

# STRATEGIC PLAN 2021 - 2022





# ALL THE WORLD'S A STAGE STRATEGIC PLAN 2021 - 2022



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## 1.0

## EXECUTIVE SUMMARY

All The World's A Stage (ATWAS) is a community-based, non-profit (501 © 3), non-equity professional theatre arts organization. Initially a part time company responsible for a theatre season consisting of a school field trip series, public performances of theatre for young people, and a creative drama and acting workshop program for 3<sup>rd</sup> through 12<sup>th</sup> grade students, we began providing services on a full time basis in 1997, expanding programming in order to become more comprehensive. That expansion included the hiring of professional staff to run the daily organizational operations, and contracted artists to meet programming needs.

With an emphasis on arts education, theatre for youth, and community partnerships, our strategic plan was developed. It represents a strategy that provides the blueprint for modification, expansion, planning, development and implementation of organizational structure and programs.

Through grants, and organizational development as driven by our Strategic Plan of action, ATWAS is positioned to meet their goals and objectives in becoming a viable community theatre arts organization, providing professional opportunities for theatre artists, meeting the cultural, artistic, business and educational needs of the community that we serve, and developing community partnerships that lead to innovative and relevant programming.

### 1.1 MISSION STATEMENT

The mission of All The World's A Stage is to "teach life skills through theatre arts education."

### 1.2 ORGANIZATIONAL HISTORY

All The World's A Stage was established in 1986, and incorporated as a 501 (C) (3) theatre arts organization in 1990. Our mission is addressed through a myriad of theatre education programs for youth and families, that increases arts accessibility to children & families throughout SE Michigan.

Our artist-in-residency programs place professional theatre artists in the classroom teaching theatre and its integration across the curriculum. Our dramatic and performing arts school provides students with professional theatre arts training and knowledge. Our performance programs provide high quality and affordable theatre opportunities for young audiences, families, educators and community organizations, while giving our students the opportunity to volunteer and give back to the community through performance art. Lastly, our programs provide theatre artists professional opportunities beyond performance.

A significant amount of our programming has been devoted to address the needs of an at-risk and undeserved youth population. Our drama therapy and arts education partnerships have resulted in theatre arts programming dedicated to serving incarcerated, severely emotionally impaired youth, economically disadvantaged youth, youth with autism, deaf & hard of hearing youth, and developmentally disabled adults. Staffed by 2 full time employees, 6 - 8 key contracted artists, & the services of additional contracted theatre artists when needed, and community volunteers, in excess of 10,000 youth & community members benefit annually from or participation in our programs annually

## 2.0

## VISION, VALUES, GOALS

### 2.1 VISION

"To inspire & empower young people to achieve an enriched & rewarding life"

### 2.2 VALUES: (we believe)

Every child should have the opportunity to reach their potential  
Theatre arts nurtures creativity & self-expression  
The inclusion of the arts is vital to the development of a healthy community  
In programs of artistic & educational integrity  
The quality of our product is dependent on the quality of our process

### 2.3 GOALS

"Provide young people an avenue to realize their potential"  
"Provide programs promoting arts education"  
"Provide quality theatre experience for community"  
"Develop community and educational partnerships"  
"Provide professional opportunities for theatre artists"

## 2.4 TACTICS

To advance our mission, we employ a Board approved 4-tier strategic program process that consists of: \*Planning; \*Design; \*Implementation; \*Evaluation. This process not only assures program objectives are relevant to organizational goals, but that all programs are mission driven. Built on the philosophy that skills intrinsic to the theatre contribute to the growth and development of our students and community, our organization utilizes the “4 C’s of Performing Arts” as our programmatic foundation. Whether teaching specifically to the theatre arts discipline, or utilizing the transformative elements of the art form, our programs incorporate “*Creativity, Critical Thinking, Communication, and Collaboration,*” in support of our organizational mission. In addition audience engagement & learning is initiated through our 3-P (Partners, Participants, Patrons) engagement strategy, consisting of four action plan components: \*Target Audience Assessment; \*Program Appraisal; \*Communication; \*Evaluation.

## 3.0 MARKET SUMMARY

An analysis relevant to the needs of All The World's A Stage, this summary examines our market, competition, consumer, organizational perception, for ATWAS programming.

## 3.1 MARKET ANALYSIS

Market focus areas for organizational programs are:

- Performance Series: Families and Elementary School (K-6) population.
- General population workshops: 1<sup>st</sup> through 12<sup>th</sup> grade students.
- Community Arts Performance Ensemble (C.A.P.E.): multi-generational populations
- Outreach / Partnerships: Civic, social, local government, arts, non-artistic, educational.

There exists no geographic restrictions for program participation. Providing programmatic services for the Southeastern Michigan area, our predominant geographic service areas are Macomb and Oakland County.

## 3.2 COMPETITIVE ANALYSIS:

The philosophical approach to ATWAS programming is simplistic, yet unique. Programs are child-centered, not child-like. Recognized in the community for high quality and affordability, we have established high artistic and educational standards. Professional staff is experienced, skilled and educated.

Competitive factors distinguishing product are quality, price, and results. High standards at affordable pricing provide access to a larger market. Patrons are likely to return if they see a positive programming impact.

Market trends for these populations are a tendency to participate in a myriad of activities. Facing minimal youth theatre workshop/performance competitors, other entertainment and recreational venues, (athletics, concerts, dance, band, forensics, etc.) provide primary market competition. However, the recognition of the arts in the cultural, educational and social, educational definition of community provides the means to compete in this market.

Market position for program areas:

- ◆ **Educational Field Trip and Family Performing Arts Series:** Elementary Schools and Families, in Macomb, Oakland Wayne, St. Clair and Lapeer County will be targeted. Parks and Recreation departments, Youth Organizations, Libraries, Businesses and Senior Groups will be targeted for performance presentations outside the classroom setting.
- ◆ **Studio for Dramatic & Performing Arts Workshops:** Serves 1st through 12th grade student population. Approximately 70% are repeat customers. Through organizational growth, program development, and program expansion we can have greater market impact.
- ◆ **Community Arts Performance Ensemble:** Target market for this touring ensemble is for families and young audience members pre - k through age eight, parks and recreation departments, Youth Organizations, Libraries, Businesses, Senior Groups, assisted living facilities and hospitals will be targeted for community performance presentations.
- ◆ **Outreach / Partnerships:** Represents educational and organizational partners. Serving at risk youth populations, civic and community organizations, this program includes partnerships with Maple Lane Elementary School, MISD, Macomb County Juvenile Court.

### 3.3

## CONSUMER ANALYSIS

- ◆ **BUYERS** : Parents, occasional student; educators, youth / civic organizations, libraries, parks / recreation, business and adult service organizations.
- ◆ **USERS** : Youth, ages 6-18; Educators, Youth Organizations, Libraries, institutions, Parks and Recreation Departments, Business and Adult Service Organizations, senior facilities, hospitals.

Support the need to provide an enriching & self-esteem building experience that justifies the economic and time investment.

1. Activities other than athletics or academics.
2. Safe environment
3. Feeling of acceptance.
4. Builds relationships.
5. Career potential exposure.
6. Personal satisfaction.

- ◆ **NEED:** Must support the need to provide an enriching and self-esteem building experience that justifies the economic and time investment.

- ◆ Parents need positive influences in their children's lives.
- ◆ Program activities help students focus energy on their success.
- ◆ Building on self-confidence and self-esteem,
- ◆ keep users thinking and involved in a positive experience, where learning is emphasized.
- ◆ Provides theatrical/educational experience.
- ◆ Provides access to cultural event.
- ◆ Provides positive relevant arts and learning experience for patrons.
- ◆ Provides teachers with innovative teaching methods.
- ◆ Provides theatre arts access to a larger audience component.
- ◆ Transformational Nature of theatre art form

- ◆ **VALUE**

- ◆ Increase arts access
- ◆ Power to teach, motivate, and entertain, making the experience relevant for a comprehensive audience patron base.
- ◆ Activities other than athletics or academics.
- ◆ Feeling of acceptance.
- ◆ Builds relationships.
- ◆ Career potential exposure.
- ◆ Personal satisfaction.
- ◆ Develop cooperative learning and concentration skills.
  1. Promotes higher order thinking skills.
  2. Contributes positively to the socialization process.
- ◆ Provides theatrical/educational experience.
- ◆ Provides access to cultural event.
- ◆ Provides positive relevant arts and learning experience for patrons.
- ◆ Provides teachers with innovative teaching methods.
- ◆ Provides theatre arts access to a larger audience component.

- ◆ **ORGANIZATIONAL PERCEPTION**

ATWAS is perceived as a successful, professional and comprehensive youth and theatre arts education program. The high percentage return rate suggests program satisfaction, and provides programming that fosters need and desire for theatre arts. We are reasonably priced and centrally located within our primary geographic service area. Arts education leader providing an affordable, educational, entertaining experience for students and educators. Professional attitudes and quality performances are respected and appreciated. Professional and high quality partnerships. An experienced theatre arts organization and leader in family and children's theatre, offering age appropriate, quality programming, at affordable prices, providing a unique theatre experience for young people, families and the community.

### 3.4

## SWOT ANALYSIS

## **STRENGTHS**

- ◆ unique philosophy
- ◆ reputation
- ◆ program quality, integrity, affordability
- ◆ experience
- ◆ skilled staff
- ◆ understanding of community/patron needs
- ◆ partnership connections
- ◆ comprehensive programming
- ◆ financial and organizational growth
- ◆ history of successful community partnerships
- ◆ ability to develop new community partnerships
- ◆ innovative and unique programming concepts

## **OPPORTUNITIES**

- ◆ networking
- ◆ partnership potential
- ◆ lack of similar program
- ◆ constant market
- ◆ Inclusive and comprehensive programs

## **WEAKNESSES**

lack of our own performance space  
minimal annual giving and contributor base

## **THREATS**

sports minded consumer  
extra curricular activities  
non-supportive arts community  
lack of countywide arts funding  
lack of understanding of theatre beyond entertainment

### **3.5**

### **REVIEW CYCLE**

A market plan review cycle during the fourth quarter of the organization's fiscal year will be conducted. Consisting of ATWAS staff, executive board members, organizational volunteers, and / or consultants, this panel will be responsible for the evaluation of organizational direction as dictated by the strategic plans goals and objectives. This evaluation will be the basis for the development of subsequent strategic plan development for organizational short and long range planning and implementation.

### **4.0**

### **PROGRAMS**

The following represent operational and development programs for the 2021 - 2022 season.

- ◆ Family/Educational Theatre Performance Series
- ◆ Studio for Dramatic and Performing Arts / Teaching Shakespeare and Student Players Festival Workshop
- ◆ Drama Therapy Program
- ◆ Outreach / Community Arts Performance Ensemble (C.A.P.E.) touring troupe

### **4.1**

### **DESCRIPTON**

Our performance programs provide high quality and affordable theatre opportunities for young audiences, families, educators and community organizations, while giving our students the opportunity to volunteer and give back to the community through performance art.

Our studio/ dramatic & performing arts workshop programs, afford students the opportunity to learn the theatre arts discipline, and provide students access to work with professional artists at local, national and at times international level.

Our drama therapy and arts education partnerships have resulted in theatre arts programming dedicated to serving incarcerated, severely emotionally impaired youth, economically disadvantaged youth, youth with autism, deaf & hard of hearing youth, and most recently programming with developmentally disabled adults.


Our outreach and community touring component (C.A.P.E.) provides artist-in-residency programs that place professional theatre artists in the classroom teaching theatre and its integration across the curriculum, Lastly, our programs provide theatre artists professional opportunities beyond performance.

### **5.0**

### **FINANCIALS**

These graphs reflect the economic pattern for All The World's A Stage's most current three year operational period. Through the implementation of this strategic plan, it is our objective to develop an income pattern that will be more consistent throughout the fiscal year, while increasing operational income beyond that generated from programming.

## 5.1 Three year comparative annual report



All The World's A Stage

Annual Report

Page 1 of 1: years  
2020, 2019, 2018

### Organizational Financial History

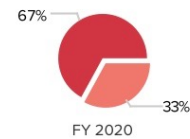
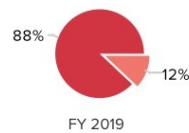
	FY 2018	FY 2019	% Change	FY 2020	% Change
Total revenue	\$197,166	\$177,095	-10%	\$148,241	-16%
Total expenses	\$179,098	\$175,797	-2%	\$145,104	-17%
Change in net assets	\$18,068	\$1,298	-93%	\$3,137	142%
Total net assets	\$145,453	\$146,751	1%	\$149,888	2%

Organizations with expenses under \$50,000 do not have the option to enter net assets.

Revenue & expense summary	FY 2018	FY 2019	% Change	FY 2020	% Change
Total revenue less in-kind	\$197,166	\$177,095	-10%	\$148,241	-16%
Total expenses less in-kind	\$179,098	\$175,797	-2%	\$145,104	-17%

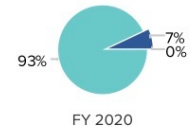
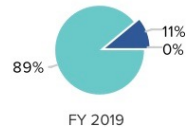
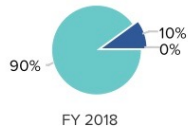
### Unrestricted Operating Revenue by Source

- Earned
- Investment
- Contributed



### Operating Expenses by Functional Grouping

- Program
- Management & General
- Fundraising



## 6.0

### EVALUATION

Program evaluation and assessment will be conducted during the final quarter of the organization's fiscal year. Utilizing the review panel members mentioned in section 3.10, activities such as focus groups, questionnaires, interviews and open forums for program participants will be developed and implemented for the purpose of meeting the organizational mission and the needs of the community that we as an arts organization serve.

## 7.0

### PARTNERSHIPS / AFFILIATIONS

All The World's A Stage was developed in the atmosphere of cooperative venture and partnerships. Philosophically, it is our belief that sharing and working together makes our community a better place to live. Throughout our existence, All The World's A Stage has worked hand in hand with community organizations to provide inclusive, diversified, positive and quality arts experiences. Our professional affiliations, alliances and partnerships have helped shape our organization's development and identity within our community.

The list below represents our affiliations, and community, civic, youth and educational partners.

The Macomb Center for the Performing Arts  
 The Stratford Festival, Stratford, Ontario  
 Macomb Ballet Company  
 Romeo-Washington Twp Parks and Recreation

The Edsel & Elenor Ford House  
 Anton Art Center  
 The Michigan Opera Theatre

The Macomb Intermediate School District  
 Huron Clinton Metro Parks  
 Macomb County Juvenile Justice Center  
 American Association of Community Theatre

## 7.1 BOARD OF DIRECTORS / STAFF / KEY CONTRACT ARTISTS

NAME	OCCUPATION	RESIDENCE	AFFILIATIONS
David Ramirez: President	CFP, CLU, CHFC, CHSNC GPA Financial - Agency Director Advanced and Special Needs Planning	Walled Lake	MML Investors Services, LLC, Member SIPC.
Susan Scheuer-LaDuke: Vice President/Sec	Retired: Sales Admin. Mccauley Lumber	Casco	Detroit Hoo-Hoo Club No. 28 Board Scaffold Access & Industry Assn
Suzanne Tarchala: Treasurer	CPA - Partner MDD	Troy	Treas. MI Society Ins. Investigators
Cindy McCann Clissold: Director	Retired	Macomb Twp	Kiwanis
Peter Dobbin	Director of Operations Allied Universal	Sterling Hgts	N/A
Merle Fazzini: Director	Retired Teacher - Detroit Public Schools	Clinton Twp	American Alliance for Theatre in Education
Christina Killmar: Director	Technical Coordinator - Macomb Center for the Performing Arts	Harrison Twp	Warren Con School for Performing Arts Parent Committee
Tommy Nahas: Director	IT Department Macomb County	Macomb Twp	Macomb Chamber of Commerce Families Against Narcotics (FAN)
Rachael Williamson	Centria Healthcare Law School Student	Macomb Twp	Archdiocese of Detroit
Louis Fazzini	Retired: US District Court Founder/ED ATWAS	Clinton Twp	American Association Comm Theatre Stratford Festival: Michigan Members Exec Committee

### ADVISORY

LaTika Fenderson	Program Associate	MISD	Michigan Dept of Education (MDE)
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## **STAFF / KEY CONTRACT ARTISTS**

Lou Fazzini – Founder/Executive / Artistic director / Teaching Artist  
Lisa Dobbin – Artistic Director / Teaching Artist / Design Artist  
Erin VanGemert - Asst. Artistic Director / Choreographer / Teaching Artist  
Mary Kay Hake - Asst. Artistic Director / Acting Coach / Teaching Artist

## **8.0**

### **GOVERNMENT, FOUNDATION SUPPORT**

National Endowment for the Arts  
Michigan Council for the Arts and Cultural Affairs  
Kresge Foundation  
DeRoy Testamentary Foundation  
Erb Family Foundation  
Community Foundation for Southeastern Michigan  
University of Michigan / National Forum for Public Good