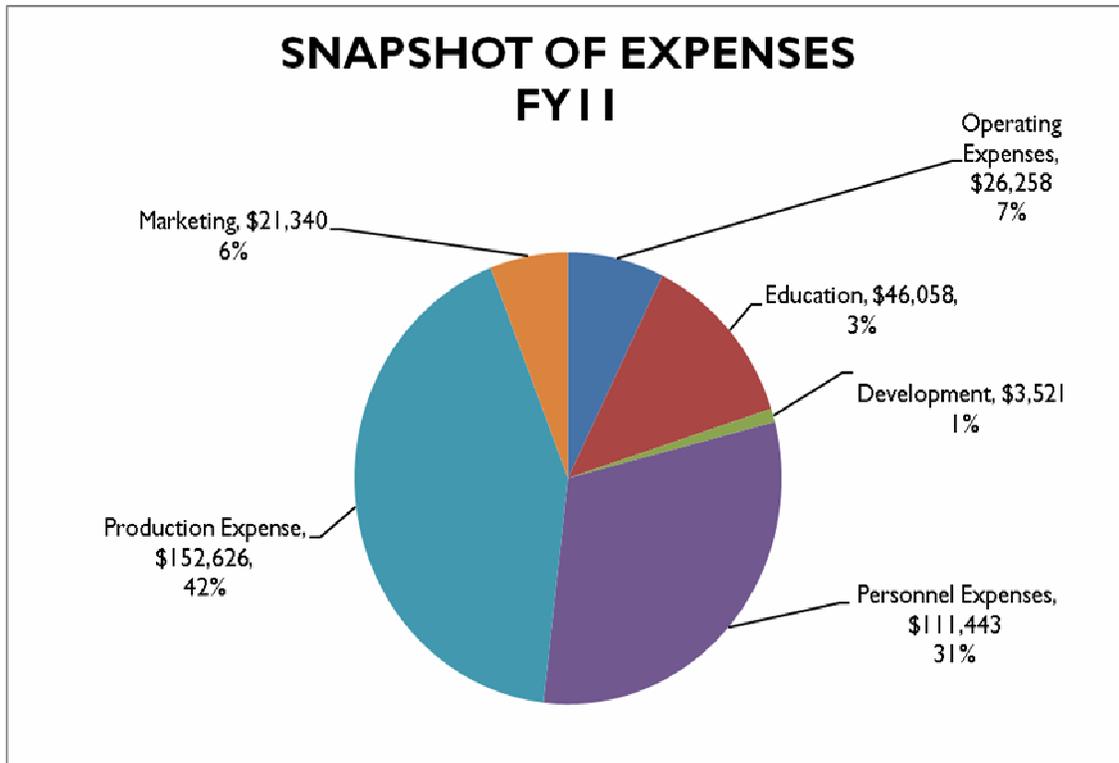
This section of the plan will be monitored by the Campaign Manager and the Chair of the New Space task force.

FINANCIAL

Present Position

Theatre Horizon's financial position is strong. As our PACDP profiles indicate, Theatre Horizon has never run a deficit in six years of fiscal reporting. At the end of FY11, we held a cash reserve of \$17,000. Earned revenues from ticket sales and education programs have remained steady, while private and public support increased by more than \$60,000 from FY09 to FY10, thanks to an increasing number of individual donors and foundations proud to support Theatre Horizon's mission. The annual budget grew 38% in the last fiscal year. See addendum for detailed actual for the period of FY09-FY11.





Key Goal and Strategic Objectives

In order to support the goals outlined in this plan and maintain a responsible level of fiscal health, we will strive to achieve the following:

- **Continue to maintain positive cash flow**

We continue our commitment to fiscal responsibility and Theatre Horizon will continue to operate from a position of fiscal strength. Theatre Horizon’s Finance Committee will commit to annually look at budgets 3 years out. In addition, we will put into this plan a system of checks and balances to ensure positive cash flow and strong budget management.

- **Strive to operate with a healthy balance between earned and contributed income**

Over the course of the plan, the balance between earned and contributed income will evolve to healthy levels as follows:

EARNED / CONTRIBUTED

| FY12 | FY13 | FY14 | FY15 |
|-------------|-------------|-------------|-------------|
| 32% / 68% | 36% / 64% | 37% / 63% | 40% / 60% |

- **Continue to develop an involved and effective Finance Committee**

We have been fortunate to have a deeply invested, passionate, engaged and knowledgeable Finance Committee, chaired by Board Treasurer Steve Heumann that consists of Board members and volunteers. This committee provides financial leadership, carefully reviews the development and approval of the annual budget and helps design accessible financial reports. As part of the Board Development and Nominating Committee process, we will seek candidates who have an interest and knowledge in serving on the Finance Committee.

- **Develop and implement a code of sound and responsible financial policies**

We know it is critical to have sound Board-approved Financial Policies to help guide the organization especially with the growth at hand. During FY12 the Treasurer and the Finance Committee will work with the staff to develop a detailed set of financial policies that lay out everything from check signing policies to bank account reconciliation.

- **In FY14, undergo annual independent financial audit**

Given that our current budget is under \$250,000 in contributed income, we have not yet been required to undergo an annual independent financial audit; however, we believe this process demonstrates a sign of organizational maturity and at the conclusion of FY14, we will contract an independent accounting firm to conduct a financial audit of Theatre Horizon.

The Financial Section of this plan will be monitored by the Artistic Director and the Finance Chair.

| Theatre Horizon Operating Budgets | FY12 | FY13 | FY14 | FY15 |
|---|----------------|----------------|----------------|-------------------|
| | Projection | Projection | Projection | Projection |
| Income | | | | |
| Earned Income | | | | |
| Ticket Sales & Subscriptions | 49,242 | 59,658 | 69,945 | 81,477 |
| Education | 80,897 | 94,811 | 111,015 | 127,040 |
| *Space rentals | n/a | 1,000 | 2,000 | 3,000 |
| Total Earned Income | 130,139 | 154,469 | 180,960 | 208,517 |
| Contributed Income | | | | |
| Individual Giving | | | | |
| Board | 6,000 | 8,000 | 10,000 | 28000 |
| Ambassadors' Circle | 26,500 | 25,500 | 25,500 | 84000 |
| Annual Fund | 22,500 | 22,500 | 22,500 | 28000 |
| Total Individual Giving | 55,000 | 56,000 | 58,000 | 140,000 ** |
| Grants | 148,000 | 150,836 | 168,936 | 189,208 |
| Corporate Giving | 500 | 1,000 | 2,000 | 3,000 |
| *Restricted income (Expanding Horizons) | 75,000 | 75,000 | 75,000 | 0 |
| Total Contributed Income | 278,500 | 282,836 | 303,936 | 332,208 |
| Total Income | 408,639 | 437,305 | 484,896 | 540,725 |
| Expense | | | | |
| Operating & Overhead | | | | |
| Office supplies, phones, insurance, etc. | 17,882 | 21,548 | 24,134 | 27,030 |
| *Janitorial service | 0 | 1,600 | 1,600 | 1,600 |
| *Internet, Phone & IT contract | 0 | 1,500 | 1,500 | 1,500 |
| *Supplies: toilet paper, lightbulbs, etc. | 0 | 900 | 900 | 900 |
| *Rent & Utilities | 13,188 | 21,400 | 32,825 | 39,250 |
| Total Operating & Overhead | 31,070 | 46,948 | 60,959 | 70,280 |
| Education | 54,830 | 64,644 | 72,401 | 81,089 |
| Development | 3,000 | 8,619 | 9,653 | 10,812 |
| *Expanding Horizons Fundraising | 5,000 | 2,500 | 2,500 | 2,500 |
| Personnel | | | | |
| Current personnel | 116,042 | 132,478 | 147,476 | 153,461 |
| *Facilities Manager part-time | 0 | 12,000 | 12,000 | 12,000 |
| *Audience Services Manager | 0 | 7,000 | 7,000 | 7,000 |
| *Expanding Horizons Campaign Manager | 7,500 | 7,500 | 7,500 | 7500 |
| Total Personnel | 123,542 | 158,978 | 173,976 | 179,961 |
| Production | 103,770 | 107,740 | 115,842 | 145,690 |
| Marketing | 24,000 | 34,477 | 38,614 | 43,248 |
| Total Expense | 345,212 | 423,906 | 473,945 | 533,580 |

| | | | | |
|--|------------|---------------|---------------|---------------|
| Assets added to restrictions | -75,000 | -75,000 | -75,000 | 0 |
| (Expanding Horizons donations we receive this year but save for next year) | | | | |
| Assets released from restrictions | 12,500 | 75,000 | 75,000 | 75,000 |
| (Expanding Horizons donations we spend this year) | | | | |
| Net Profit/Loss for the year | 927 | 13,399 | 10,951 | 82,145 |
| (Budgeting for surplus) | | | | |

* New income or expense associated with the new space

** In FY15, Expanding Horizons Campaign is over, and we transition capital donors into Annual Fund giving

BUDGET NARRATIVE

These budgets project steady and ambitious growth over the next four years. Increasing education revenues reflect plans for continuing to expand offsite programs, while gradually adding on-site programs in our new venue starting in FY13. We have faith in these education projections, because the numbers were formulated and tested by the Wharton Community Consultants, whose research confirmed a ready market for theatre education activities in our community of Montgomery County.

Increasing ticket and subscription revenues reflect plans for audience growth, per the Audience Development section of this plan.

Our planned budgets also reflect a fierce commitment to not merely building a new space, but sustaining that new space for years and years to come.

To achieve sustainability in our new home, Theatre Horizon will continue the new space fundraising campaign it began in 2010, tentatively titled the “Expanding Horizons Fund.” The campaign goal is \$750,000, of which \$400,000 has already been fundraised from government sources, a private developer, and The William Penn Foundation. These funds will pay for the construction of the new theater space in 2011-12. Note that \$360,000 of these funds will never appear on Theatre Horizon’s books, because they are being administered and expended by the Borough of Norristown. Note that \$40,000 of these funds, money from The William Penn Foundation to purchase equipment, was already expended and accounted for on Theatre Horizon’s FY11 books.

Between now and the close of FY14, Theatre Horizon will strive to raise the balance of the overall “Expanding Horizons Fund” goal—\$350,000—via a restricted operating campaign. These campaign dollars will fund the following infrastructure expenses related to the new space: rent and utilities; trash and janitorial services; increased staff time for current staffers; addition of a part-time facilities manager; addition of a part-time audience services manager; compensation for a part-time working capital campaign manager; creation of campaign materials.

To ensure success, the Campaign Committee, individual donors, board members, and Ambassadors’ Circle members will need to continue giving at current levels for general operating funds, even as we tap these same donors for Expanding Horizons Fund gifts. Therefore, we must structure a realistic campaign that takes into account donors’ realistic capacity for increasing their overall giving. However, the “Expanding Horizons” campaign will also bring new donors onto our donor rolls, and enlarging our audience base over time will introduce new donors to Theatre Horizon.

The Expanding Horizons Fund is an “umbrella campaign,” structured to increase annual giving over the long haul. By FY15, the Expanding Horizons Fund will have ended, and Theatre Horizon will transition donors over to Annual Fund giving. At that time, Theatre Horizon will need to make a strong case to donors about the need to keep Theatre Horizon’s infrastructure robust. This shift over to Annual Fund giving is shown on the budget on the “Total Individual

Giving” line item, which seems to more than double in FY15. This is because donors who had been giving to the Expanding Horizons Fund will shift their giving over to the Annual Fund.

Note that in these budgets, Theatre Horizon has projected Expanding Horizons Fund success extremely conservatively, projecting that we will receive and spend only \$225,000 of campaign dollars. This is so that even if we fall drastically short of the \$350,000 Expanding Horizons Fund goal, the company will continue to function and fulfill its mission.

Theatre Horizon will pursue earned revenue from renting the new space to other groups when the theater is dark. Because we have not yet conducted market analysis, we have projected rental revenues very conservatively in this budget. Theatre Horizon will work with the Wharton School's Community Consultants to do a 4-month market research in fall 2011 to predict revenues and expenses of renting our new space, and create a business plan to guide rental activity in the future.

EXPENSES

These projections plan for steadily increasing expenditures in all areas. Annually, we strive to budget expenses according to the following breakdown, benchmarked against similarly sized theatres in the Northeast region using Pew’s PACDP expense comparison tool:

- Marketing - 8%
- Personnel - 33%
- Fundraising - 2%
- Production - 25%
- Education - 15%
- Operations - 9%
- Rent and utilities - 8%
- TOTAL - 100%

Over the next 4 years, production expenses hover around 25% of overall expenses, down from 50% in FY10. This reflects a natural process of institutionalization as the rest of the company catches up to our core activity of presenting plays; however, this does not mean spending on production will stay stagnant. We have planned increases in the Production budget each year, to ensure that we meet the Artistic goals laid out in this plan. By FY15, these budgets provide room to greatly improve the quality of all three season shows.

We estimate that Theatre Horizon will move into the new theater in July 2012. Accordingly, these budgets show that we will start spending Capital Campaign funds in FY13. Campaign dollars raised in FY12 would be restricted in FY12, and then released for spending in FY13, and so on.

CONCLUSION

Theatre Horizon has grown swiftly over the past six years, proving itself capable of sustaining multiple, high quality programs that serve ever-expanding audiences, students and artists in Montgomery County and near suburbs. We have made a major contribution to Norristown, a place we have come to call home, by spearheading the creation of Arts Hill, Norristown's burgeoning avenue of the arts. We have engaged smart and curious theatre-goers with plays that espouse diverse viewpoints, introduced over 2,000 children to live theater, and pioneered unique drama education programs.

Entering our 7th season in 2011-12, Theatre Horizon is a critically-acclaimed small professional theatre company presenting sophisticated plays and musicals for our artistically and intellectually adventurous audience. We now embark on an ambitious four-year effort to evolve into one of the region's leading mid-sized theatre companies, deepening our impact on the community in big, exciting, highly visible ways.

Four years from now, Theatre Horizon will be guided by a robust Board of Directors, serve a larger subscriber and single ticket audience, employ a professional administrative staff, and be the lead occupant of a year-round facility befitting a professional theatre company. We will be known across the region for bringing to Norristown artists who are working at the highest level of their craft. Guided by a belief that art can change lives, we will continue to join our neighbors, ensuring our work also lifts up and builds on the work others are already doing, while celebrating the unique viewpoints of all persons who come in contact with Theatre Horizon. With care and attention that starts at the top, our leadership will nurture and support our most valuable asset: the artists and administrators whose passion, creativity, and tireless dedication ensure we fulfill our commitment to the community day after day.

LIST OF ADDENDA

| | |
|---|-----|
| 1. Theatre Horizon Actuals FY09-FY11 | A1 |
| 2. Production History | A2 |
| 3. FY12 Officers and Board of Directors | A3 |
| 4. Theatre Horizon Responsibilities and Expectations of Board Members | A4 |
| 5. Donors FY11 | A5 |
| 6. The Ambassadors' Circle | A8 |
| 7. Organizational Chart | A9 |
| 8. Bios of Senior Staff | A10 |
| 9. Support from our Community | A12 |

THEATRE HORIZON ACTUALS FY09-FY11

| | FY09 | FY10 | FY11 |
|------------------------------------|------------------|------------------|------------------|
| INCOME | | | |
| <u>Earned Income</u> | | | |
| Ticket Sales, Subs, & Touring | \$51,540 | \$58,495 | \$68,026 |
| Ad Sales | \$100 | \$600 | \$0 |
| Education | \$36,079 | \$43,047 | \$69,602 |
| Special Events | \$950 | \$600 | \$1,500 |
| Gala | \$8,264 | \$6,163 | \$1,835 |
| Concessions | \$289 | \$316 | \$102 |
| Total Earned Income | \$97,222 | \$109,222 | \$141,065 |
| <u>Contributed Income</u> | | | |
| Board Contributions | \$2,090 | \$2,250 | \$5,400 |
| Ambassadors' Circle | \$0 | \$30,000 | \$28,650 |
| Annual Fund | \$23,867 | \$24,743 | \$23,279 |
| Total Individual Contributions | \$25,957 | \$56,993 | \$57,329 |
| <u>Institutional Income</u> | | | |
| Foundation Grants | \$32,900 | \$76,999 | \$134,000 |
| Government Grants | \$26,733 | \$19,100 | \$26,840 |
| Corporate Giving | \$1,600 | \$0 | \$1,000 |
| Total Institutional Income | \$61,233 | \$96,099 | \$161,840 |
| Total Contributed Income | \$87,190 | \$153,092 | \$219,169 |
| Reimbursements | \$6,637 | \$7,877 | \$1,337 |
| TOTAL INCOME | \$191,049 | \$270,191 | \$361,571 |
| EXPENSES | | | |
| Operating Expenses | \$11,702 | \$18,684 | \$26,258 |
| Education | \$26,640 | \$29,447 | \$46,058 |
| Development | \$4,041 | \$4,726 | \$3,521 |
| Personnel Expenses | \$47,046 | \$62,182 | \$111,443 |
| Production Expense | \$78,905 | \$128,834 | \$152,626 |
| Marketing | \$11,593 | \$19,222 | \$21,340 |
| Uncategorized Expenses | \$4,619 | | |
| TOTAL EXPENSES | \$184,546 | \$263,095 | \$361,246 |
| Profit/Loss for the year | \$6,503 | \$7,096 | \$325 |

THEATRE **HORIZON**

Production History

2010-2011 Season

25TH ANNUAL PUTNAM COUNTY SPELLING BEE, September 2010
THE VERY MERRY XMAS CAROL HOLIDAY ADVENTURE SHOW, December 2010
THE CREDEAUX CANVAS, April 2011

2009-2010 Season

LITTLE SHOP OF HORRORS, September - October, 2009
HOLIDAY SHOW WITH THE SWING CLUB BAND, December 2009-January 2010
FAT PIG, April – May, 2010

2008-2009 Season

AMERICAN SONGBOOK: An Evening of Music, December 2008
THE COMPLEAT WORKS OF WLLM SHKSPR (ABRIDGED), Feb 2009
HONK, June 2009

2007-2008 Season

HOLIDAY SHOW AT THE SWING CLUB, December 2007
REALLY ROSIE, July 2008
WORKING, July 2008

2006-2007 Season

MADAME DOUCE-AMERE, October 2006
HARVARD SAILING TEAM, February 2007
THE VELVETEEN RABBIT, July 2007
ONCE ON THIS ISLAND, July 2007

2005-2006 Season

THE DEVIL AND BILLY MARKHAM, February 2006
YOU'RE A GOOD MAN, CHARLIE BROWN, July 2006
THE VIOLET HOUR, August 2006

2004-2005 Season

GREASE, July 2005
THE LARAMIE PROJECT, August 2005

THEATRE **HORIZON**

FY12 Officers and Board of Directors

Joshua Gayl, Esq., Board President

Diane Reilly, Board Vice-President

Lee Reilly, Secretary

Erin Reilly, Treasurer

Alan Blumenthal

Matthew Decker

Nick McCormick

Steve Heumann

Andrea Wikerd

Honorary Member: State Senator Daylin Leach

Advisory Board:

Dr. Michael Ashburn

Pat Bello

Terrence J. Nolen

Amy L. Murphy

Teresa Wallace

THEATRE **HORIZON**

Theatre Horizon Responsibilities and Expectations of Board Members

Individuals elected to the Board of Directors are the essential leaders of Theatre Horizon. Board members are expected to have an interest in theatre and through their commitment, ensure that Theatre Horizon fulfills its mission while remaining fiscally strong and institutionally healthy.

The Board of Directors:

1. Serves as a fiduciary for Theatre Horizon. Responsibilities include:
 - a. Approving the annual operating budget
 - b. Providing oversight of the theatre's financials
 - c. Ensuring fiscal stability through long-range strategic planning
2. Monitors Theatre Horizon's mission and purpose.
3. Appoints and evaluates Theatre Horizon's Artistic Director and Managing Director.
4. Advocates Theatre Horizon's mission in the community; and demonstrates a willingness to make personal introductions and provides access to strategic partnerships, funding opportunities, and matching or in-kind support for Theatre Horizon.
5. Provides consulting in the areas of personal and professional expertise.
6. Maintains the confidentiality of information received.

Duties include:

1. Prepare for, attend, and participate in meetings of the Board and committees.
2. Active participation and membership on at least one Committee of the Board.
3. "Giving and getting" – making a personally significant gift to Theatre Horizon, and leveraging support from others through participation in the company's fundraising efforts.
4. Remaining current on all Theatre Horizon activities and attending events, including productions, Opening Night parties, fundraising events, etc.
5. Supporting Theatre Horizon through subscription – personally as well as through the encouragement of others to subscribe.

THEATRE **HORIZON**

DONORS FY11

INSTITUTIONAL SUPPORTERS

Barra Foundation, Inc.
Camp Family Foundation
Charlotte Cushman Foundation
Child Development Foundation
Connelly Foundation
Continental Bank Foundation
Elsie Lee Garthwaite Memorial Foundation
Genuardi Family Foundation
Harvey and Virginia Kimmel Arts Education Fund
Independence Foundation
June and Steve Wolfson Family Foundation
King of Prussia Rotary Club
Montgomery County Foundation
Municipality of Norristown
PA Partners in the Arts Program Stream
The Pew Center for the Arts & Heritage through the Philadelphia Cultural Management Initiative
State of Pennsylvania – Senator Daylin Leach
William Penn Foundation
Wyncote Foundation – recommended by Leonard C. Hass

AMBASSADORS' CIRCLE

Luminaries (\$5,000+)

Mark Stein & Carol Baker
Teresa Wallace & John Chou
June & Steve Wolfson

Visionaries (\$1,000-\$4,999)

Al Armenti
Carolyn & Michael Ashburn
Martin & Margaret Brauns
Josh & Marsha Gayl
Andrew & Connie Greenstein
Bill & Claire Hawkins
Steve & Jane Heumann

John & Virginia O'Toole
Pete Peterson
Lee & Ritch Reilly
Dr. Stephen & Diane Reilly
Tim & Elaine Thomas
Connie & Sankey Williams

ANNUAL DONORS

Explorers (\$500-999)

Nick & Caroline McCormick
Morgan Stanley Smith Barney Employees, Berwyn & Bryn Mawr offices
Dr. Martha Reilly

Pioneers (\$250-\$499)

Patrick & Sheila Bello
Marilyn Sifford & Bob Butera
Raymond & Michele Decker
Nancy DeLucia
Steven Horii & Gail Fishman
Elizabeth Gemmill
Fred & Barbara Giuffrida
Glenn & Ann Haig
Michael Lefkowitz & Kathy Harris
Jim & Pam McGowan
Zee Raiser
Christine Murphy & Sid Rosenblatt
Beckie Rotondo & Whitehall Elementary School autism fundraiser
Jenny Smith & Beth Slating
Chris & Lee van de Velde
John & Mary Vanasek

Navigators (\$100-249)

Mr. & Mrs. Robert Acker
Janet Balukas
Alan & Sherry Blumenthal
Representative Tim Briggs
Lois Bringhurst
Shellie Camp

Bruce & Jean Copp
Scott Cox & Dawn Morningstar
Raymond & Delores Decker
Arlene DeLeon
Sayre Dixon
Dr. Ed & Maria Doran
Matthew & Jennifer Edmond
David Eisenhower & Julie Nixon
Mr. & Mrs. A. Theodore Flum
Robert & Patricia Fogal
Ethel & Walter Hofman
Susan McAuley Janicz
Jim & Maria Mengel
Rich McVoy
Joe & Joan Gunder
John & Nancy Hines III
Eric & Jane Luce
Dan & Jan Karney
Ms. Joan Kellett & Dr. Carl Schultheis
Elaine & John Latimer
Jim & Brenda Forsyth
Tim Miller & Donna Knoll
Greg & Dolores Martinchek
Denise L. McAuley
Bonnie Frederick
Adele McDaniel
George & Carol McGriff
Cheryl Mazzarini
Anne Frederick
Kathleen & Joseph Gribb
Michelle & Edmund Perry
The Petroske Family
Linda & Ronald Schmoyer
Ms. Marilyn Lee Steinbright
Wesley Stohler
Jane Stohler
Dirk Stribrny
Chris Taylor & Sue Hayes
The Vanguard Group Foundation
Andrea & Justin Wikerd

Guides (\$50-\$99)

Debra & Steve Alter
John & Lola Andrews
Lore Bailey
Mark & Linda Bernstein

Jacque & Tony Camp
Dr. & Mrs. Craig Cosden
Harriette Coull
Robert Cox
Joseph & Susan Dryburgh
Todd Ehrlich
Jennie Eisenhower
Jesse C. Frank
Linda & James Gagliardi
Linda & Robert Graves
Andrea Gunther
Susan & Elliot Holin
Tim & Terri Hoover
Carole Kenney
Richard & Dorothea Kishbaugh
David Lipson & Rose Nin
Greg & Nancy Long
Karyn Lyman
Jim Schneider & Kevin Maurer
Mark & Sandra McLaughlin
Bruce & Lorraine McMahan
Thomas & Lou Ann McNamara
Roger Montemayor
Jeffrey & Ada Mooney
Ralph & Alison Navarrete
Mr. & Mrs. John B. Okolowicz
Timothy & Monika Panger
Dale & Nina Panzer
Linda Quam
Erin Read
Lee & Gayland Ridley
Aaron & Barbara Rosenzweig
Judi & Steve Schmitz
John Shanley & Mary Pat Tomei
Dianne Sheets
Esther & Bern Sobel
Terry Stevens
Joe Canuso & Trish Kelly
Joanne Turner
Stephen & Eliza Van Horn
Rosemary Watson
Susan & Nigel Webb
David & Judith Weiner
Mr. & Mrs. Randal White
Teresa & Alan Wilensky
Ed & Janet Wilkes

Jane Wright
Shelby Zitelman

Travelers (\$20-\$49)

Wayne Acker
Janet & Charles Anderson
D.H. Battista
Cynthia Baumann
Mary Bell
Fred & Marget Bluefeld
John & Elisabeth Booth
Nancy Boykin
Joe Brennen
Mark & Donna Brody
Artilia Brown
Theresa & Kevin Burke
Edward & Mary Ann Collins
Cynthia Conley
Kim & Christopher Corcoran
Timothy & Lisa Cotter
John Dalonzo
Michael De Rosa
Judith & Anthony Dellaporta
Barbara Dilley
Anthony & Sue Marie DiLucia
Diane Royer & Pat Dimm
Harold Disk
John T. Durkin & Rebecca Stanley
Mariannal Dyal
Paul & Diane Fedoronko
Mr. Kenneth Fleisher & Dr. Lisa Unger
Beatrice Gardner
William & June Garrett
Leigh Goldenberg
James Goodman
Harold & Ester Grier
Molly & Dave Harty
Robert Heasley & Betsy Crane
Robert & Alexandra Heath
Eric Huhn
David Jadico
Kathy James
J. Lois Latimer
Senator Daylin & Jennifer Leach

Dolores Lenher
Dave & Kathleen Lockwood
Karol B. MacFadden
Eric & KC MacMillan
Kathy & Bob Makoid
Allyson Mangolis
Kathy, Greg & Cait Martin
Dr. Edgar Martinez & Mrs. Lumary Robles
Betty Matovich
Annette McCann
Katherine McClelland
Merck Partnership for Giving
Cassandra Morabito
Jeff & Eileen Moran
Catherine Morrison
Herb & Gale Moses
Heidi Newhart
William & Kristi O'Donnell
Clare O'Malley
Cheryl Osborne
Mr. & Mrs. Michael Pepper
Dr. Clifford & Ellen Pemberton
Bill & Annette Procyson
James Gee & Priscilla Robinson
Marian & Larry Roche
Jim Ruddy
Marc & Elyse Satalof
Linda & Gerald Schatz
Larry & Connie Skvir
Charles Smith
Sal & Carol Sonsino
Bob & Peg Soule
Donna Spangler
Berndt & Erika Spott
John & Helen Stamm
Jane Stojak
Andrew & Lisa Tobias
Agatha Unger
Tom & Wendy Van Tassell
Maria Villagrancia
Martin & Patricia Wigg
Pat & Perry Wilbur
Don & Boofie Younkin

THEATRE **HORIZON**

The Ambassadors' Circle

Theatre Horizon was founded in 2005 by King of Prussia residents Matthew Decker and Erin Reilly and has become a lauded contributor to the arts community in Montgomery County, annually staging a 3-show season, reaching hundreds of children through drama classes, and pioneering an autism drama program that uses actors to teach socialization skills to children with autism. **Through theatre, we create a community of artists, students, and audiences in which each member is encouraged to grow.**

As a not-for-profit 501(c)(3) organization, Theatre Horizon relies on the generous contributions of foundations, corporations, government agencies, and individuals to support its programming and help keep ticket prices low.

We are pleased to invite donors making annual gifts of \$1,000 or more to join The Ambassadors' Circle of Theatre Horizon.

The Ambassadors' Circle

Members of The Ambassadors' Circle make a vital contribution to Theatre Horizon, helping to support our work on stage and off as we fulfill our artistic mission and serve the Greater Norristown community. In recognition of their donation of \$1,000 or more, members of The Ambassadors' Circle will receive the following benefits:

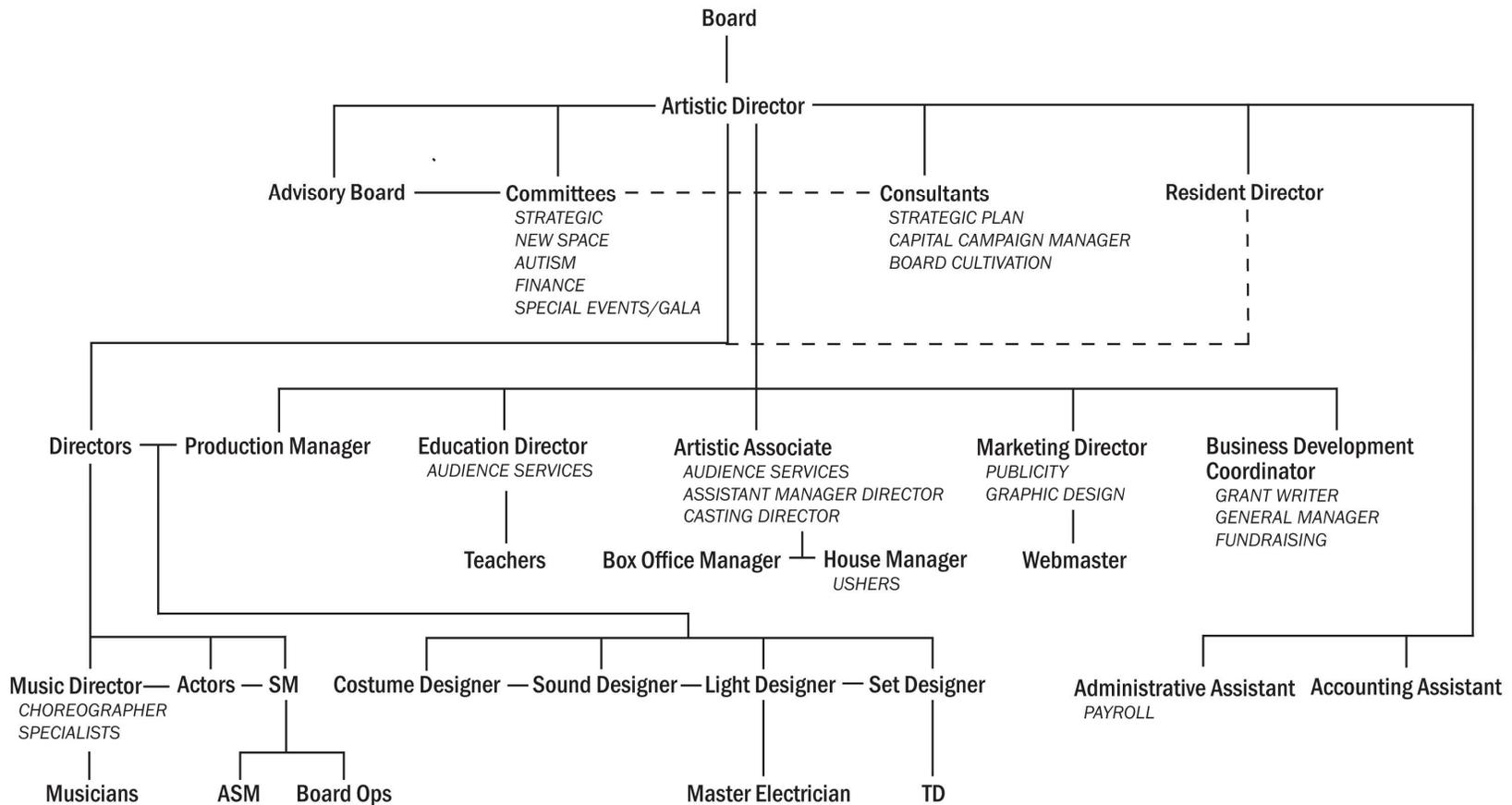
- Credit as a member of The Ambassadors' Circle in the playbill of each mainstage play in the 2011-2012 season, online at the Support page of Theatre Horizon's website, and in our e-newsletter.
- Invitation to exclusive events, including House Parties and the annual Champagne Toast for The Ambassadors' Circle
- Access to Theatre Horizon artists and sneak peeks of the plays in production with invitations to attend First Readings with the cast

To register or renew your one-year membership in The Ambassadors' Circle, please make your gift using the enclosed envelope, or contact Stephanie Lauren, our Business Development Coordinator, at 610-283-2230 or stephanie@theatrehorizon.org.

In advance, we thank you for your support!

The official registration and financial information of Theatre Horizon may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania, 800-732-0999. Registration does not imply endorsement.

Theatre Horizon - Organizational Chart



THEATRE **HORIZON**

Bios of Senior Staff

Erin Reilly, Theatre Horizon Artistic Director, Co-Founder

A graduate of the University of Pennsylvania, Erin received certificates in Theatre from American Conservatory Theatre (San Francisco) and Theatre aux Mains Nues (Paris) and is now in her seventh season as Artistic Director. Erin created Theatre Horizon's Summer Drama Camp Program and co-founded the Autism Drama Program with Matthew Decker. In guiding Theatre Horizon's education department, she draws on her experience teaching for education programs at the Wilma Theater, Lantern Theater, and Mum Puppettheatre, among many others. Erin has directed over 15 productions, working with both professional actors and students. As an actress she has performed on numerous area stages including the Walnut Street Theatre and Wilma Theater. She is a Board Member of the Theatre Alliance of Greater Philadelphia, founding member of Norristown Arts Hill, and Chairwoman emeritus of the University of Pennsylvania Performing Arts Advisory Board.

Matthew Decker, Theatre Horizon Resident Director, Co-Founder

As Resident Director of Theatre Horizon, Mr. Decker's favorite productions include *Spelling Bee*, *Fat Pig*, *Holiday Show*, *Working* and *Waiting for Lefty*. He has also directed at HERE Arts Center, Arden Theatre Company, Walnut Street Theatre, Consortium for the Arts, Haverford Theatre Ensemble and Villanova University. Mr. Decker is a teaching artist and works with Arden Theatre, and for Theatre Horizon's Autism Drama Outreach program, which he co-founded with Erin Reilly. A graduate of New York University's Tisch School of the Arts, he studied at the Atlantic Theatre Company. In addition to his duties at Theatre Horizon, Mr. Decker is the Associate Producer at Arden Theatre Company in downtown Philadelphia.

Theresa Fernandez, Theatre Horizon Marketing Director

Theresa oversees subscription and single ticket campaigns as well as institutional branding and design. Theresa is also currently the Marketing Coordinator at the Annenberg Center for the Performing Arts at the University of Pennsylvania. In addition, she is a freelance graphic designer with over six years experience with prominent arts and educational institutions. Recent clients include The Wilma Theater, The Philadelphia Center and the Annenberg Center for Performing Arts. A transplant from the Midwest, Theresa holds a BA in both Fine Art and Communication from Hope College in Holland, Michigan.

Stephanie Lauren, Theatre Horizon Business Development Coordinator

As Business Development Coordinator, Stephanie is responsible for donor and Board relations as well as strategic planning and implementation of the annual fund raising activities including grant writing, events, mail campaigns and individual appeals. She studied as an Apprentice and was the Interim Company Manager at the Walnut Street Theatre. She also served as the

Assistant to the Executive Vice President at Graboyes Commercial Window Company where she worked in business development, event planning and marketing. Stephanie is also a professional actor and received her B.A. in Theatre and Dance from Muhlenberg College

Michael McElroy, Theatre Horizon Education Director

As the Education Coordinator for Theatre Horizon, Michael runs the theatre's summer camps, after-school drama clubs, and internship program. He currently teaches both in-house and outreach classes for the Arden Theatre Company, After-School Activities Partnerships, and the Society Hill Synagogue and has previously taught drama for the Montgomery Theatre and Green Street Friends School. He has directed over 20 shows with child performers in the Philadelphia area. He also serves on the Norristown Arts Hill Board Committee. He is a professional actor and received his BA in Theatre from Dickinson College with minors in French and History.

Steven P. Nemphos, Theatre Horizon Artistic Associate

As artistic associate, Steven serves as casting director, producer for non-main stage productions and administrative support to the artistic director. An equity membership candidate, Steven has performed in theatre, film, and television. He is also the lighting/sound mentor at Lower Merion High School and a freelance technical director. Some of the organizations he has worked with include Walt Disney World, SeaWorld, Yosemite National Park, New York University, the Arden Theatre Company and The Philadelphia Shakespeare Festival. BFA, NYU.

Maura Roche, Theatre Horizon Autism Drama Program Coordinator/Production Manager

Before becoming Autism Drama Program Coordinator at Theatre Horizon, Maura served as the Drama School Coordinator at the Arden Theatre Company. As a teaching artist, Maura is currently a faculty member for Arden Drama School and teaches for Arden for All and the Shipley Encore's after school program. Aside from her teaching artist experience, she also works professionally as a scenic designer and artist (11th Hour Theatre Company, Montgomery Theatre, Consortium for the Arts, Theatre Horizon, BCKSEET Productions, Arden) and Production Manager. Maura is a proud graduate of William and Mary College.

THEATRE **HORIZON**

Support from our Community

"I believe the cultural life of a community reflects the health of that community. Theatre Horizon provides entertainment, wit, insight and sparkle to our community. We are very lucky it is here."

– Senator Daylin Leach, 17th District

"“This *Little Shop*, the fourth I've seen, is like no other, and better than all of them—including the strong 2003 Broadway revival . . . This is the kind that wins awards.” - *Howie Shapiro, Philadelphia Inquirer*

"Theatre Horizon is a stunning example of an arts institution that has strategically expanded ... to bring live performances to Norristown. The creative arts are the primary generators for neighborhood and regional renaissance." - *Simone Collins Architecture, Norristown business*

"Theatre Horizon makes a bold statement...asserting itself as a theatre of and for its community."

– *Mark Cofta, City Paper*

"You're doing great work that we're proud to support." - *Michael Lefkowitz, patron*

"We see a lot of theatre in the area and we have been very impressed with all you accomplish in that modest space. We are glad to have you out there doing your thing." - *Jim O'Brien, patron*

"Theatre Horizon is a valuable cultural resource." - *Congressman Joe Sestak*

"Theatre Horizon's Autism Drama Outreach program is an amazing and vital program. I had a difficult time finding a program that would interest my teenaged autistic son. When a friend recommended this program, my son's life changed dramatically. Theatre has become his passion, and this program taught him important skills." - *Denise McAuley, parent*

"Dead-on hilarious and performed with the kind of wit, energy, and nuance you can expect from a top-notch company." –*Lifestyle Magazine*

"Theatre Horizon lives up to its name with an earnest and energetic production that just might show the way toward our own era's redemption." –*Broad Street Review*

"As Norristown continues to develop a popular Arts & Culture alternative for the Philly suburbs, I see Theatre Horizon as being the glue that holds this district together. With its easy accessibility and fun family setting, it has the potential to become a key enterprise in the hub of Montgomery County."

– *Kevin Homer, Vice President, Greater Norristown Corporation*

"I want to say how terrific it is to our community to have theatre horizon!!!! It is wonderful to see this caliber of theater in my home town...I have lived here all my life and am proud to say theatre horizon is in my home town!" – *Kristine O'Donnell, patron*