



LONG RANGE PLAN

2009-2013

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OREGON SHAKESPEARE FESTIVAL 2009 - 2013 LONG RANGE PLAN

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Preface

At the time of the writing of this strategic plan, our nation is facing more economic uncertainty than at any point since the Festival's founding during the Great Depression. Although this economic environment presents significant challenges to OSF, we see it as a vital opportunity to re-envision, re-prioritize and re-affirm our values.

In the pages that follow, we articulate plans with an assumption that resources will be available to realize our dreams. At the same time, we recognize that economic realities may dictate otherwise. The Festival has experienced extraordinary growth over its history and enjoys fierce loyalty among audience and supporters. Nevertheless, there is an understandable wariness of growth from some quarters because of the current economy and also because of the sheer size of our operation. We want to state clearly that we do not feel that "better" necessarily means "bigger". It takes more discipline to re-focus and re-prioritize within existing or shrinking resources, but we stand ready to exercise that discipline in order to help the Oregon Shakespeare Festival achieve its greatest potential.

We envision a conservative approach to building operating budgets over the next few years, recognizing the realities of a shrinking economy. By the end of the Plan period, we will have positioned the Festival to move forward with a major capital campaign aimed at achieving long-term stability through expansion of our facilities and our endowment fund.

We feel humbled and honored to lead the Oregon Shakespeare Festival at such a crucial moment in its history.

Paul Nicholson
Executive Director

Bill Rauch
Artistic Director

March 2009

OREGON SHAKESPEARE FESTIVAL

LONG RANGE PLAN 2009-2013

INTRODUCTION

This long range plan has been developed to provide a sense of direction for the Oregon Shakespeare Festival for the next five years. It is intended as an internal document to serve as a common reference for Board and staff in their continuing efforts to further the work and goals of the Festival.

Development

This plan builds on the planning work of the Festival over the past thirty years and incorporates a similar philosophy as the earlier plans. It was developed over a period of approximately twelve months, during which time the Long Range Planning Committee held extensive discussions and deliberations with Festival staff on what the Festival should be like in five years, and how to go about achieving that. Input was obtained from various Board committees and from many members of the company. Senior staff members were an integral part of the Long Range Planning committee. The final plan was presented for discussion by the Board and adopted at the March 2009 meeting of the Festival Board.

Purposes

This Plan is intended to fulfill the following purposes:

- It presents clear statements of the Mission, Vision and Values of the Festival.
- It provides an overview of the Festival's operation.
- It provides a sense of direction for the Festival's aspirations over the next five years through the identification of four specific goals.
- It details the specific actions we will take to achieve each of the four goals.
- It provides new staff, prospective board members, funding agencies and other theatres with a succinct and readily accessible document on the Festival's accomplishments, challenges and future plans.
- It provides the means by which the Board's plans for the future can be implemented and evaluated.

Utilization

The Plan will be reviewed annually by the Long Range Planning Committee, and progress toward the accomplishment of plan objectives will be reported to the Board. The LRP Benchmarks and five-year financial projections will be reviewed and updated each year by the Finance Committee. The relevant Action Programs incorporated in the plan will be reviewed annually, integrated into the annual Budget, and become part of the Board and staff responsibilities for that year. The Plan goals will be used as the basis for the strategic issues agenda of each Board meeting.

Oregon Shakespeare Festival 2009-2013 Long Range Plan

Mission Statement

Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory.

Values Statement

These are the values we hold at the Oregon Shakespeare Festival. They are at the center of everything we do, and describe how we work together. While we recognize the need for balance among them, these values guide us in all our decisions:

Excellence: We believe in constantly seeking to present work of the highest quality, expecting excellence from all company members.

Inclusion: We believe the inclusion of a diversity of people, ideas and cultures enriches both our insights into the work we present on stage and our relationships with each other.

Learning: We believe in offering company members, audiences, teachers and students the richest possible learning experiences.

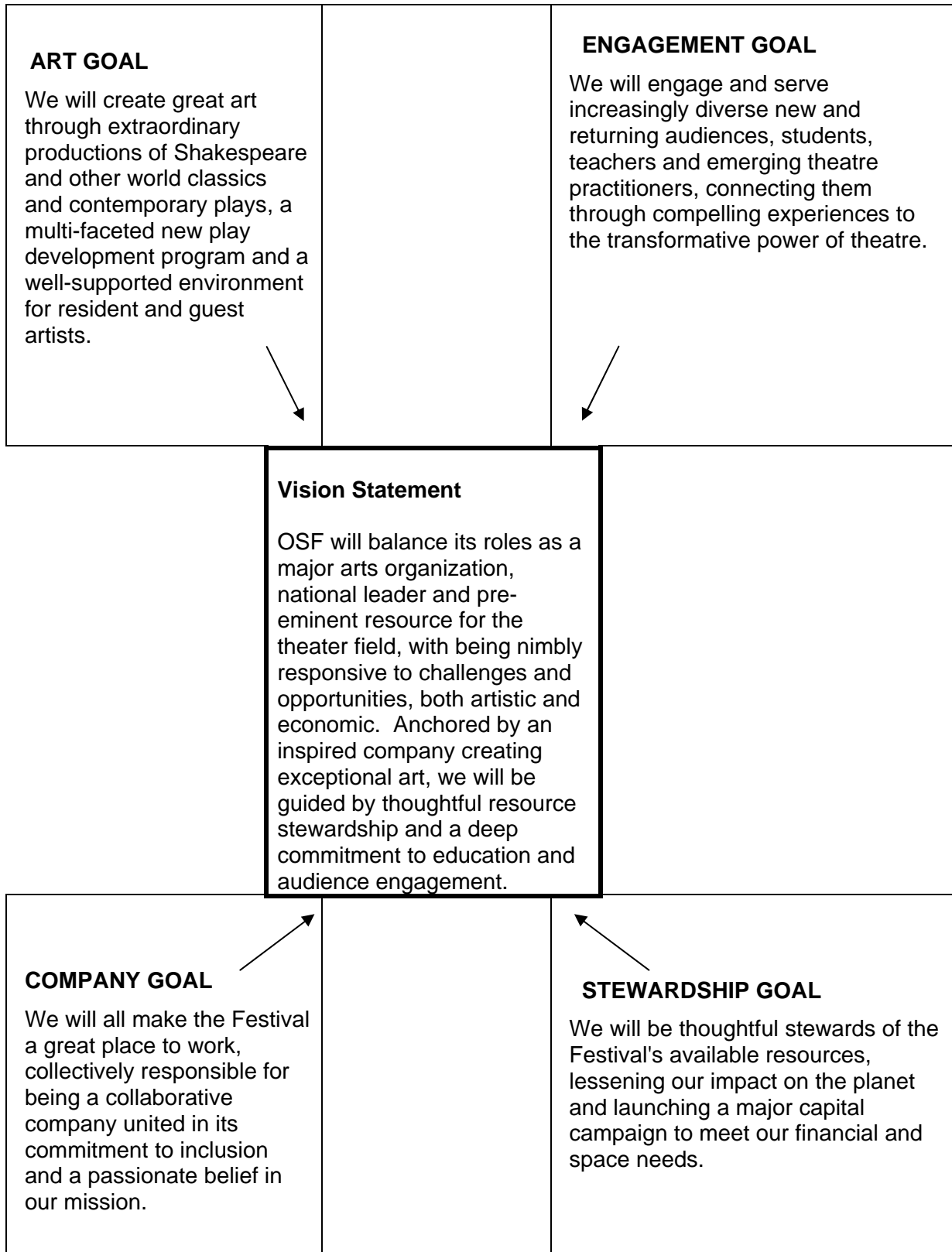
Financial Health: We believe in continuing our long history of financial stability, making wise and efficient use of all the resources entrusted to us.

Heritage: We believe that the Festival's history of almost seventy-five years gives us a heritage of thoughtful change and evolution to guide us as we face the future.

Environmental Responsibility: We believe in making responsible choices that support a sustainable future for our planet.

Company: We believe in sustaining a safe and supportive workplace where we rely on our fellow company members to work together with trust, respect and compassion. We believe that the collaborative process is intrinsic to theatre and is the bedrock of our working relationships; we are committed to the Festival's Communication Credo. We encourage and support a balance between our lives inside and outside the Festival.

Oregon Shakespeare Festival 2009-2013 Long Range Plan



OREGON SHAKESPEARE FESTIVAL - AN OVERVIEW

1. ARTISTIC

1.1 Artistic Philosophy

The production of a mix of classical, contemporary and commissioned plays in rotating repertory is the hallmark of the Oregon Shakespeare Festival. The repertory system provides major strengths: It broadens the context of our work as the plays relate to each other in unexpected ways, allows us to develop a versatile and diverse company of actors, designers and artisans; offers variety to casts, crews and audiences, and gives us a long gestation period for each production. It also pushes the talents, skills and imagination of company members to the fullest, creates opportunities for interaction with directors and designers working on the concurrent shows. Audiences have the experience of a "company" and not just a play, and have the unique opportunity to see as many as nine different styles and themes of plays in three different theatres in one week. Although it is the most expensive way of producing theatre, repertory provides a unique experience for those who attend and work at the Oregon Shakespeare Festival.

Typically, the Festival presents 3-5 different Shakespeare plays each season.

1.2 Artistic Standards

We constantly seek to offer a compelling, intelligent and diverse artistic experience. The growth in artistic quality over the past ten years is in part the result of engaging increasingly experienced actors. Equity actors typically represent 78-83% of the total actor weeks. Approximately 45% of the acting company has been with us for more than five seasons.

Over recent years about half of each season's plays have been directed by in-house directors and the remainder by guest directors, giving us the opportunity to bring many of the top directors in America to work with our company. Dramaturgs are assigned to each show, providing important support for the directors and actors. In addition, we engage two movement coaches and three or four voice/text coaches, all of whom participate in the creative teams for each production as well as offering individual training.

Music and dance have taken a higher profile in the shows in recent years. 2007 saw the conclusion of the Terra Nova Consort/Dance Kaleidoscope collaboration that provided the Green Show for nine years.

We hold and maintain very high standards for the work of all production departments.

1.3 Artistic Environment

A key Festival strength is our use of three theatres, which offers artists the opportunity to work in very different theatrical spaces.

We have a number of programs aimed at stimulating artistic growth and development. These include text analysis, voice and movement studios, expanded work in play readings, workshops of new plays and commissioning of new works.

1.4 Artistic Diversity

The Festival now is in the forefront in American Theatre through diversifying the acting company as well as our directors and designers.

We practice non-traditional and multi-cultural casting; in 2008 more than 40% of the actors were people of color. We have maintained a commitment to include plays in our season that are culturally diverse.

1.5 Performance Capacity

The present eight and a half month performance season extends from mid-February to the end of October. After regular growth in the 1970's and 1980's averaging 4% per year, seating capacity remained at a plateau of about 400,000 through the 1990's. With the 2002 opening of the New Theatre, capacity grew to 458,000 although this was unusually high because *Macbeth* played in the round throughout the season. Further expansion in capacity is unlikely without incurring significant costs associated with extending contracts for both actors and run crews.

1.6 New Play Development

Literary development has continued to grow, with expanded commissioning of new plays, adaptations and translations. Over the last ten years we have created strong relationships with many leading playwrights, including David Edgar, Nilo Cruz, Robert Schenkkan and Octavio Solis, which has led to the commissioning of plays and adaptations created especially with our company in mind. Commissioned works that have ended in full productions on our stages include *Continental Divide*, *By the Waters of Babylon*, *Gibraltar*, *The Three Musketeers*, *Good Person of Szechuan*, *Hedda Gabler*, a 2-part adaptation of Shakespeare's *Henry VI* plays, *Lorca in a Green Dress*, *Napoli Milionaria*, *Saturday*, *Sunday*, *Monday*, *Magic Fire*, *The Cherry Orchard* and *Tracy's Tiger*.

1.7 Relationship with Education Programs

Many members of our artistic staff, acting company and production staff participate actively in the Festival's education programs. A hallmark of our education programs is that they flow from and are integrally related to the work on stage.

1.8 Relationship with Unions

We have developed a strong working relationship with Actors' Equity Association and the Society for Stage Directors and Choreographers, with both unions recognizing the unusual nature of our repertory operation.

2. AUDIENCE

2.1 Audience Profile

The Festival continues to attract patrons to Ashland from a very wide geographic area. Continuing audience research shows that 90% of our audience members live outside the Rogue Valley and 83% come to Ashland specifically to see the plays. The geographic spread of the audience is as follows:

California	42%
Oregon	38%
Washington	11%
Other States	9%

This spread has remained remarkably consistent for the last twenty years.

Regular surveys tell us that our audience tends to be fairly affluent and well educated, with more than 80% having college degrees. The median age is 56 years and the average family income exceeds \$95,000 per year. The vast majority attend theatre regularly in their home towns. The average theatre-goer travels 290 miles by car to attend our plays. 33% of the audience is attending for the first time; more than 35% have attended for more than 20 years. The average individual audience member stays 3.7 days and sees an average of 4.2 performances. The biggest audience demographic change in recent years is the drop in attendance from people in the 18-44 year age group, down to 15% in 2004 from 38% in 1990.

Members represent 37% of the audience. Groups represent about 20% of our annual audience, with student groups being a critical component of our audiences in the shoulder seasons when they typically comprise more than 40% of the audience.

2.2 Audience Size

The total audience in 2008 for all Festival activities exceeded 470,000 as follows:

	Attendance	Number of Performances	% of Capacity
Elizabethan Stage	120,681	114	89%
Angus Bowmer Theatre	216,016	406	89%
New Theatre	64,154	263	88%
Total Theatres	400,851	783	89%
Theatre Tours	15,801	286	84%
Play Readings	999	7	
Concerts (Carpenter Hall)	459	7	41%
Concerts (Elizabethan)	425	1	36%
Lectures	2,593	26	65%
Festival Institute Programs	12,919	758	
School Visit Program	73,875	567	
Total Ancillary Activities	109,506	1,652	
Total Attendance	510,357	2,435	

With an average attendance of 4.2 plays for individuals and 2.5 for groups, the 2008 theatre attendance of 400,851 represents approximately 110,000 different individuals. Typically two thirds of our tickets are sold in the summer months when the Elizabethan Stage is open. Overall, our theatre attendance of more than 400,000 makes us the largest producing theatre in the United States.

2.3 Audience Growth

Appendix 3 reveals that since 1970, the total audience grew from 130,348 (75.5% of capacity) to 368,000 in 2001 (91.1% of capacity.) With the introduction of the New Theatre in 2002, attendance grew to a new record of 399,609 (87.5%.) It subsequently fell to 357,000 in 2004 before rebounding to 373,000 in 2006. In 2007, Libby Appel's final season, attendance hit a new record of 404,735 and fell by 1% to 400,851 in 2008. Since 1970, theatre attendance has averaged 90% of capacity. The audience remained fairly stable (fluctuating between 357,000 and 404,000) during the five-year period 2004-2008 by comparison with an average annual growth of 8.4% in the 1970's, 2.7% in the 1980's and 1.1% in the 1990's. Over recent years, we have seen a decline in the number of audience members willing to make a year-after-year commitment; we have been able to maintain fairly consistent attendance by reaching further into the baby-boomer generation and attracting a larger proportion of new attendees. We added a week of performances in 2008 but have now reached the limits of our ability to add capacity within the current 38 week season – any further expansion of capacity will have to come through lengthening the season.

2.4 Audience Diversity

People of color represent less than 15% of the Rogue Valley population and about 7% of our single ticket audience; for groups there is a significantly higher percentage of students of color. Our distance from major metropolitan areas continues to make it a challenge for us to create a culturally diverse audience, although recent efforts to engage African-American professionals in Portland and the Bay Area continue to show promising results. During the last two years we have made valuable connections with the Rogue Valley's growing Latino community, but we are still far from being an important part of the lives of that community.

We have taken major steps to ensure that our productions and facilities are accessible to patrons with disabilities. All buildings in the Festival are wheel-chair accessible. We have infra-red listening systems in all three theatres, large print programs, Braille programs as well as open-captioned, sign-interpreted and audio-described performances.

Our audience includes people from a wide range of ages and a variety of socio-economic groups. Our efforts to bring in student audiences, especially during the shoulder seasons, ensure many younger audience members; student groups also come from less-affluent areas of the region.

2.5 Ticket Pricing

As shown in Appendix 4, the Festival's average ticket prices are approximately at the average for other TCG theatres of our size; however, the prices of our top tickets lag behind those of the other major theatres by about 34%.

In recent years we have adopted a pricing strategy that provides for a significantly increased differential between the summer and shoulder prices for the premium seats and the addition of A+ seating. In 2008 we introduced \$20 seats in the C section. The Festival offers discounted tickets after all efforts to sell tickets at full or member price have been exhausted. Ticket discount programs such as the Flex Pass, 19.35, Players, lodging packages or web specials are limited to the value season or to select performances in the coming week and are always based on availability. With the exception of the lodging packages, these offers are usually targeted to Rogue Valley patrons who are most likely to respond positively to a last minute offer. In 2009 we began testing yield pricing on selected performances. Yield pricing allows OSF to increase ticket prices to popular performances.

In setting prices, we recognize that most of our patrons also incur accommodation and other costs during their visits to Ashland.

2.6 Local Audiences

About 14% of our single ticket audience lives in the Rogue Valley. . Due in large part to expanded discounted ticket offers targeted to the local community, e.g. web specials and the Flex Pass, we have seen a 30% increase in the number of local accounts buying tickets. Despite a 6% decrease in the average ticket price, the increased participation resulted in a 16% increase in revenue and a larger base of OSF audience members and potential advocates for our work.

Over recent years we have expanded our Education outreach to many local schools to include the Bowmer Project, the Ashland Schools Project, the Ashland High School Partnership and School Visit Program local residencies. Approximately local 2,800 students see OSF productions each season

OSF's extensive volunteer network involves more than 600 people (see Appendix 8). It provides important financial support and is a vital part of our community relations activity community.

2.7 Marketing and Communications Strategies

The Festival's primary means of marketing has traditionally been direct mail using a high quality season brochure that is mailed to our database of more than 220,000 patrons. In recent years the emphasis has shifted to electronic media including the OSF website (www.osfashland.org), search optimization, Google ad words and social media outlets such as Face Book. While direct mail continues to be an important part of the marketing mix, all marketing messages drive people to the web site and social media outlets where OSF maintains a strong presence. In 2008 Face Book was OSF's number one referring URL.

Since 2005 OSF has decreased the number of season brochures mailed from 220,000 to 140,000 while at the same time introducing e-mail marketing. OSF now deploys over one million emails a year to patrons wishing to receive information from us.

In 2006 OSF introduced outbound telemarketing during presale as part of the marketing mix..

The friendliness and responsiveness of our Box Office staff is a crucial part of our marketing strategy, representing the first contact for most of our patrons. In the last three years we have seen dramatic growth in the marketing effectiveness of our web-site; now more than 55% of our single tickets are sold on-line. This huge change is having a major impact on our approach to

marketing as we can use email to have a more immediate connection with our patrons - we are now able to send email blasts to more than 140,000 email addresses.

We continue to rely on our extensive and long-standing relationships with print, radio and TV media throughout the region; in the past three years we have steadily expanded our press data base and targeted paid advertising (print, radio, and TV) in the Rogue Valley, Portland, Seattle and the Bay Area.

For more than 30 years, our marketing strategies have been influenced by extensive, regular audience research. We know a great deal about our audiences' buying habits, preferences, likes and dislikes, demographics and expectations. We have used that information to shape our season brochure and to devise advertising programs.

2.8 Publications

The Festival continues to achieve a remarkably high quality in its publications, both those that are sold, and those used for marketing purposes. Sales of the Souvenir Program are lower than we would like and member research indicates a preference for *Illuminations*. We will publish the Souvenir Program through our 75th anniversary season in 2010. At that time staff will evaluate the piece and determine whether or not to continue publishing it. *Illuminations* provides theatre-goers with an accessible, in depth and well-researched analysis of the plays and their themes. We are integrating more of our research and written material on the web site.

In August of 2008 we integrated merchandise purchases from the Tudor Guild into the OSF website purchase path. It is hoped that this will improve sales of OSF publications as well as boost Tudor Guild sales.

2.9 Education Programs

For more than fifty years OSF has developed education programs that are an integral part of the theatre-going experience for audiences of all ages, and an introduction to theatre and the Festival for students at the schools we visit. Today, OSF has one of the most expansive theatre education programs in the United States. In 2000, the School Visit Program reached 221 schools, with as many as 124,000 students participating in five states. In 2001, we changed the focus of our efforts to maximize the impact of our programs rather than simply trying to reach the largest number of students. In 2002, we introduced a three-year partnership program that provides scholarships for 2-5 day residencies and significant teacher training for needy Oregon schools. As a result, fewer individual students are now reached through the School Visit Program but for many, the experience carries more significance. Appendix 7 provides additional information on participation in our Education programs,

Hundreds of school groups travel to the Festival annually to attend low cost special matinees (50 in 2008) and regular performances at reduced prices. A series of education programs are available to school groups to enhance their playgoing experience, including workshops, discussions, *Exploring Design* and *Prologues*. In 2007, approximately 76% of student groups visiting the Festival (462 of the 601 groups) participated in one or more of our education programs. In 2008, because of space limitations, the number of student groups with an education experience dropped to 351 – 57% of the total student groups that attended.

During the 2000-2005 period we saw a significant decline in the numbers of school groups coming to the Festival, in large part because of school funding issues and the demands of testing. This trend has corrected itself over the past two years. A scholarship program for reduced price tickets ensures that every student in the Ashland School District has the opportunity to attend a production and participate in education activities before graduating. While some universities take advantage of our on-site programs, this has not been an area of major focus.

The Festival Institute also offers on-site classes suitable for secondary school and university teachers and others interested in theatre. For teachers, offerings include Preview for Educators, Inside Shakespeare, Shakespeare in the Classroom (two sessions), and the distribution of extensive study materials. The programs for all playgoers include Wake Up with Shakespeare (four sessions), Shakespeare Comprehensive, the Unfolding ... series, Backstage Tours, a Lecture

series and Prefaces. Sixty-five high school students interested in theatre are invited each year to attend the Summer Seminar for High School Juniors.

A more detailed description of OSF's education programs is presented in Appendix 5. These programs enrich playgoing for audiences of all ages, deepen their understanding of theatre, introduce the Festival to many new audiences and broaden our geographic base, while providing attractive funding opportunities.

2.10 Economic Impact

The Festival has an estimated statewide annual economic impact exceeding \$160,000,000 (refer to Appendix 6) and is clearly a major force in the economic health of Oregon.

3. FACILITIES

3.1 The Festival Complex

Elizabethan Stage/		(Outdoor - built 1959)
Allen Pavilion	1,200 seats	(built 1992)
Angus Bowmer Theatre	601 seats	(built 1970)
New Theatre	274-360 seats	(built 2002)
Black Swan	138 seats	(Black Box - opened 1977)
Carpenter Hall	175 seats	(used for lectures, concerts, seminars, etc.)
Great Hall Rehearsal Room	2,800 square feet	(built 1980)
New Place Rehearsal Room	2,000 square feet	(built 1994)
Margery Bailey Room	1,500 square feet	(built 1980, renovated 2001)
Costume Workshop	7,000 square feet	(built 1997)
Scenic & Props Workshop	12,000 square feet	(built 1985)
Props Storage	8,000 square feet	(built 1985)
Plant Workshop	4,000 square feet	(built 1985)
Tudor Guild Gift Shop	3,500 square feet	(built 1997)
Administrative Offices	15,000 square feet	(built 1970, 1980, 1996)
Welcome Center	500 square feet	(built 2001)
Membership Lounge	600 square feet	(built 1996)

We are fortunate to have a fine complex by comparison with most other theatre companies. Our theatres are welcoming and user-friendly. However, over recent years we have increasingly become aware of the inadequacies and challenges of our production building (where scenery and props are constructed.) In addition, the costume shop in the Pioneer Building provides a more cramped work environment than we would prefer. Our buildings and grounds are beautifully maintained.

All of the Festival's theatres are built on City land. The Elizabethan Stage has always been at one corner of Lithia Park. When the Angus Bowmer Theatre was built, the Festival gave those facilities to the City of Ashland together with the Black Swan building and the Administrative building in return for an initial twenty-five year lease (renewable for a further twenty-five years.) When the Allen Pavilion was built in 1992, it too was given to the City under the terms of the lease. The New Theatre is built on part on the parking lot that was incorporated into the initial lease. In order to obtain the land on which the New Theatre is built, the Festival constructed a parking structure which expanded parking in that area from 84 to 144 spaces. The parking structure was given to the City. The New Theatre and all property covered by the previous lease with the City were incorporated into a new 75 year lease that expires in 2075.

In general this lease arrangement has worked well, with the City gaining what is in effect a performing arts center at no cost, and the Festival gaining access to the land upon which the theatres are constructed.

In 2004, OSF entered into a new venture, renting a 12,000 square foot space, 7,000 of which was used to establish a costume rental business and the remaining 5,000 square feet for the storage of

stage properties and furniture. After several years of disappointing results, the costume rental business is now close to breaking even on an annual basis.

3.2 Technology

We now have infrared hearing systems in all three of our theatres. Every year we continue to make improvements in the lighting and sound systems in the Elizabethan and Angus Bowmer Theatres, with emphasis on improving the capacity and reliability of scenery control systems and moving lights. OSF is clearly is one of the leading regional theatres in its creative use of technology.

During recent years the Festival greatly expanded the scope and impact of technology including the standardization and consolidation of network infrastructure, storage, databases, and workstation hardware/software to industry standards, the installation of a Star based fiber backbone infrastructure with independent fiber from each building to the server room, an increase in centralized storage, nightly backup of all data and backup of customer transactions every 15 minutes, migration to the Windows XP operating system, the installation of a wireless/mobile communications infrastructure, the enabling of network access for Mac based workstations and laptops, provision of emergency power to each building for the critical systems and the creation and provisioning of our business continuance warm site. In addition we have improved security by hardening the Festival's network firewall, providing automatic network and PC virus updating and protection, implementing 85 of 100 PCI security requirements, encrypting all credit card information and implementing database table auditing for critical information.

The Festival has also seen a significant increase in information technology availability over the past five years; today we have 400 users of 210 PCs and 40 laptops (up from 180 users) and support more than 50 business applications from ABRA to Watchout. We have implemented free public WiFi access as well as an Outlook Web Access for offsite and mobile access to enterprise email and scheduling and remote access to network services and applications. We introduced a PC/laptop five-year replacement program, installed computer and video projection in key meeting rooms and created the Information Technology Work Request system which tracks over 2,800 request per year. On the production side we created a training program for Show Control, Moving Lights and Video Control, developed the on-stage Video Control program, developed major upgrades to our custom Show Control and Moving Light programs and implemented web-based show reports for Stage Ops and Props.

A crucial element of technology enhancement has been the 2003 implementation of the Tessitura customer relations management system (which handles all ticketing and fundraising activities). In addition our IT department created an e-commerce web site which handles about 50% of single ticket sales, department implemented pod casting & video streaming on our website, developed a system to use Outlook for scheduling of spaces

In the past five years we have established a strong foundation in technology which supports the Festival's ability to continue moving forward with Artistic, Production and Administration goals. The adoption of Tessitura as our customer relations management system and Ektron as our content management system lays the foundation for Festival-wide information gathering and sharing. Information technology has also streamlined business processes. Establishing efficient financial and administrative systems that have advanced business capabilities is one of our major achievements. Wireless networking has extended network access into all theatres and 80% of the remaining campus. Having a strong computing infrastructure in place makes it possible to quickly adopt enabling technologies such as video conferencing and IP telephony. Although there has been good progress on training for Tessitura and our custom programs, much work remains. Training for standard business application such as Outlook, Word and Excel is still inadequate. More than ever the Oregon Shakespeare Festival depends on a stable and capable technology infrastructure. However the true value of our investment will only be realized if all affected staff have adequate technology skills.

3.3 Housing

Housing for company members has become an increasingly severe problem. In the last six years we have purchased four buildings with a total of 44 apartments. Through ownership and long-term leasing, the Festival has control of more than 75 apartments, but it is still often a scramble to find housing for all of the actors, musicians and dancers, as well as the constantly changing guest directors and designers.

4. FINANCES

4.1 Overall Financial Results

Over the last five years we have seen fluctuations in the net result from operations as follows:

	<u>2001</u>	<u>2002</u>	<u>2003</u>	<u>2004</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Operating Gain/(Deficit)	29.6	(56.7)	484.4	29.9	188.6	406.1	(50.3)	(845.5)

4.2 Earned Income

Ticket revenues remain the key income source for the Festival, typically representing about 83% of earned income (refer to Appendix 1). Earned income has averaged 76% of our operating budget through the 2004-2008 period compared with 69% for the largest 24 theatres in the Theatre Communications Group (TCG). For many years the Festival budgeted ticket revenues at 88% of capacity; between 2004 and 2008 attendance has fluctuated between 80% and 90% of capacity, with an unpredictability that has necessitated our budgeting attendance more conservatively.

4.3 Operating Expenses

Over the five-year period from 2004 to 2008, our operating expenses grew at an annual rate of 5.6%, with a significant increase in the growth rate over the latter two years of that period. In 2008 artistic salaries were 27% of operating expenses compared with an average of 19% for the twenty-four largest TCG theatres (refer to Appendix 4.) The Festival's payroll cost was \$18,820,700 in 2008; because of the high costs associated with presenting plays in repertory, payroll costs represent 73% of total operating expenses, compared with an average of 54% for the other major TCG theatres. At present, OSF's pay scales are very competitive with the major TCG theatres. The Festival's benefits package is unrivaled in the theatre community, with excellent health insurance, a cafeteria plan, a retirement program and life and disability insurance.

The Festival's 2008 operating expenses of \$26,201,100 make OSF one of the three largest producing non-profit theatres in the United States.

4.4 Earnings Gap

During the 2004-2008 period, the Festival's annual earnings gap increased by \$3,236,100 as shown in the following summary:

	<u>2001</u>	<u>2002</u>	<u>2003</u>	<u>2004</u>	<u>2005</u>	<u>2006</u>	<u>2007</u>	<u>2008</u>
	\$000	\$000	\$000	\$000	\$000	\$000	\$000	\$000
Earned Income	13,676	14,784	15,755	15,583	16,328	17,892	18,725	18,759
Total Expenses	17,785	19,117	19,961	20,394	21,234	22,817	24,706	26,201
Earnings Gap	(4,109)	(4,333)	(4,206)	(4,811)	(4,906)	(4,925)	(5,981)	(7,442)
% of Total Expenses	23.1%	22.7%	21.1%	23.6%	23.1%	21.6%	24.2%	28.4%

The Festival's earnings gap percentage is consistently one of the lowest of the major TCG theatres, which averaged 35% in 2006 (refer to Appendix 4).

4.5 Contributed Income

As shown in Appendix 1, during the 2004-2008 period our contributed income increased by \$1,756,000 (36%) to \$6,596,900. Contributed income averaged 23.5% of operating expenses

during the same period. TCG theatres in major metropolitan areas raise an average of \$5.3 million, 35% of their average \$16.7 million budget.

	<u>2001</u> \$000	<u>2002</u> \$000	<u>2003</u> \$000	<u>2004</u> \$000	<u>2005</u> \$000	<u>2006</u> \$000	<u>2007</u> \$000	<u>2008</u> \$000
Contributed Income	4,139	4,276	4,691	4,841	5,095	5,331	5,931	6,597
% of Total Expenses	23.3%	22.4%	23.5%	23.7%	24.0%	23.4%	24.0%	25.2%

Our individual giving / membership programs continue to be remarkably successful and are the cornerstone of our contributed income activities. We have almost 18,000 member households including over 800 Premier memberships (\$1,000+). Our new Artistic Director Circle program has been enormously successful, generating more than \$800,000 annually; many of these generous contributors are individual sponsors of OSF productions. In addition, more than 1,600 Bowmer Society Associates support OSF's education programs. The sheer number of members, their varied interests and their wide geographic spread give us significant stability both in contributed income and ticket sales. Individual giving represents 77% of contributed income to operations.

Support from the National Endowment for the Arts remains at distressingly low levels even though OSF is consistently one of the NEA's highest-funded theatres. Our support from the State of Oregon has been relatively level over recent years, with grants usually around \$25,000 – about 80% less than in the early 1990's. The Funding from the City of Ashland has leveled off in the last two years and is now around \$120,000 annually. Government support is 4%-5% of contributed income and around 1% of the total operating budget.

Corporate and Foundation support remains an important part of our fund raising program. Over recent years we have received major funding from the Pew Charitable Trust and the Duke/Mellon Foundations. We obtain production sponsorships for most plays. Our rural location remains a handicap to institutional funding, especially as more corporate funders seek marketing opportunities in exchange for their support. Over the 2004-2008 period, Institutional Giving has remained steady at around 20% of contributed income.

4.6 Contributions to Endowment Fund

The Capital Campaign completed in 2002 contained a major element focused on adding \$10,000,000 to the OSF Endowment Fund. At the end of 2007 the Endowment Fund stood at slightly over \$33,000,000, but the national economic crisis in 2008 has reduced that to around \$24,000,000.

4.7 Working Capital Reserve

During the 1990s the Festival's Working Capital Reserve (Current assets less current liabilities) dropped from a high of \$2,420,500 (22.1% of operating expenses) in 1993 to a low in 1998 of \$1,308,500 (9.0%) as a result of small operating gains, significant capital expenditures on the Camps and Pioneer Buildings, and substantial deficits from the period when we operated a theatre in Portland. Following two exceptionally fine years in 1999 and 2000 and the conversion to a rolling membership program (which resulted in all memberships being counted in the year in which they are received) our reserve at the end of 2005 had risen to \$5,864,700 (27% of operating expenses.) The reserve would have been in excess of \$7,000,000 (32%) had OSF not purchased four important pieces of residential property that are used for actor, director and designer housing. The Board goal is to have a 15% reserve; at the end of 2008 the reserve stood at slightly more than 16%.

4.8 Budgeting

The Festival has a very cohesive, open and participative budget process with responsible department heads who take their budgets seriously and try hard to operate within them. There is an active and involved Finance Committee that provides input and advice to the budget development process and oversight during the year as to operating results.

5. ORGANIZATION

5.1 Board of Directors

The Festival has a 32-person Board, from all over the West Coast. There are four meetings a year and we average 70% attendance. Thanks to phone-conferencing, there is strong and active committee participation. Approximately 50% of the Board members are female and almost 20% are people of color.

5.2 Company Relations

We have continued to work hard in the last five years to create a strong and positive work culture. Our Communication Credo and a Management Credo have been largely effective in clarifying and supporting best communication and supervision practices but are now in need of review. OSF has created and implemented a company-wide compensation program aimed at ensuring internal equity. We regularly survey the theatre field and our local area and region to ensure that we continue to offer competitive salaries and benefits, but questions linger about compensation levels and fairness. We have improved safety and provided special strength training for actors and other company members in highly physical positions.

5.3 Staffing

Over the last five years, staff numbers have risen quite significantly, with increases in artistic support (2.9 FTE), production departments (3.2 FTE), stage management (1.0 FTE), marketing and communications (1.9 FTE), education (1.8 FTE), box office (3.1 FTE), physical plant (2.0 FTE) and information technology (2.4 FTE).

Staffing levels for 2008 were as follows:

<u>Department</u>	<u>Number</u>	<u>FTE</u>
Actors	107	61.8
Actors in School Visit Program	12	2.2
Musicians	11	3.9
Directors/Designers	36	11.0
Artistic Administration	20	14.3
Total Artistic	193	93.2
Production Management	1	1.0
Costumes	75	38.3
Scenic Carpentry/Painting	25	17.1
Properties	6	4.8
Lighting	8	7.3
Sound	6	5.1
Stage Operations	27	20.6
Stage Management	12	11.0
Technology Support	0	0.0
Total Production	160	105.2
Marketing and Communications	32	21.9
Education	9	8.2
Development	10	9.2
Box Office	29	25.4
Plant	27	22.8
House Management/Concessions	72	14.9
Information Technology and Services	12	11.6
General Administration	18	13.1
Total Administration	209	127.1
TOTAL COMPANY	562	325.5

5.4 Staff Relationships

We have a remarkably talented and committed staff. However, because of our size and complexity, it can sometimes be difficult for all members of the company to feel they have a voice in the Festival's plans and policies. We try to counter this through regular Company Relations and Company Council meetings, distribution of Administration Council minutes and periodic acting and production company meetings and Company Calls.

Staff longevity remains a key strength of the company. 305 company members have been with the Festival for more than five seasons, 180 for more than 10 seasons and 34 for more than 25.

5.5 Staff Recruitment and Training

OSF recruits actors and staff from all over the country; we continue to make efforts to create a large and diverse applicant pool. Our acting company typically includes more than 30% actors of color. Although we actively try to recruit people of color in the production and administrative parts of the Festival, change continues to take place very slowly because of low staff turnover, cultural geography and a lack of history of people of color in this industry.

We regularly hold "management studios" to keep our managers informed and to upgrade management skills. The acting company has access to vocal, text and movement workshops, and we provide ongoing work-related training in many areas.

5.6 Company Diversity

Diversity is an increasingly important part of the Festival's operation. We hold regular Diversity Forums where various diversity-related topics are discussed. Since completing company-wide diversity training about ten years ago our Diversity Consultant continued to work with the Festival. Almost all new company members have received diversity training, and the company as a whole has much greater awareness of diversity issues than in the past. In 2004, the Festival implemented a major goal of the last Long Range Plan by creating the FAIR Experience Program that provides opportunities for residencies, assistantships and internships aimed at increasing the diversity of our company, particularly in the production and administrative areas. We also hire an Audience Development Manager to coordinate and create programs aimed at increasing the number of people of color in our audience.

5.7 Relationship of the Festival to Other TCG Theatres

As shown in Appendix 4, the Festival has a very high ranking among the 24 TCG theatres with budgets over \$10,000,000. Of particular significance are:

Category	<u>2006</u>	<u>2001</u>
Actor employment	First	First
Total actor salaries	Second	First
Total attendance (including ed. programs, etc.)	Third	First
Mainstage attendance	Third	First
Number of performances presented	Third	First
Payroll costs as a percentage of total expenses	First	First
Artistic salaries as a percentage of total expenses	First	First
Ticket revenues as percentage of total expenses	Third	Second
Operating expenses (Budget)	Third	Third
Endowment	Fourth	Third
Earned Income	Fourth	First
Contributed Income	Eleventh	Thirteenth
Earnings Gap	Twentieth	Fourteenth
Earnings gap percentage	Twenty-second	Fifteenth
Average ticket price	Ninth	Fifteenth
Top ticket price	Twenty-third	Tenth

5.8 Community Relations

Both the Festival and many company members are actively involved in the life of the Rogue Valley community. We provide low-cost tickets to local residents and schools, greatly-discounted previews to our School Visit Programs, support for the Ashland High School theatre program, free tickets to charities for fund raising purposes, etc. In addition, the Festival invites teachers to participate in a free-tickets program through the Bowmer Project for Student Playgoers and gives every student in Ashland the opportunity to be exposed to productions and workshops in their schools.

Many company members participate on City, school and non-profit boards and committees. This extensive involvement is crucial in helping us to stay connected with all aspects of the community.

Our sizeable group of volunteers (refer Appendix 8) also gives us a close connection with many elements of the community. Nevertheless, there are still many people in the Rogue Valley, especially in Medford, who remain wary of the Festival and its activities.

On the state and national level, Festival leadership takes an active role in cultural advocacy, Theatre Communication Group (TCG) activities, national theatre education organizations, USITT and the National Endowment for the Arts.

6. TRANSITION CHANGES IN 2008

After a twelve-year tenure as Artistic Director, Libby Appel stepped down from that position at the end of 2007. Her successor, Bill Rauch, was named in August 2006 and worked closely with Libby as he crafted the 2008 season. A transition team, comprising representatives of many departments, met with Bill on a regular basis since spring 2007. Bill implemented the following changes for the 2008 season:

6.1 Artistic Staff restructuring

Set and costume designer Christopher Acebo is OSF's Associate Artistic Director, serving as a liaison to all production departments. Alison Carey fills the newly created position of Director of American Revolutions: the United States History Cycle, a ten-year program in which up to 37 new plays will be commissioned. Three Associate Producers have been appointed: Jacob Padrón focuses on Company, overseeing scheduling and artist contracting; Claudia Alick focuses on Community, curating the Green Show and community programs; and Kimberley Jean Barry continues to lead Stage Management, helping to produce all 11 shows. Scott Kaiser continues to serve as Head of Voice and Text but has also been appointed Director of Company Development, overseeing the growth and strengthening of the acting company.

6.2 Artistic programming

Shakespeare remains the core of our programming, with an average of four of his plays each year. We have expanded our classical repertoire to include classic texts outside the Western canon, beginning in 2008 with a 2,000-year old Sanskrit play. In our season selection process, there is also a renewed emphasis on American classics, a new emphasis on classic American musicals as our country's most significant contribution to world dramatic literature, and a strong commitment to new work as detailed below.

6.3 New Play Development

Building on the accomplishments of commissioning and producing new work during the last 12 years, OSF has significantly increased its new play development activities since Bill's appointment.

American Revolutions: the United States History Cycle is the largest commissioning effort in OSF history, having garnered over a half-million dollars in foundation support for its launching. In November of 2007, OSF hosted our first annual Hip Hop Boot Camp in order to explore the intersection of classical theater and Nexthetics. We currently have more playwrights under commission for both original plays and adaptations than at any other point in OSF's history. In order to more effectively develop these many new plays, the artistic office has collaborated with Polly Carl of the Playwrights' Center to create a proposal for the Black Swan Lab, in which a subset of the acting company will dedicate a rehearsal and performance slot to reading and workshopping new work.

In another effort to make better use of the considerable resource of our resident acting company, we undertook readings of most of the plays on the 2008 season playbill once casting had been completed in the early fall of 2007. This programming innovation will continue in future seasons.

6.4 Green Show

The Green Show is the only venue in which we offer art free of charge to the public. Beginning in 2008, the Green Show programming is an ever-rotating bill of fare, representing a deliberately eclectic combination of local and out-of-town, professional and community-based, performance groups and individuals.

6.5 Acting Company Development

Significant new resources have been devoted to casting, including the hiring of Los Angeles-based casting directors Joy Dickson and Nicole Arbusto, who organize OSF's casting efforts nationwide. In 2008, the acting company includes 45% actors of color. The newly appointed Director of Company Development is curating a weekly series of skill-building workshops for the acting company called Ateliers. In addition, the voice and text studio has been made available for individual and group warm-ups throughout the performance season. Task forces are looking at issues surrounding the understudy system, singing on OSF stages, and core values of acting company members. In addition to regularly scheduled meetings with the Artistic Director, the acting company has begun to meet on its own in order to identify relevant issues.

The 2008 production calendar reflects added technical rehearsals in all three spaces, and the first-time addition of a third preview for a new play in the New Theater.

6.6 School Visit Program

The artistic office has been newly proactive in collaborating with the Education Department on casting and attending rehearsals of the School Visit Program. In addition, the Education Department and the artistic office will collaborate on commissioning future School Visit Program texts, and on casting 2008 school visit teams earlier in the season to allow for more development time of artistic content.

6.7 Diversity/Inclusion

Building on the efforts of the last decade, OSF has put considerable time and resources into issues of diversity and inclusion since the fall of 2007. After our long-time diversity consultant retired we engaged an interim consultant while a search was conducted for an ongoing Diversity Consultant. That appointment was made mid-way through 2008. With the guidance of both consultants we created four ongoing action committees that will together feed into a Diversity Council, comprising representatives from throughout the organization. Issues of retention and quality of life in the Ashland community for people of color are under special consideration.

6.8 Access

In 2008, OSF had its first-ever production-specific community partners: La Clinica del Valle on *Breakfast, Lunch and Dinner* and V.F.W. 33 on *Welcome Home, Jenny Sutter*. The first annual Festival Latino in late July included Latino-themed Green Shows, a Spanish language tour and open captioning and simultaneous headset translation of several performances in Spanish. Throughout the season, all C-price seats in all three theaters were offered at \$20. In February 2008, OSF held its first Town Hall meeting in order to have more open dialogue with our neighbors. In April, we revived the Open House tradition in order to create more access to OSF for our community.

6.9 Green Task Force

Company members concerned about the environment gathered in 2007 to launch a task force to make recommendations on how OSF can become a more green workplace. Recommendations have begun to be implemented in 2008 and are integrated into this Plan.

6.10 Company Unity

With more than 560 people on the payroll, company unity is challenging to maintain. Since the fall of 2007, we have worked to increase transparency in all communications. Acting company members have for the first time been given access to OSF information technology including e-mail accounts. The 2008 January and April company calls focused on the theme of company unity, including random seating and individuals introducing one other. In addition, in 2008 we launched a Buddy System in which company members are paired across departments in order to increase inter-departmental knowledge and nurture relationships across the organization.

7. FINANCIAL PROJECTIONS AND ANALYSIS

7.1 Current Economic Conditions

The Plan assumes we will break even in 2009 following significant reductions in the budget through two rounds of budget cuts (see Schedule 2). The financial situation for 2009 has been enhanced significantly through the creation (as a result of the extraordinary generosity of a small group of long-time donors) of the new Artistic Opportunity Fund. This fund will allow us to maintain artistic quality and programs as well as support for the Company in the face of the current severe economic conditions. In 2009 we will use approximately \$350,000 of the Fund to partially restore the retirement program, reinstate a few selected positions that were previously cut, add musicians, increase material budgets and returns some company support programs.

An analysis of the Festival's costs and projections reveals the following:

	2007 Actual \$000	2009 Budget \$000	2010 Projected \$000	Change	
				2007-2009	2007-2010
Artistic	8,303	8,829	8,400	6.3%	1.2%
Production	5,987	6,243	6,077	4.3%	1.5%
Administration (excl. contingency)	10,416	10,079	10,412	-5.8%	0.0%
Total Festival	24,706	24,909	24,679	0.8%	0.0%

7.2 Key Assumptions for 2010-2013

In creating the goals and action programs for this Plan, we recognize the contradictions of earnest desire and economic reality. Schedule 1 of the Plan presents a set of what we collectively believe are realistic assumptions regarding the economic environment we are likely to be facing in the next few years. It is based on the assumption that we should expect continued downward pressure on ticket sales and contributions in 2010 and 2011, and that there will be gradual improvement in the economy from 2012.

The analysis is based on the following key assumptions (which are likely to be affected by the changing economy as each year develops):

- The number of performing weeks will reduce from 37 ½ in 2009 to 35 ½ in 2010 and 2011, rising by one week in 2012 and returning to 37 ½ in 2013.
- Actor weeks will decline proportionate to the decline in the number of performing weeks; in addition there will be a 7% reduction in the average cast size.
- Total compensation (including payroll and benefits) will average increases of 2% in 2010 (after no increase in 2009), with an average 2 ½% increase in 2011 and 3% in 2012 and 2013. In 2009 we reinstated the retirement program at 3% and hope to maintain that throughout the Plan period. Staffing levels will reflect the reductions in the length of the season and the number of performances. In each year of the Plan we will assess the need for further staffing changes, including reductions in force (RIF's) and furloughs to ensure costs stay in line with available resources.
- Attendance will decline from 400,851 in 2008 to 374,500 in 2009 and 365,000 in 2010 and 2011, rising to 370,000 in 2012 and 378,000 in 2013. Attendance as a percentage of capacity will be between 84% and 85% throughout the Plan period (compared with 89% in 2008.)
- Ticket price increases will need to stay small – under 3% in 2010 and slightly over 3% in the later years of the Plan.
- Contributed income (excluding draws on the Artistic Opportunity Fund) will remain flat for 2010 and rise 1.8% in 2011, 4.1% in 2012 and 5.0% in 2013.
- The Endowment Fund has declined to around \$24,000,000 and will only slowly recover. It is expected to reach \$25,000,000 by the end of the Plan period.
- We will utilize \$350,000 of the new Artistic Opportunity Fund in 2010, \$400,000 in each of 2011 and 2012, and \$100,000 in 2013. This will leave approximately \$400,000 in the Fund for unforeseen opportunities and challenges during and beyond the Plan period.

7.3 Financial Projections Summary 2009-2013

We expect to continue to achieve a breakeven position each year of the Plan as follows:

(\$000)	2008	2009	2010	2011	2012	2013
Earned income	18,759	18,237	17,657	18,204	19,107	20,233
Operating Expenses	26,209	25,259	24,679	25,393	26,575	27,745
Earnings Gap	(7,450)	(7,022)	(7,022)	(7,189)	(7,468)	(7,512)
Contributed Income	6,597	6,672	6,672	6,789	7,068	7,412
Artistic Opportunity Fund	-	350	350	400	400	100
Operating Gain/(Deficit)	(853)	-	-	-	-	-

This analysis reveals that the budget is likely to remain under 2008 levels until 2012.

7.4 Impact of Action Programs

The above analysis assumes that none of the action programs listed in the Plan are implemented. In summary, the actions programs would require expenditure as follows:

(\$000)	2010	2011	2012	2013
Increased expenses	592	781	872	994
Offsets – Earned Revenue enhancements	116	219	328	431
– Contributed Income enhancements	40	55	75	100
Net Cost of Action Programs	436	507	469	463

It will be an enormous challenge in the next two years to achieve a breakeven budget, let alone implementing the expressed action programs. However, we have detailed the action programs in the Plan because we wish to record the desired activities we want to implement and because if the economy improves significant faster that we anticipate, we will have the funds necessary to move ahead with implementation. Action programs with financial implications have been given a ranking of “1”, “2” or “3” (with “1” being currently considered as the most important.)

Top ranked action programs with financial implications total as follows:

(\$000)	2010	2011	2012	2013
Goal 1. Art	56	152	197	225
Goal 2. Company	32	32	32	32
Goal 3. Engagement	87	81	82	83
Goal 4. Stewardship	104	60	67	74
Cost of Priority Action Programs	279	325	378	414

Beyond the additional operational expenditure, the action programs detail an ambitious capital expenditure programs as follows:

Replacing the Black Swan	\$6,000,000
Expanding the production Building	3,950,000
Replace the “Bricks”	800,000
Addition to back deck of Angus Bowmer Theatre	3,000,000
Other theatre projects	665,000
Theatrical equipment replacement initiative	1,550,000
Technology infrastructure initiative	282,000
“Green” initiative	615,000
Archives initiative	113,000
Other Capital needs	135,000
Total Capital initiatives	\$17,110,000

In order to generate the funding for these capital projects, a capital campaign would clearly be necessary. The cost of such a campaign is estimated to be \$1,300,000. While the need is clear

and definite, the likelihood of raising the necessary funds is equally clearly not feasible in the current economic climate. As the economy improves we will investigate the feasibility of undertaking the capital campaign. We should anticipate a lead-time of at least 12 months from the point of deciding to move forward with such an investigation to the date of the official start of the campaign. Obviously the implementation dates for the capital projects will be deferred to the extent that the campaign is delayed.

Most of the capital initiatives fall into the realm of expansion or improvements. We have identified, however, that the following components of the Theatrical Equipment Replacement Initiative are crucial to the ongoing operation of the Festival:

Upgrade of Elizabethan Theatre sound system	\$160,000
Replacement of lighting boards (all theatres)	\$160,000
Replacement of Bowmer Theatre dimming system	\$350,000

In addition, we believe that we must spend \$160,000 of the Technology Infrastructure Initiative to ensure the continued operation of the Festival's technology systems and it is imperative that we undertake the Archives initiative at a cost of \$113,000 to preserve this rapidly deteriorating and priceless resource.

Total essential capital expenditure will therefore be \$943,000 over the Plan period. We will seek grants to cover this cost.

It is our intention to rigorously evaluate the Action Programs and financial projections annually in advance of the budgeting process to determine what would be our top priorities if the funding or additional earned revenue becomes available. We recognize that over time some action programs will emerge as crucial to the ongoing success of the Festival, and their implementation may require cutting or eliminating some existing programs or activities. We also recognize that further significant deterioration in the economy may force the need for radical shrinkage in the budget to ensure the Festival's continued viability.

8. Action Programs

We have identified the following action programs that will enable us to move toward accomplishing the goals of this Plan. Action Programs that have financial implications have been given a ranking of “1”, “2” or “3” to identify their priority (with “1” being the highest ranking):

1. **Art Goal: We will create great art through extraordinary productions of Shakespeare and other world classic and contemporary plays, a multi-faceted new play development program and a well-supported environment for resident and guest artists.**

1.1 Create extraordinary productions of Shakespeare, other world classic and contemporary plays

1.1.1 Deepen our relationship to our namesake playwright:

	Year	Responsibility	Cost/Rev
a) Think holistically about Shakespeare plays within span of plan, and strive to select Shakespeare plays at least one year farther in advance than traditional season selection process, considering casting and director assignments.	2009-2013	Artistic Dir Assoc AD Dir Lit Dev	
b) Standardize and encourage pre-rehearsal text work for all Shakespeare plays which will include directors, dramaturges, voice and text directors as well as actors playing major roles.	2010-2013	Dir Lit Dev Dir Cmp Dev	\$2,000- \$4,000/yr 1
c) Encourage directors, in collaboration with the voice and text director, to clearly articulate a production-specific approach to the speaking of Shakespeare’s language by the actors, taking into account the acoustical properties of the OSF venue, as well as issues of character, class, setting, period, and other pertinent factors.	2009-2013	Dir Cmp Dev	\$5,000/yr 1
d) Regularize salons discussing Shakespeare (production styles, critical reception, authorship questions, scholarship, etc.)	2009-2013	Dir of Lit Dev	
e) Consolidate free-lancers into a half-time Shakespeare dramaturg with an integrated relationship with SOU’s Shakespeare’s studies program.	2011-2013	Dir of Lit Dev Dir of CSS (SOU)	\$5,000/yr 2

1.1.2 Continue to take audience-aware artistic risks in season selection process:

	Year	Responsibility	Cost/Rev
a) Enhance the kaleidoscopic experience for audiences by balancing large and small scale productions.	2009-2013	Artistic Dir Assoc AD Dir of Lit Dev Prdn Mgr	
b) Continue to choose stories that reflect the diversity of our nation; including gender and race.	2009-2013	Artistic Dir Assoc AD Dir of Lit Dev	
c) Produce at least one non-Western classic per season.	2009-2013	Artistic Dir Assoc AD Dir of Lit Dev	
d) Include a performance slot for a guest ensemble company in our season (either as one of the eleven plays or as an additional slot in the Black Swan); utilize a sharing of their methodologies to expand the aesthetic range of our resident acting company.	2013	Artistic Dir Dir Cmp Dev	Net cost: \$50,000/yr

e) Develop a series of thematically-grouped play readings to expand season selection options—for example, classic plays by women, Shakespeare apocrypha, etc.	2011-2013	Dir of Lit Dev	\$4,500- \$6,000/yr Rev: \$1,200/yr 3
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1.1.3 Attract more top-of-field artists:

	Year	Responsibility	Cost/Rev
a) Continue to hire artists that reflect the diversity of our nation as well as occasional international artists.	2009-2013	Artistic Dir Assoc AD	
b) Create task force of both company members and frequent guest artists to redefine Associate Artist program and implement changes as appropriate.	2009	Assoc AD Assoc Prd/Cmp	
c) Create an artistic director's advisory council of national and international artists and artistic leaders to foster and strengthen relationships between OSF and new artists and institutions.	2010	Artistic Dir	
d) Create a discretionary fund for Artistic Director to bring potential collaborators to get to know OSF, including at least one international artist per season.	2010-2013	Artistic Dir Dir of Dev	\$3,000 - \$12,000/yr 1
e) See more work elsewhere by increasing artistic office travel budget while also seeking electronic solutions (i.e., lobbying Lincoln Center Library and other archival sources to gain on-line access to videotaped productions).	2010-2013	Assoc AD Assoc Prd/Cmp	\$5,000 - \$15,000/yr 2
f) Contract with theatre artists in other cities to attend and review work we cannot see, and report as appropriate.	2010-2013	Artistic Dir	\$2,000/yr 2
g) Continue to hone skills of resident non-actor artists through in-house development opportunities and encourage resident artists including actors to seek artistic opportunities outside OSF.	2009-2013	Artistic Dir Assoc AD Dir Cmp Dev	\$2,000 - \$8,000/yr 3

1.1.4 Share the work through touring and other media:

	Year	Responsibility	Cost/Rev
a) Seek opportunities, at least once every other season, for touring productions in the off-season, alone or in rep, both nationally and internationally, with a special focus on our Shakespeare work; these tours will be at least revenue neutral.	2009-2013	Artistic Dir Executive Dir Assoc AD Assoc Prd/Cmp Dir of M&C	
b) Build a pilot program as part of the Black Swan Lab that provides a forum for OSF artists to create community-based art in Southern Oregon community sites (i.e, rehab centers, homeless shelters, senior centers, prisons, etc.)	2010	Dir of Amer Rev Dir of Lit Dev Assoc Prd/Cmp Assoc Prd/Cmnty Aud Dev Mgr	\$1,000 - \$5,000/yr 3
c) Collaborate with Blackstone Audio to begin long-term project to create audio recordings of the Shakespeare canon, beginning with at least one 2009 production.	2009-2013	Executive Dir Dir Cmp Dev Assoc Prd/Cmp Assoc Prd/Cmnty Dir of Ed Dir of M&C	\$TBD
d) Play a leadership role in encouraging Actors' Equity to re-examine the relationship between stage actors' work and	2009-2013	Executive Dir Artistic Dir	

other media.		Assoc Prd/Cmp	
e) Collaborate with Marketing and Communication and the Information Technology departments on the development of web content.	2009-2013	Assoc AD Assoc Prd/Cmnty Dir of Amer Rev Dir of M&C Dir of ITS	
f) Examine implications of ensuring costumes are ready prior to the tech process.	2010	Assoc AD Prd Mgr	

1.2 Strengthen a multi-faceted new play development program

1.2.1 Strengthen all of OSF's new play development initiatives:

	Year	Responsibility	Cost/Rev
a) Increase literary staff to include a full time literary manager while maintaining commitment to rotating freelance dramaturgs.	2010-2013	Dir of Lit Dev Artistic Dir Dir of Amer Rev	\$10,000 - \$25,000/yr 1
b) Travel to at least three national and/or international new play development festivals annually to identify new plays of stature and playwrights of interest for future commissions.	2009-2013	Dir Lit Dev Dir of Amer Rev	\$9,000/yr 2
c) Create opportunities for individuals and groups to underwrite the commissions of new plays.	2010-2013	Dir of Amer Rev Dir of Lit Dev Dir of Dev	\$25,000- \$100,000/yr
d) Commission the writing of two or three plays or translations annually that fall outside the specialized programs described below.	2009-2013	Dir of Lit Dev Artistic Dir	
e) Commission one new musical in any commissioning program and an original new play for the Elizabethan Stage.	2013	Dir of Lit Dev Dir of Amer Rev Artistic Dir Dir of M&C	\$20,000 2

1.2.2 Continue to implement American Revolutions (United States History Cycle):

	Year	Responsibility	Cost/Rev
a) Commission three new plays annually and produce at least one American Revolutions play per season starting in 2010.	2011-2013	Dir of Amer Rev Artistic Dir	\$75,000- \$100,000/yr 1
b) Undertake co-commissions with other theaters to expand the reach of USHC plays.	2009-2013	Dir of Amer Rev Executive Dir	<i>Potential revenue</i> \$5,000- \$25,000/yr
c) Continue to build bridges between historians and artists to support the USHC. Reach out nationally to involve non-theatrical organizations in USHC.	2010-2013	Dir of Amer Rev	\$15,000- \$30,000/yr 1
d) Expand interaction between OSF audiences and USHC through readings, lectures, etc.	2010-2013	Dir of Amer Rev Dir of M&C	\$1,000- \$5,000/yr 2
e) Pursue publication of USHC texts.	2009-2013	Dir of Amer Rev	
f) Hire a full-time USHC assistant.	2010-2013	Dir of Amer Rev	\$45,000/yr 2

1.2.3 Continue to develop Nexthetics at OSF:

	Year	Responsibility	Cost/Rev
a) Host a Mixing Texts Workshop every season, encouraging the inclusion of Nexthetics as part of OSF's ongoing aesthetic toolkit.	2009-2013	Assoc Prd/Cmnty	\$25,000 (supported by grant) 2
b) Commission a Nexthetics text at least every other year (within various play development programs including American Revolutions), and produce at least one Nexthetics text as part of the regular season within the next five years.	2010-2013	Assoc Prd/Cmnty Dir of Lit Dev Dir of Amer Rev	
c) Create opportunities for Nexthetics skill development for our actors by bringing in artists who teach.	2009-2013	Assoc Prd/Cmnty Dir Cmp Dev	Up to \$3,000/yr 2
d) Incorporate Nexthetics into the School Visit Program.	Still to be decided	Assoc Prd/Cmnty Dir of Ed	
e) Include three to five Nexthetics performance groups in the Green Show on an annual basis.	2009-2013	Assoc Prd/Cmnty	
f) Support efforts to seek funding for all Nexthetics efforts through hip hop philanthropists.	2009-2013	Assoc Prd/Cmnty Dir of Dev Dir of Amer Rev	<i>Possible</i> \$5,000- \$50,000 <i>revenue</i>

1.2.4 Implement the Black Swan Lab for New Work:

	Year	Responsibility	Cost/Rev
a) Launch Black Swan Lab in 2009.	2009	Artistic Dir Dir of Lit Dev Assoc Prd/Cmp	
b) Annually assess Lab's success (based on artistic growth of resident and guest artists, and number of projects that lead to OSF and other productions) and refine Lab structure.	2010-2013	Producers (Artistic)	
c) Pending its success and potential funding, hire a Director of the Lab.	2011-2013	Artistic Dir Assoc AD Dir of Lit Dev Dir of Amer Rev Assoc Prd/Cmp	\$60,000/yr 3
d) Introduce Playwright Residencies (for both an established writer and a FAIR early-career writer) with the Lab serving as their artistic home.	2011-2013	Dir of Lit Dev Dir of Amer Rev Dir BS Lab FAIR Mgr	\$5,000- \$50,000/yr 3
e) Create a Black Swan Lab new play festival (with affordable tickets).	2012 or 2013	Dir BS Lab Assoc Prd/Cmp Dir of Lit Dev Dir of Amer Rev	Revenue Neutral

1.3 Ensure a well-supported environment for resident and guest artists

1.3.1 Create artistic enrichment and development for the acting company:

	Year	Responsibility	Cost/Rev
a) Share acting company values statement with current company in handbook, rehearsal and green rooms, as well as with guest directors, new and prospective actors, and select training programs.	2009-2013	Company Mgr Dir Cmp Dev Dir of HR	

b) Identify and strengthen relationships with actor training programs that serve our needs and goals (both classical and non-traditional approaches).	2009-2013	Dir Cmp Dev	Up to \$30,000/yr 1
c) Formalize a structure that coordinates guest teaching in actor training programs to strengthen relationships.	2009-2013	Dir Cmp Dev	
d) Conduct ongoing company-wide discussions about the need for both unity and variety in approaches of OSF's acting company, including but not limited to style of speaking classical language.	2009-2013	Artistic Dir Dir Cmp Dev	
e) Explore ongoing training for acting company (possibilities include expansion of <i>Ateliers</i> , project-specific skill enhancement, pre-season company-building opportunities, and other forums for acquiring a common craft-based vocabulary).	2010-2013	Dir Cmp Dev Artistic Dir	\$5,000 - \$20,000/yr 2
f) Continue to refine casting system: develop and implement a system that honors actor and/or director requests for reading for specific roles; also, compile individual and company audition DVD's into a library as an in-house casting tool.	2009-2013	Artistic Dir Assoc AD Dir Cmp Dev Assoc Prd/Cmp Dir of ITS	
g) Explore artistic, philosophical and financial repercussions of multi-year acting contracts (core company or project-based, including a system of a rotating year off) and implement new program if appropriate.	2009-2013	Artistic Dir Dir Cmp Dev	
h) By 2011, consolidate most guest slots into two resident voice and text directors (serving from January through October) to give full support to rehearsal process and in-house actor development programs.	2010-2013	Dir Cmp Dev Artistic Dir	'10 \$22,000 '11-'13 \$80,000/yr 2
i) Improve support spaces for actors and other artists.	2010-2012	Assoc AD	\$5,000-\$15,000 (pre capital campaign) 1

1.3.2 Refine production processes:

	Year	Responsibility	Cost/Rev
a) Create, annually revise and consistently implement a set of principles and guidelines outlining OSF's production process that will be shared with company members and guest artists alike.	2009-2013	Assoc AD Prdn Mgr Dir of Comp Dev Assoc Prd/Cmp Artistic Asst	
b) Formalize the orientation process with new directors, designers and actors.	2010-2013	Company Mgr Assoc Prd/SM Assoc AD Actor reps	
c) Complete electronic workspace for each show where production team and cast can share process-related materials.	2010	Assoc AD Dir of ITS	Significant programming task
d) Utilize existing web program systems to allow two way video communications with designers/directors/artists off campus.	2009-2013	Assoc AD Prdn Mgr Dir of ITS Dir of Lit Dev Dir of Amer Rev	Potential savings
e) Brainstorm on and implement ways to protect productions in long runs (examining mid-run re-rehearsal, refining how notes are given, etc.)	2009-2013	Artistic Dir Assoc Prd/SM	

f) Create a task force to assess and implement if appropriate amplification on the Elizabethan stage, weighing tradition of un-amplified voices vs. audience needs and community impact.	2009-2012	Artistic Dir Executive Dir Prdn Mgr Dir of Cmp Dev.	If implement, include in capital campaign
g) Examine implications of consolidating and supporting one cross platform drafting system for the entire production company and implement as necessary.	2010-2012	Assoc AD Prdn Mgr Res. Designers Tech Dir Dir of ITS	If implement, include in capital campaign
h) Think creatively about budgetary and environmental concerns in productions choices (e.g., multiple productions performed on one unit set within one venue).	2010-2013	Artistic Dir Assoc AD Prdn Mgr Tech Dir	Potential savings
i) Integrate block booking more fully into Green Show scheduling.	2010-2010	Assoc Prd/Cmnty	

1.4 Refine the production calendar:

	Year	Responsibility	Cost/Rev
a) Examine the production calendar and reinvent as necessary to support programming, including maximizing flexibility of scheduling to allow more tech hours, more consolidated rehearsal processes, etc.	2009-2013	Artistic Dir Prdn Mgr Assoc Prd/SM Assoc Prd/Cmp Artistic Admstr	
b) Investigate implications of earlier summer curtain times as well as off-time shows (i.e., midnight cabarets.)	2009	Artistic Dir Dir of Ed Dir of M&C	
c) Increase the number of previews for new plays; based on this experiment, explore increasing the number of previews for all plays.	2009-2013	Artistic Dir Executive Dir Dir of M&C Prdn Mgr	\$TBD
d) Formalize and refine production calendar review and approval process, including timeline and identifying appropriate stakeholders (stage management, marketing & communications, etc.)	2009-2013	Artistic Dir Prdn Mgr Assoc Prd/SM, Assoc Prd/Cmp Artistic Admstr	
e) Examine ways that the production area can help ensure the Festival's ability to be nimbly responsive to changing economic conditions (see action program 3.3.b).	2009-2011	Artistic Dir Prdn mgr Assoc AD	
f) Increase the number of Weather Permitting Onstage rehearsals for the Elizabethan productions.	2009-2013	Assoc Prd/SM Prdn Mgr	

1.5 Deepen opportunities for discussing and evaluating the work:

	Year	Responsibility	Cost/Rev
a) Work with Artistic Representation Action Committee to continue to encourage discussions across the company about the work on stage.	2009-2013	Artistic Dir Dir Lit Dev, Assoc AD Dir of Amer Rev	

b) Formalize evaluations of both artistic process and product among casts, artistic teams and broader company.	2009-2013	Artistic Dir Assoc AD Assoc Prd/Cmp Assoc Prd/Cmnty Assoc Prd/SM Dir Lit Dev Dir of Amer Rev Artistic Admstr	
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2. Company Goal: We will all work to make the Festival a great place to work, collectively responsible for being a collaborative company united in its commitment to inclusion and a passionate belief in our mission.

2.1 Upgrade the Festival's Human Resources processes

2.1.1 Expand and deepen communication throughout the Company

	Year	Responsibility	Cost/Rev
a) Review, revise and re-commit to the OSF Communications Credo.	2009	Artistic Dir Executive Dir	
b) Introduce a state-of-the-art intra-company and guest artist communication system that shares information through the use of the OSF website and video-conferencing.	2010	Executive Dir Dir of ITS Media/Com Mgr	Up to \$100,000 1
c) Establish a task force on OSF business standards (e.g. allocation of IT and office resources, Festival-wide use of Outlook etc.); implement as practical.	2009	Artistic Dir Executive Dir	
d) Encourage departments to discuss departmental and individual communication preferences and styles.	2009-2013	All Directors	

2.1.2 Enhance Recruitment and Orientation:

	Year	Responsibility	Cost/Rev
a) Develop and maintain a complete data base in HR of all major theatres, theatre recruiting sites and university theatre departments to allow rapid and complete postings of OSF job openings to a complete cross section of American theatre.	2009	Dir of HR	
b) Create a comprehensive recruitment strategy; share this with all managers and train them on its application; fund as appropriate.	2009	Executive Dir Dir of HR	
c) Acquire and install an applicant tracking system to increase efficiency, enhance communication and increase compliance with recruitment and onboarding processes.	2010	Dir of HR	
d) Continue to develop a more complete Welcome packet; place it on the OSF intranet.	2009	Dir of HR	
e) Develop a company-wide orientation process that also recognizes individual department needs and operations; design and implement orientation for company employees without a theater background to more fully integrate them into the company's work.	2009	Dir of HR	
f) Develop a pre-start date checklist to ensure smooth and efficient onboarding of new company members, including the provision of basic technology setup (email accounts etc.), workspace set up and preparation, introduction to OSF buddy etc.	2009	Dir of HR Dir of ITS	

g) Produce a DVD of OSF's history for use in orienting new Company members; explore other formats for accessing it.	2010	Dir of HR	\$3,000 2
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2.1.3 Deepen OSF's Inclusion and Retention efforts:

	Year	Responsibility	Cost/Rev
a) Create and implement a comprehensive diversity recruitment and retention plan.	2009-2013	Executive Dir Dir of HR	
b) Support and strengthen the newly established Diversity and Inclusion Council and its action committees		All Directors	
c) Support the creation and operation of affinity groups of company members		All Directors	
d) Consolidate all OSF personnel and operational information (e.g. casting, budgeting, compensation, hiring practices, Boars Head etc.) into an on-line Company Handbook.	2010	Dir of HR Dir of ITS	
e) Examine implications of providing company members with online access to comps and ticketing information; implement if practical.	2011	Dir of ITS Dir of M&C Box Office Mgr	Significant programming task
f) Support efforts to expand, where appropriate, the extent of flex hours and telecommuting options (cross reference Space.)	2009-2013	All Directors	\$20,000/yr (\$400 per employee) 2
g) Put culturally important holidays and celebrations (Easter, Passover, Yom Kippur, Martin Luther King's Birthday, Waitangi Day etc.) into the production and weekly calendars.	2009-2013	Assoc Dir/Cmp	

2.2 Increase OSF's Diversity efforts

2.2.1 Deeply involve our Diversity Consultant to:

	Year	Responsibility	Cost/Rev
a) Provide training of staff on recruitment and retention processes and issues.	2009-2013	Dir of HR	\$10,000/yr 1
b) Ensure ongoing training on diversity and inclusion issues of staff and Board.	2009-2013	Dir of HR Executive Dir	\$5,000/yr 1
c) Build internal capacity to handle diversity and inclusion issues through the training of key staff as facilitators.	2009-2010	Dir of HR Diversity Conslt	\$15,000/yr 2
d) Identify and dismantle institutional practices that produce discrimination.	2009-2013	Artistic Dir Executive Dir Dir of HR	

2.2.2 Expand Company diversity to increasingly reflect the diversity of our country:

	Year	Responsibility	Cost/Rev
a) Undertake a study to determine where OSF has barriers that make it more challenging for company members and audiences with disabilities; make corrections as feasible.	2010	Aud Servs Mgr Dir of HR	
b) Examine how to integrate into the FAIR Program a new initiative that would support a year-long training position	2011	FAIR Mgr Dir of HR	

for a person of diverse background in every department.		Assoc AD	
c) Examine the need for a full-time staff member focused on diversity and inclusion issues.	2011	Artistic Dir Executive Dir	

2.2.3 Connect more actively with other organizations:

	Year	Responsibility	Cost/Rev
a) Play a leadership role in the Ashland Cultural Diversity Alliance (the organization made up of the leaders of the school district, the City, the hospital, the university and OSF.)	2009-2013	Dir of HR Aud Dev Mgr	
b) Support the development of a Multi-Cultural Commission in the City of Ashland	2011	Dir of HR Aud Dev Mgr	
c) Formalize partnerships with Rogue Community College, all Oregon universities, Chamber Latino network, Multi-Cultural Association of Southern Oregon, Chamber of Commerce etc.		Executive Dir Aud Dev Mgr Assoc Prd/Cmnty	
d) Connect with all Rogue Valley police departments on a regular basis to discuss issues of diversity and inclusion.		Dir of HR Assoc Prd/Cmnty	

2.3 Improve levels of Collaboration throughout the Company:

	Year	Responsibility	Cost/Rev
a) Create a taskforce to study the possible development of a technologically sophisticated organizational calendar that contains details on all events across departments (production, development, education, marketing/communication, artistic, etc.)	2011	Assoc AD Prdn Mgr Dir of M&C Dir of ITS	
b) Look for ways to make scheduling of company-wide or cross-departmental meetings more diverse in terms of the day and time they are set up; make every effort to vary the hours of meetings to enable a broad range of company members to participate.	2009	All Directors	
c) Explore holding an annual "Open Space" company-wide meeting (definition: no pre-set agenda; topics determined at the gathering of participants; breakout discussions in different spaces) with the full OSF company; expand as practical.	2009-2013	Artistic Dir Executive Dir Dir of HR	
d) Seek to find ways to have fewer or shorter meetings. Train staff on effective meeting practice; develop company standards.	2010	All Directors & Managers Dir of HR	
e) Continue to examine and implement programs and activities that enable company members to connect across departmental lines, especially those that enhance teamwork and <i>esprit de corp</i> between artistic and administrative staff.	2009-2013	All Directors and Managers	

2.4 Enhance OSF management skills, effectiveness and leadership capacity:

	Year	Responsibility	Cost/Rev
a) Ensure accountability and maximize staff development opportunities through a thorough performance review process each season that includes 360 degree feedback; include collaboration as one of the key issues that is considered in the preparation of company member performance reviews.	2009-2013	All Directors & Managers	
b) Review, revise and re-commit to OSF's Management Credo.	2009	Artistic Dir Executive Dir All Dirs & Mgrs	
c) Hold an annual retreat for all members of the OSF management team.	2009-2013	Artistic Dir Executive Dir	\$2,000/yr 1

2.5 Ensure market-competitive staffing, compensation and benefits practices:

	Year	Responsibility	Cost/Rev
a) Work to reinstate retirement match as soon as finances allow.	2010	Executive Dir Dir of HR	\$350,000/yr
b) Establish a task force to examine and report on the implications of: i) Expanding the length of seasonal contracts, or ii) Creating more certainty in re-hiring of company members with seasonal contracts.	2010	Dir of HR Prdn Mgr	
c) Undertake a comprehensive survey of the theatre field and other relevant industries every three years to ensure that OSF's salaries are above the median for the top tier theatres (TCG Group 6.)	2010	Dir of HR	
d) Rigorously examine and assess OSF compensation system on a regular basis to ensure that it continues to reflect best practice.	2009-2013	Dir of HR	
e) Continue to examine OSF's benefit programs to ensure they remain competitive and attractive.	2009-2013	Dir of HR	
f) Establish a task force to explore and report on enhancing childcare options for company members.	2010	Executive Dir Dir of HR	
g) Continue to expand health and wellness programs according to company member needs and our ability to support.	2010-2013	Executive Dir Dir of HR	

2.6 Provide Greater Training Opportunities:

	Year	Responsibility	Cost/Rev
a) Restore a production training and enrichment budget to allow real on-going training for personnel in specific theatre crafts areas each season. (Cross reference to company enrichment and learning action programs.)	2010-2013	Prdn Mgr	\$25,000/yr 2
b) Hold at least two management training studios every season.	2009-2013	Dir of HR	\$5,000/yr 1
c) Continue to offer classes on theater history and dramatic literature.	2009-2013	Dir of Lit Dev	

3. **Stewardship Goal: We will be thoughtful stewards of the Festival's resources, lessening our impact on the planet and launching a major capital campaign to meet our financial and space needs.**

3.1 **Ensure the Festival's financial health:**

	Year	Responsibility	Cost/Rev
a) Construct realistic break-even budgets each year, right-sizing the company for the available income.	2010-2013	Executive Dir Artistic Dir Dir of F&A	
b) Increase the ability of the Festival to respond in a timely manner to changing economic conditions; develop financial models the ensure strategic decision-making; put robust change management/communication practices in place to make sure various stakeholders are included in and are supportive of those efforts and that OSF considers a full range of options in providing the needed flexibility to deal with challenging times.	2009-2013	Executive Dir Artistic Dir	
c) Ensure that OSF's reserves are equal to at least 15% of the following year's budget.	2009-2013	Dir of F&A	
d) Explore new sources of earned income and contribution revenue, recognizing that some of those activities may be regarded as unrelated business income that is subject to tax; examine the costs and benefits of venture projects such as a shoe/leather shop, selling service on OSF's large format printer to other theatres, jobbing in costume construction for other theatres and jobbing in work for the scene shop.	2009-2013	All Directors	
e) Create opportunities to market OSF products such as the ML software, Wardrobe software and software for stage movement control.	2009-2013	All Directors	
f) Work cooperatively with the OSF Endowment Trustees to optimize the Endowment payout to the Festival.	2009-2013	Executive Dir Dir of F&A	
g) Continuously examine how to enhance ticket revenues through creative pricing practices.	2009-2013	Dir of M&C Dir of ITS	

3.2 Implement a Facilities improvement initiative:

3.2.1 Replace the Black Swan with a multi-level building:

	Year	Responsibility	Cost/Rev
<p>Design and construct the building to contain as many of the following (or alternatives) as possible:</p> <ul style="list-style-type: none"> • Dedicated space for an OSF Learning Center (classrooms, a lecture hall and workshop spaces) • A café where people can gather, eat and relax, with couches, internet access, gallery space, an interactive Exhibit Center, club, place to eat sandwiches, try on costumes • Office Space for adjacent Education, Development, Marketing & Communication, Information Technology departments • Consolidated Box Office • Chamber of Commerce • Development event space (seating up to 200) • Space for the Black Swan Lab/black box theatre • Two large rehearsal halls and two small rehearsal halls • A Membership Lounge capable of handling up to 100 people indoors and/or outdoors • Two adjacent conference rooms, each handling 20-30 occupants, with sound-isolating, folding door between them • Publicly-accessible satellite office for archives activities. 	2013	Executive Dir Artistic Dir Dir of Ed Dir of M&C Dir of Dev Prdn Mgr	\$6,000,000 1

3.2.2 Expand the Production Building:

	Year	Responsibility	Cost/Rev
a) Build an 8,000 square foot addition to the south end of the current production building with truck load-in access to Hargadine Street and a connecting elevator.	2012	Prdn Mgr Executive Dir Plant Mgr	\$3,500,000 1
b) Re-organize existing scene shop and prop shop to improve efficiency and work flow through refitting of building to allow mechanical means of loading and unloading trucks and moving scenery through to completion.		Prdn Mgr Tech Dir Props Dept Mgr	\$300,000 1
c) Weatherize building and upgrade heat and air conditioning to modern specifications to allow energy use reductions.		Prdn Mgr Tech Dir Plant Mgr	\$150,000 2
d) Examine whether plant department and recycling center should be re-located.		Executive Dir Plant Mgr	\$???

3.2.3 Construct a multi-level addition on the back deck of the Angus Bowmer Theatre to enable as many of the following as possible:

	Year	Responsibility	Cost/Rev
<p>Design the building to enable as many of the following as possible:</p> <ul style="list-style-type: none"> • Additional actor dressing rooms (10 spaces) • Actor and Musician warm up room, two young performer dressing rooms and a dedicated space for costume wardrobe crew and three managers • Expanded hair room, and building space for wigs • A sound proof room for Music rehearsals, Voice and Text Studio and Recording studio 	2013	Assoc Prd/SM Executive Dir Prdn Mgr	\$3,000,000 3

<ul style="list-style-type: none"> • More storage and dressing room space for Stage Operations • Expanded SM offices to include space for Production Assistants and SM Interns • Expanded Green Room • One conference room for production needs • Four small offices or one large space, to be used by guest costume, sound, and lighting designers • A small outdoor patio space on first level 			
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3.2.4 Other projects:

	Year	Responsibility	Cost/Rev
a) Create a comprehensive, holistic space development plan that provides for reallocation of current office and costume shop spaces, including current Great Hall, administration building, Camps building and costume shop, recognizing necessity for each department to be in one contiguous space; ensure all remodels are completed within that overall plan.	2009	Executive Dir Prdn Mgr Dir of ITS Assoc AD	
b) Replace the Bricks to reflect current aesthetics, improve access and seating capacity; include a method to unload scenery without technicians having to lift off truck; make Green Show stage more accessible to performers with disabilities; place I.S. vault for cabling beneath the stage; redesign Green Show dressing space and technical, storage and support facilities.	2012	Executive Dir Prdn Mgr Assoc AD	\$800,000 2
c) Replace the second level façade of the Elizabethan stage with water resistant lumber; replace stage floor	2012	Prdn Mgr	\$100,000 2
d) Find a solution to the inadequate size of the women's restrooms in the Elizabethan Theatre/Allen Pavilion	2013	Executive Dir Prdn Mgr Plant Mgr	\$500,000 2
e) Examine possibilities of installing a patron elevator in the Angus Bowmer Theatre	2011	Executive Dir	
f) Investigate the possibilities of building a fly tower in the Angus Bowmer Theatre	2011	Prdn Mgr	
g) Rebuild or modernize the Bowmer Theatre splay walls.	2010	Prdn Mgr	\$65,000 2

3.3 Implement a progressive equipment replacement initiative

3.3.1 Angus Bowmer Theatre:

	Year	Responsibility	Cost/Rev
a) Begin a four year replacement of sound system.	2010	Prdn Mgr	\$70,000 2
b) Replace dimming system control and circuitry, including architectural and house lights control.	2012	Prdn Mgr	\$500,000 (\$350,000 1) \$150,000 2)

3.3.2 Elizabethan Theatre:

	Year	Responsibility	Cost/Rev
a) Finish revamping the Elizabethan Theatre sound system, begun in 2008, suspended in 2009.	2011	Prdn Mgr	\$40,000/yr 1
b) Finish replacement of all 1991 lighting equipment in Elizabethan theatre (suspended in 2009.)	2010	Prdn Mgr Lightg Dept Mgr	\$130,000/yr 2
c) Examine the need to improve the rigging system; implement changes as feasible.	2010	Prdn Mgr	\$90,000 2

3.3.3 Other:

	Year	Responsibility	Cost/Rev
a) Replace lighting boards in all three Festival theatres using same board in each; purchase a fourth board as backup for any of the three.	2011-13	Prdn Mgr Lightg Dept Mgr	\$160,000 1
b) Provide upgraded headset and monitoring equipment in all three theatres.	2012	Prdn Mgr Sound Engrn	\$90,000 2

3.4 Undertake a Capital Campaign

3.4.1 Prepare for the campaign:

	Year	Responsibility	Cost/Rev
a) Engage Consultant (Fitzgerald & Graves) to oversee a feasibility study.	2009	Board Executive Dir	\$10,000 2
b) Establish a Board Needs Assessment Committee to work closely with Artistic and Executive Directors and various staff members to identify needs and costs, shape priorities, create case statement and identify a possible campaign goal.	2009	President	
c) Allocate staff to support consultant and committees.	2009	Executive Dir	
d) Identify best prospects for feasibility conversations.	2009	Board Executive Dir	
e) Undertake feasibility study.	2009	President	\$100,000 2
f) Support consultants in making presentations to Board and staff of all findings.	2009	Executive Dir Dir of Dev	
g) Request Board to vote on launching the quiet phase of campaign.	2009	President Executive Dir	

3.4.2 Launch the campaign:

	Year	Responsibility	Cost/Rev
a) Begin the quiet phase of the campaign.	2009	Dir of Dev	\$100,000 2
b) Prepare the Company for active involvement and support.	2010	Dir of Dev	
c) Move from quiet phase of campaign to public phase.	2010	Dir of Dev Dir of M&C	\$300,000 2
d) Support Board and other leaders in solicitations.	2010-2011	Dir of Dev Executive Dir	

e) Seek support from corporations and foundations.	2010-2011	Dir of Dev	\$50,000 2
f) Engage consultant for telemarketing phase of campaign.	2011	Dir of Dev	\$750,000 2
g) Complete campaign.	2011	Board and staff	\$30 million

3.5 Enhance OSF's Technology Infrastructure

3.5.1 Provide a strong and stable infrastructure, reducing OSF's exposure to disaster while increasing the green value of its computer systems:

	Year	Responsibility	Cost/Rev
a) Resume work on disaster recovery and assessing consequences of business interruption.	2009	Dir of ITS	\$20,000 - \$80,000/yr 1
b) Migrate to 90% server virtualization (Cross-reference to Green initiatives.)	2011	Dir of ITS	\$16,000/yr 1
c) Install wiring vaults in main and new theatre courtyards.	2013	Dir of ITS	\$10,000 2
d) Reconfigure wiring using star topology.	2013	Dir of ITS	\$20,000 - \$40,000/yr 2
e) Move to 80% thin client computing (computers with smaller footprint, reduced functionality and longer lifespan.)	2010-2013	Dir of ITS	Replaces PC purchases

3.6 Reduce our impact on the planet

3.6.1 Provide support for Green initiatives:

	Year	Responsibility	Cost/Rev
a) Engage an SOU intern to help support our efforts to make OSF a more green organization and to research potential consultants.	2009-2013	Green Task Frce	
b) Hire a "green" consultant, trained to work with large businesses in all areas of environmental responsibility.	2010	Executive Dir	\$2,500 - \$25,000/yr 2
c) Use the Green Show, OSF publications and campus signage to help change cultural attitudes (within the company and in our audience) toward recycling and other sustainable practices.	2009-2013	Green Task Frce	\$1,000/yr 3

3.6.2 Reduce OSF's energy consumption by 20% (potential annual savings of approximately \$60,000):

	Year	Responsibility	Cost/Rev
a) Reduce data center power usage by 25%.	2009-2013	All	\$1,500/yr
b) Progressively replace all incandescent lamps not required to dim on Festival campus with compact fluorescent lamps.	2009-2010	Plant Mgr	
c) Install motion sensor lighting control in all practical spaces on Festival campus.	2009-2010	Plant Mgr	\$1,000 2

d) Convert lighting in Festival spaces to LED light fixtures progressively through the Plan period <ul style="list-style-type: none"> Convert backstage lighting in all three theaters Test LED instruments Convert work and rehearsal lights to LED Convert cyclorama lighting in Bowmer & New Theatres Convert lobby and house lighting <p>Note: LED lights will pay for themselves in electricity, air conditioning, materials and labor costs within approx 7 years and will continue to provide savings for decades. LED lighting will reduce the costs of 3.2.1b substantially.</p>	2010-2012 2010-2013 2012 2013 2013	Plant Mgr Prdn Mgr Lghtng Dept Mgr	\$5,000/yr 2 \$7500/yr 2 \$240,000 3 \$350,000 3 Include in capital campaign
e) Integrate Solar power panels or solar heating systems in expansion of scene shop, expansion behind the Angus Bowmer theatre and the new building at location of Black Swan.	2012-2013	Executive Dir Plant Mgr Prdn Mgr	Included in construction cost
f) Replace five OSF vehicles at the end of their useful lives, with energy efficient/alternative fuel vehicles.	2010-2013	Plant Mgr	\$5,000 additional each 2
g) Utilize videoconferencing and other electronic forms of communication to minimize air travel.	2009-2013	All Directors	See 2.1.1 b
h) Convert all OSF appliances to highest energy efficient models when they require replacement.	2010-2013	Plant Mgr	
i) Aggressively educate company regarding energy conservation at the workplace (lights, computers etc.)	2009-2013	Green Task Frce	
j) Explore support for purchase of Bonneville Environmental Foundation Green Tags to offset all or a percentage of OSF's energy usage in the form of renewable energy. (Marketing positives include participation in Ashland Renewable Pioneers.)	2009	Green Task Frce	Up to \$50,000 offset by grants 2
k) Encourage alternate means of travel for employees and patrons.	2009-2010	Green Task Frce Dir of M&C	

3.6.3 Reduce OSF's water consumption by 10% (%: (potential annual savings of approximately \$5,000):

	Year	Responsibility	Cost/Rev
a) Convert landscaping to drought-tolerant xeriscape design.	2010-2013	Plant Mgr	\$5,000/yr 2
b) Continue to utilize and install most energy efficient plumbing (toilets, washbasins, showers etc.)	2009-2013	Plant Mgr	\$10,000/yr 2
c) Create an ongoing program that aggressively educates company members regarding water costs & conservation in the workplace.	2009	Green Task Frce	

3.6.4 Reduce OSF's solid waste by the following methods:

	Year	Responsibility	Cost/Rev
a) Initiate a program aimed at reducing the amount of materials used in the scene shop, focusing on use of farmed products, purchase of locally made materials, using more standardized sized items, re-using a higher proportion of the sets.	2009	Prdn Mgr Tech Dir	\$15,000/yr 2

b) Supply aesthetically pleasing and practical, well-labeled recycling containers in all our public spaces and office spaces for all recycling materials accepted by Ashland Sanitary and Recycling.	2010-2012	Plant Mgr	\$2,500/yr 2
c) Continue to work towards use of less non-recyclable plastic; find alternatives to current concessions cups, sale of water in plastic bottles, etc.	2010-2013	Plant Mgr House Ops Mgr Concessions Mgr	
d) Use recycled paper for as many of our paper uses as feasible.	2009-2013	All	\$1,000/yr 1
e) Utilize the most energy efficient, least wasteful method of hand drying in restrooms (paper towels vs energy efficient hand dryers.)	2009-2013	Plant Mgr	\$10,000/yr 2
f) Explore partnering with other businesses or the City to recycle Styrofoam from the scene shop.	2010-2013	Tech Dir	Up to \$15,000/yr 2
g) Continue to work towards using more recyclable materials for scenery and costumes.	2009-2013	Prdn Mgr All production managers	
h) Create and implement online collaboration systems to reduce paper usage.	2010	Dir of ITS Assoc AD	\$6,000 plus programming time Savings: \$1,000/yr 1
i) Provide ongoing education of all employees, including new hires, throughout the year regarding Ashland's and OSF's recycling practices.	2009-2013	Green Task Frce	

3.6.5 General:

	Year	Responsibility	Cost/Rev
a) Create incentives for company members to conserve energy, water and to reduce waste.	2009-2010	Green Task Frce	\$3,000/yr 2
b) Design a program of procedures that will encourage a reduction in paper waste as well as encourage the use of other technologies to support all stages of the commissioning and development process.	2010	Literary Office	
c) Create a Resources Task Force to keep attention on using less expensive materials and services, increasing productivity and reducing waste.	2010	Executive Dir	
d) Incorporate green building practices into planning and realization of all new and continuing OSF construction and remodeling projects; make a commitment that all new construction will be LEED certified.	2010-2013	Executive Dir	Include in capital campaign

3.7 Upgrade the OSF Archives

3.7.1 Modernize our Archives as an open recourse for the 21st century:

	Year	Responsibility	Cost/Rev
a) Create and fund the position of Senior Archivist position in budget.	2010-2013	Media/Com Mgr	\$55,000/yr 1
b) Preserve irreplaceable recordings (digitalization for preservation and accessibility.)	2010-2013	Media/Com Mgr Archivist	\$25,000/yr 1
c) Prepare an Archives Mission statement, a Collecting Policy and Access Policy.	2010	Media/Com Mgr Archivist	
d) Explore potential commercial uses of the OSF archive.	2010	Media/Com Mgr Archivist	
e) Prioritize a processing plan; draft and adopt a processing procedures manual.	2010	Media/Com Mgr Archivist	
f) Analyze and adopt database finding aids.	2011	Media/Com Mgr	\$20,000 1
g) Explore digitizing our archives as an open resource, including audio and video recordings of productions being available as an educational and scholarship resource.	2012-2013	Media/Com Mgr Archivist	\$50,000 1
h) Identify funding sources for Archives development and digitization; prepare and submit appropriate grant requests.	2011	Dir of Dev	
i) Implement reorganization of and re-equipping of Archives' space making it serviceable at least until 2016, adding mobile shelving, etc.	2013	Media/Com Mgr Archivist	\$43,000 1
j) Investigate potential for temperature-controlled off-site storage for some archival materials.	2011	Media/Com Mgr Executive Dir	\$TBD

3.7.2 Work towards OSF becoming a center for theatre scholars' research:

	Year	Responsibility	Cost/Rev
a) Ensure audio and video recordings of productions are available as an educational and scholarship resource; work with AEA to gain their support.	2011	Media/Com Mgr Archivist Executive Dir	\$TBD
b) Ensure adequate staffing of archive.	2010	Executive Dir	\$TBD
c) Create a space for researchers, either by reconfiguring current archives space or creating a satellite archive.	2012	Executive Dir Media/Com Mgr Archivist	\$TBD

4. **Engagement Goal:** We will engage and serve increasingly diverse new and returning audiences, students, teachers and emerging theatre practitioners, connecting them through compelling experiences to the transformative power of theatre.

4.1 Identify ways to attract new and returning audiences and maximize revenue at every opportunity

4.1.1 Existing Audiences:

	Year	Responsibility	Cost/Rev
a) Develop metrics and identify high value / high volume constituents (HVC); track and follow-up as appropriate; develop loyalty programs and programs that reward and acknowledge initiators.	2010-2013	Dir of M&C Mktg Mgr Memb/Sales Mgr	\$2,500/yr 1
b) Study the drop-off in the annual rate of attendance among our members; implement measures to reduce or eliminate impact of trend, i.e. churn factor.	2009-2013	Dir of M&C Mktg Mgr Memb/Sales Mgr	

4.1.2 New Audiences:

	Year	Responsibility	Cost/Rev
a) Implement integrated advertising, e-mail and direct mail campaigns in key target markets.	2010-2013	Dir of M&C Mktg Mgr Media/Com Mgr Memb/Sales Mgr Aud Dev Mgr	\$25,000/yr <i>\$75,000 new revenue/yr</i> 1
b) Examine and implement ways to increase return rate for first time attendees; work to establish multi-year attendees.	2010-2013	Dir of M&C Mktg Mgr Memb/Sales Mgr	\$5,000/yr <i>\$10,000 increased rev/yr</i> 1
c) Examine and implement pricing policies aimed at attracting new audiences; review effectiveness annually.	2010-2013	Dir of M&C Mktg Mgr	
d) Refine and expand programs targeted to younger audiences e.g. 19.35 Club and Players group: create more social opportunities; increase web specials and packages; develop new ways to engage student audiences.	2010-2013	Mktg Mgr	\$1,000/yr 1
e) Capitalize on Shakespeare as a draw for first time audience members.	2009-2013	Mktg Mgr Memb/Sales Mgr	
f) Work with travel partners (SOVA and Travel Oregon) to position Southern Oregon in a way that appeals to new audiences, with an emphasis on young adults and people of color.	2009-2013	Mktg Mgr	
g) Identify and nurture Northwest region and community affinity groups related to the OSF experience, building appropriate packages and/or events (e.g. girl friend weekends, GLBTQ, people of color etc.)	2010-2013	Dir of M&C Mktg Mgr Media/Com Mgr Memb/Sales Mgr Aud Dev Mgr	\$1,000/yr 1
h) Identify and reach new school groups via direct mail, e-marketing and telemarketing.	2009-2013	Media/Com Mgr, Memb/Sales Mgr Aud Dev Mgr	\$1,000/yr 1
i) Clarify marketing support for education and group sales; resources permitting reinstate full time staffing.	2009	Dir M&C	\$40,000/yr 2

4.1.3 Identify New Revenue Sources:

	Year	Responsibility	Cost/Rev
a) Explore and implement yield pricing strategies as appropriate.	2009-2013	Dir of M&C Mktg Mgr	\$5,000- \$50,000 revenue over plan period
b) Rigorously analyze all discount programs; change as necessary.	2009-2013	Dir of M&C Mktg Mgr Memb/Sales Mgr	\$TBD
c) Leverage concessions: explore benefits of a liquor license; explore selling theme foods and specialty foods and drinks.	2011	Aud Servs Mgr	
d) Explore implications of providing daycare/childcare/ youth opportunities for audience members during shows.	2009	Dir of M&C	
e) Maximize all advertising opportunities: print, web and on site.	2009-2013	Mktg Mgr Cmnty/Mktg Assoc	\$5,000- \$15,000 revenue over plan period
f) Develop a more effective predictive modeling system for ticket sales and revenue.	2009-2013	Dir of M&C Mktg Mgr Snr Data Analyst	See 4.1.3.a
g) Continue to support Costume Rental Business.	2009-2013	Memb/Sales Mgr	

4.2 Diversify the Audience

4.2.1 Create a “Cultural Connections” initiative:

	Year	Responsibility	Cost/Rev
a) Infuse “Cultural Connections” into every department of OSF in a collaborative manner; increase company member awareness of the value and importance of ethnically diverse audiences.	2009-2013	Executive Dir Artistic Dir Dir M&C Aud Dev Mgr	
b) Integrate “Cultural Connections: in all marketing programs: e-marketing, advertising, media, and web communications.	2009-2013	Dir of M&C Mktg Mgr Media/Com Mgr Memb/Sales Mgr Aud Dev Mgr Managing Editor	
c) Expand OSF’s Community Conversation programs e.g. create a partnership between the Education department’s SVP program and the audience development Community Conversation program.	2011	Aud Dev Mgr Dir of Ed	\$5,000/yr 2
d) Identify diverse groups attending OSF for the first time; develop a special greeters/reception program for them.	2009	Aud Dev Mgr Artistic Staff	
e) Identify targeted and appropriate bilingual print and web communications.	2009	Aud Dev Mgr	
f) Deepen the artistic office’s participation in diversity audience development.	2009	Aud Dev Mgr Artistic Staff	

4.2.2 Deepen our multi-cultural relationships:

	Year	Responsibility	Cost/Rev
a) Research and implement partnership opportunities with multi-cultural travel agencies; develop a program for FAM trips for leaders in Latino, African American, Asian and LGBTQ communities in Portland area, Bay Area and Sacramento.	2010-2013	Dir of M&C Mktg Mgr Media/Com Mgr Memb/Sales Mgr Aud Dev Mgr	\$2,500/yr 2
b) Cultivate /expand cultural partners to represent OSF in target markets; explore sales incentives, recognition opportunities and/or compensation.	2010-2013	Aud Dev Mgr	\$2,500/yr 2
c) Join local Native American organizations and explore possibilities of collaborative opportunities.	2009	Aud Dev Mgr	
d) Collaborate with community leaders to make the Rogue Valley to be more welcoming to people of color; help create greater awareness about diversity and inclusion needs.	2009-2013	Dir of M&C Mktg Mgr Media/Com Mgr Memb/Sales Mgr Aud Dev Mgr Assoc Prd/Cmnty Aud Div Action Cmtee	

4.2.3 Expand local access to low cost tickets as a way to increase sales to performances with lots of availability

	Year	Responsibility	Cost/Rev
a) Engage OSF company members as ambassadors in the community to promote reduced priced ticket opportunities to locals.	2009-2013	Dir of M&C Mktg Mgr Aud Dev Mgr	
b) Identify and cultivate local groups to whom we can target heavily discounted tickets to select performances via list serves and e-marketing.	2009-2013	Dir of M&C Mktg Mgr Aud Dev Mgr	
c) Explore efficient means of creating word-of-mouth (buzz) via local hospitality industry workers early in the season/run.	2009-2013	Dir of M&C Mktg Mgr Media/Com Mgr Aud Dev Mgr	
d) Work with Development to identify companies with large employee bases to whom we can target select performances.	2009-2013	Dir of M&C Mktg Mgr Aud Dev Mg Dir of Devr	

4.2.4 Ensure organizational support for audience development efforts:

	Year	Responsibility	Cost/Rev
a) Ensure that the Audience Diversity Action Committee is made up of stakeholders from targeted departments.	2009	Aud Dev Mgr	
b) Convene regular meetings of Audience Diversity Action Committee to coincide with visits of OSF's diversity and audience development consultants when applicable.	2009	Aud Dev Mgr	
c) Collaborate with other leading arts organizations that are also seeking to diversify their audiences to share ideas and identify best practices.	2009	Aud Dev Mgr Assoc Prd/Cmnty	

4.2.5 Improve Access for People with Disabilities

	Year	Responsibility	Cost/Rev
a) Increase the number of open captioned performances.	2009-2013	Aud Servs Mgr	\$5,000/yr 3
b) Work with the Artistic Office to determine a standard location for an Open Captioning screen in all theatres.	2010	Aud Servs Mgr	\$2,000 2
c) Examine ways to improve wheel chair seating in Angus Bowmer Theatre; implement as appropriate.	2011	Aud Servs Mgr Executive Dir Plant Mgr	\$TBD
d) Support the implementation of the Bricks re-design to better accommodate people with disabilities.		Aud Servs Mgr	
e) Enable patrons to purchase tickets to sign interpreted performances via the web site.	2011	Media/Com Mgr	
f) Upgrade the assistive listening system in the Elizabethan Theatre.	2013	Aud Servs Mgr	\$25,000 2
g) Find ways to increase the number of artists with disabilities on our stages and in the Green Show.		Assoc Prd/Cmnty	

4.3 Enhance web communications

4.3.1 Enhance the OSF Web Communications

	Year	Responsibility	Cost/Rev
a) Make OSF's website a premier electronic resource.	2009-2013	Media/Com Mgr	Large programming task
b) Create and show in-house promotional videos and commercials on the OSF website and in the theatre lobbies.	2010	Media/Com Mgr	\$10,000 plus \$10,000/yr 2
c) Implement a system that enables authorized staff to update their web pages on the OSF website without I.T. assistance.	2009	Media/Com Mgr	Large programming task
d) Expand our work with social networking sites 2008 examples: Face Book, My Space, Flickr, Twitter, YouTube, etc.	2009	Media/Com Mgr Assoc Prd/Cmnty	\$3,000/yr 2
e) Improve and standardize the application and usage of web analytics.		Media/Com Mgr	

4.3.2 Redesign the OSF website to enable the increase in the proportion of our single tickets sold on the web from 50% to 70%

	Year	Responsibility	Cost/Rev
a) Fully engage all constituencies in a progressive website redesign process.	2010-2013	Dir M&C Media/Com Mgr Dir of ITS	Large programming task
b) Implement systems to increase revenue through up- and cross-selling on our web site.	2010-2013	Dir M&C Media/Com Mgr Dir of ITS	Large programming task

4.3.3 Continue the re-branding process:

	Year	Responsibility	Cost/Rev
a) Expand creativity and dynamic impact within our existing brand until such time that OSF can afford to re-logo.	2009	Dir M&C	
b) Complete the OSF branding study to include clear delineation of OSF sub-brands e.g. education, green show, cultural connections, membership and premier membership.	2010	Dir M&C	\$25,000 2
c) Develop advertising campaigns that more effectively utilize our brand.	2009	Mktg Mgr	

4.4 Education

4.4.1 Continue to cultivate demand for the arts by supporting current programming and expanding as resources allow:

	Year	Responsibility	Cost/Rev
a) Teach classes to as many visiting school groups as possible; partner with teachers who bring students to OSF; explore providing additional preparatory lessons to teachers so that they prepare their students in advance.	2009-13	In Res Mgr Dir of Ed	
b) Expand the School Visit Partnership Program from nine to 12 partnership schools per year and continue to work with former Partnership schools providing reduced cost visits and teacher training.	2010-13	Dir of Ed	\$2,500/yr; lost revenue '10 \$1,200 '11 \$2,400 '12 \$3,600 1
c) Create School Visit Program scholarships to provide increased opportunities to schools in economically disadvantaged areas.	2010-13	Outreach Mgr	\$2,500 - \$5,000/yr 1
d) Provide significant scholarships for teachers and students in underserved communities to visit the Festival and participate in its education activities.	2012-13	Assoc Dir of Ed	\$10,000 - \$25,000/yr 1
e) Collaborate with Literary, Marketing and Publications departments to provide context and in depth information about the plays on our stages reaching as many audience members as possible through website content, publications and education events.	2009-13	Assoc Dir of Ed Dir of Lit Dev Dir M&C Mktg Mgr Managing Editor	
f) Work collaboratively with the Artistic office to develop curriculum to support the U.S. History Cycle, Nexthetics and other artistic projects.	2010-13	Dir of Ed Dir of Amer Rev Assoc Prod/Cmnty	
g) Collaborate with Artistic Department to develop commissioned SVP scripts through the Black Swan Lab.	2009-13	Dir of Ed Artistic Dir Dir of Lit Dev	
h) Create a flexible menu of programming for the Festival Noons so that noon events include Park Talks, lectures, concerts and in addition, forums, play readings, workshops, Prefaces, presentations by visiting Green Show artists; include more offerings for families and more repeatable events.	2009-13	In Res Mgr Dir of Ed Assoc Prd/Cmnty Dir of Lit Dev	
i) Continue to offer a variety of classes that appeal to various patron needs: hour-long, day-long, weekend-long education events and offerings designed for those with limited resources.	2009-13	Dir of Ed	

j) Partner with Development to pursue funding for additional Education resources: space, staffing, scholarship funds, assessment and programmatic development.	2009-13	Assoc Dir of Ed	
k) Develop and implement assessment tools to ensure quality and measure student learning.	2009-13	Dir of Ed Assoc Dir of Ed	
l) Ensure adequate staffing to support programming.	2010-13	Dir of Ed Executive Dir	

4.4.2 Provide an in-depth and exceptional resource on Shakespeare and theatre using available technology:

	Year	Responsibility	Cost/Rev
a) Increase the availability of study materials on the Festival website; offer more web content for teachers and students.	2010-13	Assoc Dir of Ed Dir of ITS	Large programming task
b) Utilize website, DVD or distance-learning technology to reach a wider range of students and teachers.	2010-13	Assoc Dir of Ed	Program according to scope
c) Use the OSF website to communicate and connect with the alumni of The Summer Seminar for High School Juniors and Shakespeare in the Classroom.	2010-13	Outreach Mgr	Medium programming task

4.4.3 Expand teacher training program to become the country's leading center for teacher training in Shakespeare:

	Year	Responsibility	Cost/Rev
a) Publish our teaching methodology and Shakespeare lessons.	2010-13	Dir of Ed	
b) Explore more avenues to create partnerships with teachers from diverse socio-economic regions by offering 5 - 10 professional development scholarships yearly to attend Shakespeare in the Classroom.	2009-13	Outreach Mgr	\$3,000- \$6,000/yr 1
c) Offer more professional development opportunities for teachers both at OSF and regionally; create an OSF certification in teaching Shakespeare.	2011-13	Dir of Ed	
d) Partner with universities (such as SOU, University of Oregon, San Francisco State University, Stanford University, etc.) in order to play a role in training tomorrow's teachers.	2010-13	Dir of Ed	
e) Offer 5 -10 scholarships yearly to emerging teachers to attend Shakespeare in the Classroom.	2009-13	Assoc Dir of Ed	\$3,000- \$6,000/yr 2
f) Advance the teaching of Shakespeare's plays by participating in national studies and education conferences, convening leaders in the field of theatre education and collaborating with theatre education colleagues, college and university professors to develop the most promising practices for teaching Shakespeare to young people.	2013	Dir of Ed	\$6,000/yr 3

4.5 The Community

4.5.1 Enhance Local Community Relationships:

	Year	Responsibility	Cost/Rev
a) Take advantage of artistic initiatives when appropriate to take art to the local community and connect locals to our work on their turf.	2009-2013	Assoc Prd/Cmnty	
b) Deepen our involvement with the local community by expanding collaborations with and, as appropriate, sponsorships of local cultural events,.	2009-2013	Assoc Prd/Cmnty Aud Dev Mgr	

4.5.2 Develop deeper relationships with the Field:

	Year	Responsibility	Cost/Rev
a) Maintain sufficient production enrichment budget to allow production staff representation at all major national theatre trade conventions.	2010-2013	Prdn Mgr	\$10,000/yr 2
b) Host a conference of the American Theatre Critics Association.	??	Executive Dir Dir M&C Media/Com Mgr	\$TBD
c) Host the World Shakespeare Congress.	??	Artistic Dir Executive Dir	\$TBD
d) Continue to promote OSF-commissioned and produced plays to national theaters, through connections with artistic directors, literary managers and agents.	2009-2013	Artistic Dir Dir of Lit Dev Dir of Amer Rev Assoc Prd/Cmnty	
e) Deepen relationships with other English-speaking Shakespeare theaters, studying and sharing innovations and best practices.	2009-2013	Artistic Dir Executive Dir Dir M&C Dir of Dev	
f) Actively engage with scholars, offering OSF the subject for study, both as an organization and for its artistic work.	2009-2013	Artistic Dir Dir of Ed Assoc Prd/Cmnty	
g) Establish a collaborative process that enables an increasing number of speakers and scholars to make presentations at the Festival throughout the season, supported by outside funding.	2009-2013	Dir of Ed Dir of M&C Dir of Lit Dev Dir of Dev	\$TBD

4.6 Expand the impact of the FAIR Program:

	Year	Responsibility	Cost/Rev
a) Re-examine and re-assess the FAIR Program and how it can best fulfill its role.	2009	Executive Dir Artistic Dir Assoc AD Dir of HR FAIR Mgr	
b) Establish a communication process that ensures Festival managers are kept informed about the impact of the program and its participants.	2009	FAIR Mgr	
c) Provide the resources to ensure sustainable but predictable levels of interns/apprentices in all departments each season.	2010-2013	FAIR Mgr Assoc AD	\$TBD
d) Continue a strong relationship between FAIR and the Literary Department, to maintain dramaturgy internships,	2009-2013	FAIR Mgr Dir of Lit Dev	

	fellows and residencies; work to increase FAIR's presence by adding a literary internship program to assist all commissions.			
e)	Develop directors for the Elizabethan Stage through a combination of Killian Fellowship and other FAIR appointments	2010-2013	FAIR Mgr Assoc AD	
f)	Explore ways of integrating Work Experience Programs at the High School level into the FAIR Program.	2010-2013	FAIR Mgr	
g)	Deepen relationships with Rogue Community College to identify and support potential company members from local underserved communities; create apprenticeship program.	2009-2013	FAIR Mgr Executive Dir Assoc Prd/Cmnty	\$20,000/yr 2

4.6.1 Celebrate OSF's 75th Anniversary:

		Year	Responsibility	Cost/Rev
a)	Integrate the 75th celebration as a theme into every aspect of existing OSF operations in 2010.	2010	All	
b)	Take advantage of 75th anniversary, including inviting back alums and displaying Angus Bowmer's autobiography more prominently.	2010	Dir of M&C Tudor Guild	
c)	Collect stories of people that come here for the 75th anniversary; post on web site.	2009-2010	Dir of M&C	
d)	Support the publication of a book on the history of the Festival.	2009-2010	Dir of M&C Media/Com Mgr	
e)	Work with OPB (or another producer) to develop a documentary on the Festival as part of the 75 th anniversary celebration.	2009-2010	Executive Dir Media/Com Mgr	
f)	Hold a special 75th Anniversary celebration for current and past company members.	2010	Executive Dir Artistic Dir	\$50,000 1

SCHEDULE 1

**OREGON SHAKESPEARE FESTIVAL
LONG RANGE PLAN ASSUMPTIONS 2009 - 2013**

ARTISTIC	2008	2009	2010	2011	2012	2013
Number of Productions						
Angus Bowmer Theatre	5	5	5	5	5	5
Elizabethan Theatre	3	3	3	3	3	3
New Theatre	3	3	3	3	3	3
Total	11	11	11	11	11	11
Number of Performing Weeks	37 1/2	37 1/2	35 1/2	35 1/2	37 1/2	37 1/2
Number of Actor Weeks						
Equity	2,558	2,838	2,369	2,393	2,489	2,489
Non-Equity	507	476	488	526	595	635
Number of Actor Weeks	3,211	3,314	2,857	2,919	3,084	3,124
Equity % of Actor Weeks	85%	86%	83%	82%	81%	80%
Number of Actors (Average)						
Equity	70	73	64	65	64	64
Non-Equity	12	12	13	14	15	16
Total	82	85	77	79	79	80
Average Salary						
Equity	\$ 946	\$ 993	\$ 1,013	\$ 1,038	\$ 1,069	\$ 1,101
Non-Equity	\$ 548	\$ 528	\$ 539	\$ 552	\$ 569	\$ 586
AUDIENCE						
Number of Performances						
Angus Bowmer Theatre	406	407	384	384	395	407
Elizabethan Theatre	114	114	114	114	108	108
New Theatre	263	263	251	251	263	263
Total	783	784	749	749	766	778
Theatre Capacity						
Angus Bowmer Theatre	599	599	599	599	599	599
Elizabethan Theatre	1,193	1,193	1,193	1,193	1,193	1,193
New Theatre (average)	276	308	276	276	276	276
Total Season Capacity	451,784	460,801	435,300	435,300	438,000	445,200
Growth in Capacity	0.9%	2.0%	-3.6%	0.0%	0.6%	1.6%
Attendance as % of Capacity	88.7%	81.3%	84.0%	84.0%	84.5%	85.0%
Total Attendance	400,851	374,531	365,652	365,652	370,110	378,420
Ticket Prices						
Summer Season - Front A+	\$71.00	\$73.00	\$75.50	\$78.00	\$81.00	\$84.00
(Fri/Sat) - Front A	\$65.50	\$67.00	\$68.00	\$70.00	\$72.50	\$75.00
- Mid	\$54.00	\$55.00	\$56.00	\$58.00	\$61.00	\$63.00
- Rear	\$20.00	\$20.00	\$20.00	\$21.00	\$22.00	\$22.00
Fri/Sat premium	\$8.00	\$8.00	\$8.00	\$9.00	\$10.00	\$10.00
Shoulder Season - Front A+	\$53.25	\$54.75	\$56.63	\$58.50	\$60.75	\$63.00
(Fri/Sat) - Front A	\$49.13	\$50.25	\$51.00	\$52.50	\$54.38	\$56.25
- Mid	\$40.50	\$41.25	\$42.00	\$43.50	\$45.75	\$47.25
- Rear	\$20.00	\$20.00	\$20.00	\$21.00	\$22.00	\$22.00
Fri/Sat premium	\$6.00	\$6.00	\$6.00	\$6.75	\$7.50	\$7.50
Average Ticket Price	\$39.42	\$40.36	\$41.49	\$42.98	\$44.41	\$45.56
Change in Average Ticket Price	3.0%	2.4%	2.8%	3.6%	3.3%	2.6%

**SCHEDULE 1
CONTINUED**

FACILITIES	(\$000)	2008	2009	2010	2011	2012	2013
Expand/re-organize Production Building						3,950	
Replace the Bricks						800	
Improve Elizabethan Theatre/Allen Pavilion						100	500
Replace Black Swan							6,000
Add to Bowmer Theatre (back deck)							3,000
Improve Bowmer Theatre Splay walls				65			
Theatre Equipment initiative				230	350	620	350
Enhance technology infrastructure			54	54	54	54	66
Computer technology			101	130	120	170	100
Admin HVAC				30			
Security system upgrades				20	20		
Automate HVAC				50	50		
Archives Initiative				25	28	30	30
Other Capital Expenditure			101	130	160	180	150
			256	734	782	5,904	10,196
Depreciation		567	566	528	558	664	902
FINANCES		2008	2009	2010	2011	2012	2013
Expenses Growth Rate		3.0%	0.0%	2.0%	2.0%	3.0%	3.0%
Salary & Benefits Increases (over previous year)							
Artistic		3.0%	0.0%	2.0%	2.5%	3.0%	3.0%
Production		3.0%	0.0%	2.0%	2.5%	3.0%	3.0%
Administration		3.0%	0.0%	2.0%	2.5%	3.0%	3.0%
OSF Investments (Av.) \$000		2,994	4,350	4,600	4,800	5,000	5,200
Return on OSF Investments		3.0%	2.0%	1.0%	1.5%	3.0%	4.0%
Contributed Income Growth (over previous year)							
Memberships/Annual Fund		11.1%	0.7%	0.0%	2.0%	4.0%	5.0%
Major Gifts		10.4%	-5.1%	0.0%	2.0%	5.0%	5.0%
Support Groups		0.0%	-63.4%	0.0%	2.0%	5.0%	5.0%
Government		30.7%	5.3%	0.0%	2.0%	5.0%	5.0%
Foundations		50.8%	17.1%	0.0%	1.0%	5.0%	5.0%
Corporations		-13.8%	16.5%	0.0%	0.0%	3.0%	3.0%
Numbers of Members		16,500	16,995	17,000	17,300	18,000	18,900

**SCHEDULE 1
CONTINUED**

2008 2009 2010 2011 2012 2013

ENDOWMENT PAYOUT AND BALANCES

Contribution From Endowment Fund	5.0%	5.0%	5.0%	5.0%	5.0%	5.0%
Investment Return on Endowment Fund	-34.0%	0.0%	5.0%	5.0%	5.0%	5.0%
Endowment Fund Total Assets						
Invested Funds						
Opening Balance	37,412	25,285	24,179	24,010	24,031	24,169
Contributions/Bequests	129	570	200	250	250	250
Investment Return	(10,653)	-	1,219	1,213	1,214	1,221
Expenses	(109)	(100)	(103)	(106)	(110)	(115)
Prior Year Payout to OSF	(1,494)	(1,576)	(1,485)	(1,337)	(1,216)	(1,158)
Closing Balance	25,285	24,179	24,010	24,031	24,169	24,368
Gifts of Future Interests						
Opening Balance	605	590	140	240	340	440
Contributions to the Fund	(15)	(450)	100	100	100	100
Closing Balance	590	140	240	340	440	540
Receivables	216	210	200	200	200	200
Total Endowment Fund	26,091	24,529	24,450	24,571	24,809	25,108
Current Year Payout	(1,576)	(1,485)	(1,337)	(1,216)	(1,158)	(1,182)
90%		(1,418)	(1,336)	(1,203)	(1,094)	(1,042)

ORGANIZATION

	2008	2009	2010	2011	2012	2013
Staffing Levels (Full-time Equivalent)						
Artistic	94	93	84	85	88	89
Production	104	102	96	96	98	100
Administration	127	119	120	120	120	120
Total Staffing (F.T.E)	325	314	300	301	306	309

**OREGON SHAKESPEARE FESTIVAL
LONG RANGE PLAN FINANCIAL PROJECTIONS 2009-2013**

	2007	2008	2009	2010	2011	2012	2013
EARNED INCOME	Actual	Actual	Budget				
Ticket Sales	15,487	15,797	15,115	14,836	15,422	16,279	17,233
Other Sales	206	172	156	153	159	168	178
Educational Programs	223	225	218	218	219	220	221
Publications	266	285	291	286	291	306	324
Concessions	311	312	294	287	287	291	297
Interest	216	(296)	93	46	72	150	208
Endowment Payout	1,494	1,579	1,503	1,337	1,216	1,158	1,182
Other	522	685	567	495	538	536	589
Total Earned Income	18,725	18,759	18,237	17,657	18,204	19,107	20,233
OPERATING EXPENSES							
Artistic	8,303	8,785	8,829	8,400	8,643	9,107	9,425
Production	5,987	6,438	6,243	6,077	6,212	6,504	6,796
Marketing & Communication	2,552	2,679	2,313	2,408	2,475	2,548	2,623
Education	837	836	807	829	854	880	907
Development	821	850	799	821	847	873	899
Box Office	1,332	1,396	1,309	1,331	1,372	1,422	1,475
Plant Management	1,101	1,152	985	1,006	1,037	1,068	1,101
Administration	2,574	2,832	2,464	2,530	2,605	2,683	2,764
House Management	281	303	290	283	290	298	307
Concessions	221	220	215	212	218	225	232
Capital Equipment & Projects	130	137	64	130	155	170	175
Depreciation	567	571	566	528	559	665	903
Artistic Operating Fund Exps	-	-	350				
Contingency	-	10	25	123	126	132	138
Total Operating Expenses	24,706	26,209	25,259	24,679	25,393	26,575	27,745
EARNINGS GAP	(5,981)	(7,450)	(7,022)	(7,022)	(7,189)	(7,468)	(7,512)
CONTRIBUTED INCOME							
Memberships	1,955	3,188	3,244	3,244	3,309	3,441	3,613
Bowmer Society	416	365	370	370	377	392	412
Major Gifts	2,245	1,440	1,362	1,362	1,389	1,445	1,517
Other Annual Fund	-	64	92	92	94	98	103
Support Groups	205	205	75	75	77	81	85
Government	214	279	294	294	300	315	331
Foundations	439	662	776	776	784	823	864
Corporations	457	394	459	459	459	473	487
Artistic Opportunity Fund	-	-	350	350	400	400	100
Total Contributed Income	5,931	6,597	7,022	7,022	7,189	7,468	7,512
OPERATING GAIN/(DEFICIT)	(50)	(853)	-	-	-	-	-
FINANCIAL RATIOS (% of Total Expenses)							
Ticket Revenue		60.3%	59.8%	60.1%	60.7%	61.3%	62.1%
Artistic Costs		33.5%	35.0%	34.0%	34.0%	34.3%	34.0%
Contributed Income		25.2%	27.8%	28.5%	28.3%	28.1%	27.1%
Payroll		71.2%	70.6%	70.4%	70.6%	70.6%	70.1%
Growth Ratios							
Ticket Revenues		2.0%	-4.3%	-1.8%	3.9%	5.6%	5.9%
Operating Expenses			-3.6%	-2.3%	2.9%	4.7%	4.4%

**OREGON SHAKESPEARE FESTIVAL
STATEMENT OF ACTIVITY 2002 - 2008**

	2002	2003	2004	2005	2006	2007	2008
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
EARNED INCOME							
Ticket Sales - Plays	12,772.9	13,150.0	12,855.3	13,410.5	14,603.0	15,487.5	15,796.8
Ticket Sales - Other	168.7	150.2	172.8	169.3	190.3	205.9	171.8
Concessions	200.8	246.8	226.5	273.0	303.4	311.5	311.7
Development Events	-		94.2	55.8	55.6	65.7	166.2
Publications	59.2	66.7	69.4	61.6	64.9	63.4	57.9
Education Programs	271.9	297.3	267.5	243.5	221.1	222.7	225.1
Advertising	225.1	253.4	231.9	234.3	240.3	202.9	226.9
Interest	26.5	237.8	166.9	137.7	282.0	215.5	(295.1)
Endowment Income	786.4	817.1	962.5	1,156.2	1,345.6	1,494.1	1,578.6
Other Income	272.3	535.2	535.9	586.0	585.4	456.0	518.8
Total Earned Income	14,783.8	15,754.5	15,582.9	16,327.9	17,891.6	18,725.2	18,758.7
OPERATING EXPENSES							
Artistic	6,560.3	6,940.1	6,850.7	7,084.4	7,498.0	8,302.9	8,784.6
Production	4,736.5	4,937.4	5,094.5	5,403.9	5,756.8	5,987.3	6,438.7
Marketing and Communications	1,096.2	1,165.2	1,184.7	1,867.4	1,932.6	2,552.2	2,678.5
Education Programs	608.8	643.7	630.7	674.0	707.1	836.4	836.2
Development	1,228.3	1,204.5	1,305.6	863.5	1,040.1	821.0	850.1
Box Office	1,107.8	1,158.2	1,196.1	1,200.7	1,316.8	1,332.5	1,395.7
Physical Plant	979.8	940.2	977.5	988.8	1,060.2	1,101.1	1,151.5
General Administration	1,923.9	2,065.5	2,171.8	2,227.7	2,303.3	2,573.8	2,832.4
House Management	258.9	276.8	272.5	275.7	284.0	281.0	303.4
Concessions	164.2	168.2	164.2	181.4	212.0	221.0	219.7
Capital Equipment	136.7	132.3	151.1	107.9	166.9	130.3	137.4
Depreciation	260.3	303.7	347.0	350.7	442.4	566.9	571.0
Contingency	55.0	25.0	47.2	8.0	96.5	0.0	10.0
Total Operating Expenses	19,116.7	19,960.8	20,393.6	21,234.1	22,816.7	24,706.4	26,209.2
EARNINGS GAP	(4,332.9)	(4,206.3)	(4,810.7)	(4,906.2)	(4,925.1)	(5,981.2)	(7,450.5)
CONTRIBUTED INCOME							
Memberships	2,951.6	3,293.7	3,338.2	3,248.9	3,818.9	4,199.4	4,627.0
Other Annual Fund	271.5	279.8	416.3	478.5	366.0	416.2	429.1
Support Groups	198.5	204.0	198.8	194.3	201.8	205.3	205.1
Government	277.7	194.9	194.0	221.2	245.3	213.7	279.2
Gifts and Grants	576.9	718.3	693.3	951.9	699.2	896.2	1,056.4
Total Contributed Income	4,276.2	4,690.7	4,840.6	5,094.8	5,331.2	5,930.9	6,596.8
NET GAIN FROM OPERATIONS	(56.7)	484.4	29.9	188.6	406.1	(50.3)	(853.7)
ENDOWMENT CONTRIBUTIONS	205.6	2,523.7	732.5	314.1	74.5	160.2	89.1
FUND ASSETS (YEAR END)	16,550.3	24,772.7	27,029.3	29,029.4	32,630.3	36,153.9	23,800.0
FINANCIAL RATIOS							
Ticket Revenue/Total Expense	66.8%	65.9%	63.0%	63.2%	64.0%	62.7%	60.3%
Earned Income/Total Expense	77.3%	78.9%	76.4%	76.9%	78.4%	75.8%	71.6%
Contrib Income/Total Expense	22.4%	23.5%	23.7%	24.0%	23.4%	24.0%	25.2%
Earnings Gap/Total Expense	22.7%	21.1%	23.6%	23.1%	21.6%	24.2%	28.4%
Artistic Costs/Total Expense	34.3%	34.8%	33.6%	33.4%	32.9%	33.6%	33.5%

**OREGON SHAKESPEARE FESTIVAL
STATEMENT OF FINANCIAL POSITION 2002 - 2008**

	2002	2003	2004	2005	2006	2007	2008
	\$000	\$000	\$000	\$000	\$000	\$000	\$000
CURRENT ASSETS							
Cash & Investments	4,569.1	6,376.0	5,466.4	5,348.9	4,270.3	3,549.2	2,438.0
Accounts Receivable	960.5	288.8	210.0	189.9	228.3	128.0	242.0
Pledges Receivable, Current Portion	1,223.1	839.1	743.1	1,079.2	1,384.9	1,373.9	1,605.6
Due from Endowment Fund	639.0	919.5	962.7	1,157.4	1,350.5	1,531.2	1,658.6
Prepaid Expenses	875.0	771.8	711.1	681.5	787.4	973.8	1,053.7
Inventories	144.9	139.1	138.9	138.7	135.8	162.6	161.3
Note Receivable, Current Portion	-	-	-	-	-	-	-
Total Current Assets	<u>8,411.5</u>	<u>9,334.4</u>	<u>8,232.2</u>	<u>8,595.6</u>	<u>8,157.2</u>	<u>7,718.7</u>	<u>7,159.2</u>
NON-CURRENT ASSETS							
Note Receivable	-	-	-	-	-	-	-
Pledges Receivable, Net of Current Portion	528.2	133.6	69.5	26.3	284.0	148.3	315.5
Buildings, Land and Equipment	21,165.2	20,914.1	22,179.0	22,138.2	23,727.8	23,966.1	23,417.3
Endowment Fund	15,667.1	23,235.3	25,425.0	27,234.6	30,709.1	36,040.5	23,799.9
Total Non-Current Assets	<u>37,360.5</u>	<u>44,283.0</u>	<u>47,673.5</u>	<u>49,399.1</u>	<u>54,720.9</u>	<u>60,154.9</u>	<u>47,532.7</u>
Total Assets	<u>45,772.1</u>	<u>53,617.4</u>	<u>55,905.7</u>	<u>57,994.7</u>	<u>62,878.1</u>	<u>67,873.6</u>	<u>54,691.9</u>
CURRENT LIABILITIES							
Accounts Payables	957.8	1,552.8	1,448.5	1,785.9	2,360.7	2,322.3	1,617.9
Line of Credit	-	-	-	-	-	-	1,000.0
Due to Endowment Fund	-	1,057.6	569.7	155.1	53.7	155.6	109.9
Deferred Revenue - Tickets	329.9	271.7	397.5	367.6	237.2	460.7	398.6
Deferred Revenue - Gifts	2,478.9	2,878.1	2,791.1	361.9	389.2	508.7	406.9
Current Portion of Long Term Debt	43.9	8.3	57.6	60.4	80.2	84.6	89.2
Total Current Liabilities	<u>3,810.5</u>	<u>5,768.5</u>	<u>5,264.4</u>	<u>2,730.9</u>	<u>3,121.0</u>	<u>3,531.9</u>	<u>3,622.5</u>
Long Term Debt, Less Current Portion	374.9	366.6	1,281.9	1,222.2	1,839.9	1,755.9	1,667.6
Total Liabilities	<u>4,185.4</u>	<u>6,135.1</u>	<u>6,546.3</u>	<u>3,953.1</u>	<u>4,960.9</u>	<u>5,287.8</u>	<u>5,290.1</u>
NET ASSETS							
Unrestricted, OSF Association	23,812.1	23,550.9	23,233.7	23,245.3	25,084.8	24,183.8	25,920.6
Temporarily Restricted, OSF Association	2,107.6	696.1	700.7	1,561.8	2,123.3	2,361.5	3,572.6
Unrestricted, Endowment Fund	133.6	3,883.9	5,361.6	6,814.3	10,180.7	15,401.8	
Temporarily Restricted, Endowment Fund	987.5	727.1	780.7	834.5	866.2	836.1	
Permanently Restricted, Endowment Fund	14,546.0	18,624.3	19,282.7	19,585.7	19,662.2	19,802.6	19,908.6
Total Net Assets	<u>41,586.7</u>	<u>47,482.3</u>	<u>49,359.4</u>	<u>52,041.6</u>	<u>57,917.2</u>	<u>62,585.8</u>	<u>49,401.8</u>
Total Liabilities and Net Assets	<u>45,772.1</u>	<u>53,617.4</u>	<u>55,905.7</u>	<u>55,994.7</u>	<u>62,878.1</u>	<u>67,873.6</u>	<u>54,691.9</u>
Net Working Capital	4,601.0	3,565.9	2,967.8	5,864.7	5,036.2	4,186.8	3,536.7

**OREGON SHAKESPEARE FESTIVAL
AUDIENCE STATISTICS 1970 - 2008**

Year	# of Produs.	Number of Performances				Season Capacity	% Increase	Attendance	% of Capacity	Annual Change
		ABT	ELIZ	BS	Total					
1970	10	133	79	-	212	172,600	-	130,348	75.5%	
1971	9	154	86	-	240	193,432	12.1%	155,134	80.2%	19.0%
1972	9	138	86	-	224	183,816	-5.0%	155,849	84.8%	0.5%
1973	9	140	86	-	226	185,018	0.7%	173,457	93.8%	11.3%
1974	8	138	93	-	231	192,027	3.8%	179,258	93.4%	3.3%
1975	8	166	100	-	266	217,066	13.0%	211,518	97.4%	18.0%
1976	8	177	100	-	277	223,677	3.0%	221,317	98.9%	4.6%
1977	9	177	99	95	371	235,614	5.3%	232,368	98.6%	5.0%
1978	10	191	104	139	434	255,965	8.6%	244,601	95.6%	5.3%
1979	11	241	99	234	574	293,260	14.6%	265,054	90.4%	8.4%
1980	12	256	99	224	579	300,895	2.6%	264,496	87.9%	-0.2%
1981	10	276	100	195	571	310,086	3.1%	273,191	88.1%	3.3%
1982	12	288	102	153	543	313,848	1.2%	288,872	92.0%	5.7%
1983	12	308	95	208	611	325,247	3.6%	302,093	92.9%	4.6%
1984	11	320	101	138	559	329,837	1.4%	298,553	90.5%	-1.2%
1985	11	338	102	203	643	350,798	6.4%	322,742	92.0%	8.1%
1986	12	340	102	234	676	356,278	1.6%	318,948	89.5%	-1.2%
1987	11	354	102	225	681	363,450	2.0%	331,272	91.1%	3.9%
1988	11	358	102	236	696	367,372	1.1%	344,870	93.9%	4.1%
1989	11	366	102	230	698	371,352	1.1%	345,094	92.9%	0.1%
1990	11	369	102	235	706	373,845	0.7%	344,389	92.1%	-0.2%
1991	11	374	102	240	716	377,540	1.0%	361,955	95.9%	5.1%
1992	11	379	102	242	723	382,351	1.3%	354,708	92.8%	-2.0%
1993	11	383	102	248	733	384,053	0.4%	349,579	91.0%	-1.4%
1994	11	387	108	248	743	393,495	2.5%	346,285	88.0%	-0.9%
1995	11	388	108	256	752	396,820	0.8%	359,429	90.6%	3.8%
1996	11	388	108	267	763	398,338	0.4%	351,879	88.3%	-2.1%
1997	11	388	108	260	756	397,372	-0.2%	364,602	91.8%	3.6%
1998	11	395	108	259	762	401,441	1.0%	354,147	88.2%	-2.9%
1999	11	395	108	259	762	401,441	0.0%	374,246	93.2%	5.7%
2000	11	396	108	260	764	402,180	0.2%	380,102	94.5%	1.6%
2001	11	397	108	276	781	404,989	0.7%	368,776	91.1%	-3.0%
				NT						
2002	11	399	108	288	795	456,461	12.7%	399,609	87.5%	8.4%
2003	11	394	108	276	778	441,690	-3.2%	381,340	86.3%	-4.6%
2004	11	397	108	279	784	444,387	0.6%	356,770	80.3%	-6.4%
2005	11	397	108	268	773	441,939	-0.6%	373,310	84.5%	4.6%
2006	11	399	108	269	776	433,839	-1.8%	387,474	89.3%	3.8%
2007	11	398	108	268	774	447,818	3.2%	404,735	90.4%	4.5%
2008	11	406	114	263	783	451,711	0.9%	400,851	88.7%	-1.0%
Average 1970 - 2008							2.6%		90.4%	3.1%
Average last five years							-0.2%		86.6%	0.2%

**OREGON SHAKESPEARE FESTIVAL
COMPARISON WITH 24 LARGEST TCG THEATRES 2006**

	Range	Average	OSF 2006	OSF Ranking
Earned Income	\$4,502,957 - \$40,643,973	\$11,502,580	\$19,022,239	4
Total Expenses	\$10,318,330 - \$46,419,275	\$16,717,954	\$23,076,427	3
Earnings Gap	\$4,796,089 - (\$12,692,811)	(\$5,215,374)	(\$4,054,188)	20
Contributed Income	\$2,035,203 - \$9,877,811	\$5,294,377	\$5,178,647	11
Earnings Gap % of Expenses	12% - 59%	35%	18%	8
Contributed Income % of Expenses	19% - 84%	36%	22%	4
NEA Grant	\$0 - \$123,000	\$38,583	\$75,000	2
Top Ticket Prices	\$50 - \$125	\$71	\$55	2nd lowest
Average Ticket Price	\$11.13 - \$69.62	\$38.13	\$38.76	9
Total Attendance	51,481 - 622,685	232,777	470,634	3
Mainstage Attendance	50,481 - 572,881	189,062	373,310	3
Mainstage Productions	7 - 17	8	11	4
Mainstage Performances	124 - 848	383	773	3
Weeks of Performances	24 - 52	42	37	10
Actor Employment				
Weeks	387 - 3,011	1,080	3,011	1
Total Salaries	\$464,400 - \$5,549,008	1,357,719	3,754,371	2
% of Total Expenses				
Artistic Salaries	13% - 29%	19%	29%	1
Ticket Revenues	21% - 67%	47%	58%	3
Payroll Costs	45% - 69%	54%	69%	1
Endowment	\$0 - \$83,073,130	\$13,593,762	\$27,234,559	4

**OREGON SHAKESPEARE FESTIVAL
EDUCATION PROGRAMS 2009**

APPENDIX 5

For Students	For Teachers	For All Playgoers
Special Matinees Post Show Discussions	Suggestions for Teaching	Backstage Tours
Workshops, Prologues, Exploring Design and Discussions	Inside Shakespeare	Unfolding: Two Plays
Summer Seminar for High School Juniors	Shakespeare in the Classroom	Shakespeare Comprehensive
School Visit Program	School Visit Partnership Program	Wake Up with Shakespeare
The Bowmer Project for Student Playgoers	Preview for Educators	Festival Noon Lecture Series
Ashland High School Partnership		Park Talks
Ashland Schools Project		Prefaces
		SOU's Elderhostel and Senior Ventures

**OREGON SHAKESPEARE FESTIVAL
STATE AND LOCAL ECONOMIC IMPACT - 2008**

Festival Operations

	Individual Parties		Groups		School Groups		Totals
Total ticket sales for the year	327,841	82%	16,377	4%	56,633	14%	400,851
% of Visitors Who Come Specifically to Attend the Plays	272,108	83%	16,377	100%	56,633	100%	
Ticket Sales to:							
Local Groups	38,095	14%	4,597	28%	4,812	8%	
Visiting Groups	234,013	86%	11,780	72%	51,821	92%	
Average number of plays seen	3.6		2.8		2.7		
Therefore the number of individuals seeing the plays is:							
Locals	10,582		1,642		1,782		14,006
Visitors	65,004		4,207		19,193		88,404
Average Number of Nights Stayed							
Visitors	3.4		2.2		1.7		
Average Daily Expenditure for Visitors Excluding Theatre Tickets:	\$125		\$116.92		\$95.17		
Therefore Total Expenditures For Visitors	\$27,626,524		\$1,082,178		\$3,105,210		\$31,813,912
Festival's Actual Expenditures for the Year							<u>\$26,201,058</u>
Total - Direct Local Impact							\$58,014,970
Oregon Multiplier							2.9
Total Economic Impact of Festival Operations on Oregon							\$168,243,413

**OREGON SHAKESPEARE FESTIVAL
SCHOOL VISIT PROGRAM 2000 - 2008**

	2000	2001	2002	2003	2004	2005	2006	2007	2008
Attendance									
Assemblies	104,599	78,123	85,352	62,845	63,499	58,857	65,327	61,801	59,157
Workshops	10,661	9,892	10,139	8,738	9,503	7,597	10,211	9,004	12,048
Evening performances	9,610	6,945	6,842	5,385	4,177	4,050	4,669	3,445	2,670
	<u>124,870</u>	<u>94,960</u>	<u>102,333</u>	<u>76,968</u>	<u>77,179</u>	<u>70,504</u>	<u>80,207</u>	<u>74,260</u>	<u>73,875</u>
Number of Events									
Assemblies	397	309	342	263	275	253	277	259	246
Workshops	370	361	357	300	320	245	281	269	299
Evening performances	42	37	40	33	27	24	24	23	22
	<u>809</u>	<u>707</u>	<u>739</u>	<u>596</u>	<u>622</u>	<u>522</u>	<u>559</u>	<u>551</u>	<u>567</u>
Number of Schools									
Elementary Schools	34	9	13	14	13	6	13	11	7
Middle Schools	40	34	32	34	27	23	25	27	29
High Schools	125	96	105	66	71	65	67	80	81
Colleges/Universities	17	15	15	14	11	11	9	13	8
Special Events	6	8	9	4	2	3	5	2	4
Total Schools	<u>222</u>	<u>162</u>	<u>174</u>	<u>132</u>	<u>124</u>	<u>108</u>	<u>119</u>	<u>133</u>	<u>129</u>
Schools Visited by State/Province									
Alaska	0	0	0	0	0	0	0	0	0
Arkansas								1	0
Arizona	0	0	0	0	0	0	0	0	0
British Columbia	0	1	0	0	0	0	0	0	0
California	103	95	105	72	68	52	53	59	60
Hawaii	0	0	0	0	0	0	0	0	0
Idaho	0	0	0	0	0	0	0	0	0
Kansas	10	11	8	9	8	9	10	10	10
Missouri					1	0	0	0	0
New Mexico	0	0	0	0	0	0	0	0	0
Nevada	48	5	0	0	0	0	0	0	0
Oregon	30	32	38	30	31	31	38	45	40
Utah	0	0	0	0	0	0	0	0	0
Washington	30	18	23	21	16	13	18	18	16
Provinces	5	6	4	4	5	4	4	5	5
Total States/Provinces	<u>226</u>	<u>168</u>	<u>178</u>	<u>136</u>	<u>129</u>	<u>109</u>	<u>123</u>	<u>138</u>	<u>131</u>
Total Actors	17	11	14	12	12	12	12	12	12

**OREGON SHAKESPEARE FESTIVAL
VOLUNTEER GROUPS 2008**

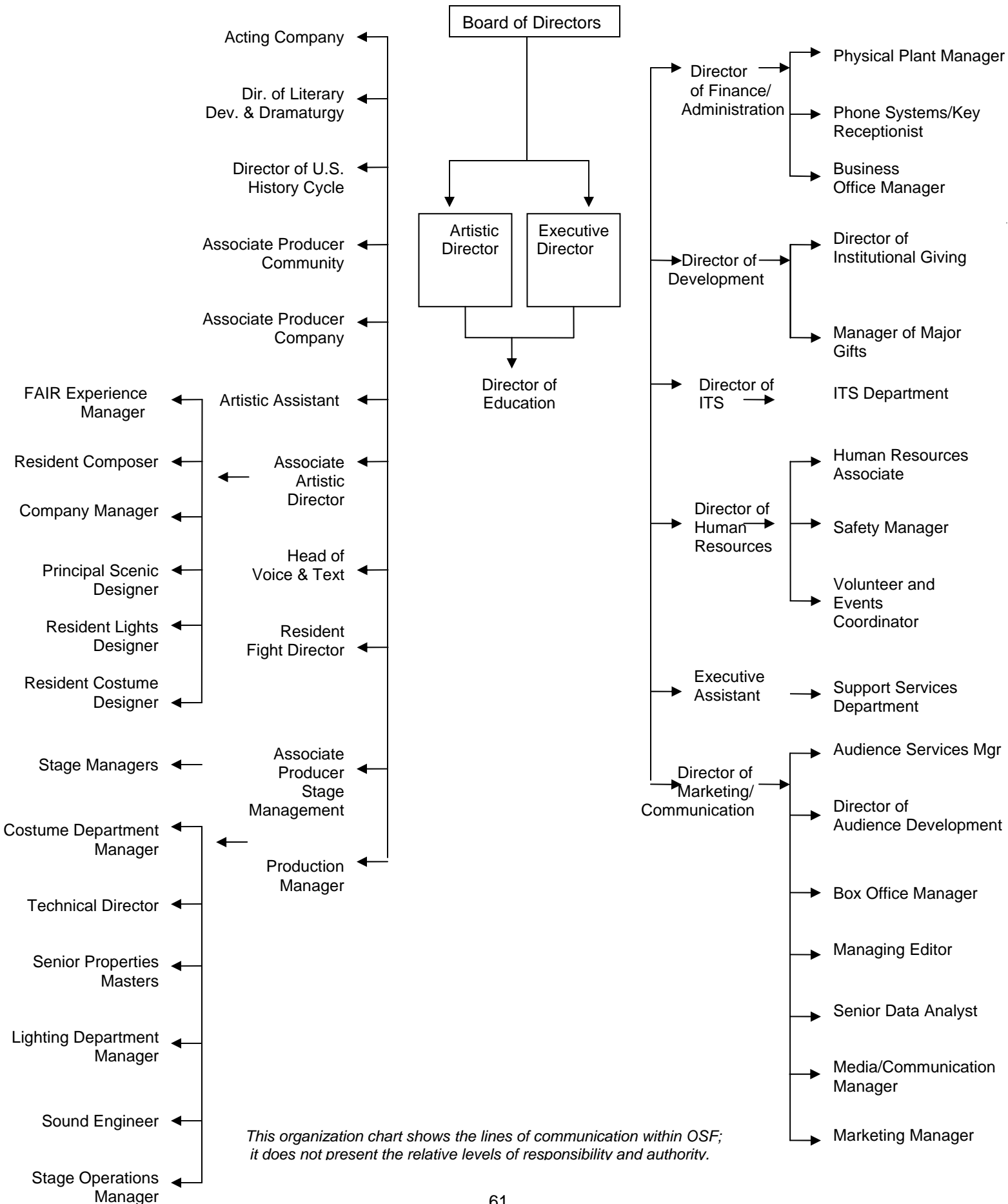
Archives	8
Captains and Rovers	25
Chamber of Commerce	32
Costume Shop	28
Events	7
Garden Club	38
Green Show/Concessions	19
New Theatre Infrared Booth	26
Office Relief	10
Plaza Kiosk	65
Soroptimists	33
Special Projects	110
Ticket Takers	45
Ushers	52
Tudor Guild	145
Welcome Center	132
Total	775 (some volunteers doubled in other departments)
Total 2008 volunteers	640 (actual number of volunteers)

**OREGON SHAKESPEARE FESTIVAL
BOARD COMMITTEES**

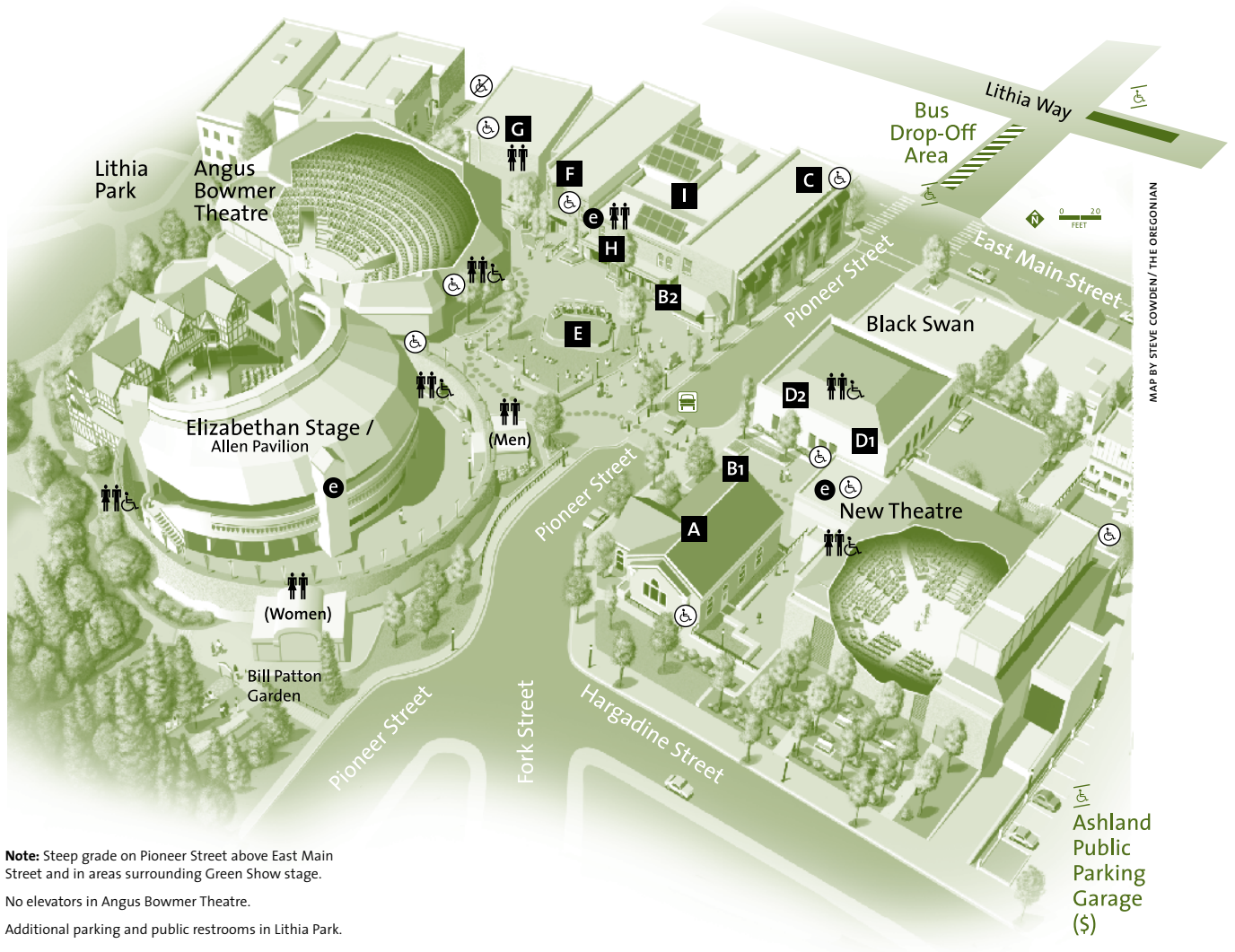
Board Governance	Works with staff to assure the strength and suitability of the Board of Directors; identifies recruits and nominates candidates for the Board; nominates Board officers; provides Board orientation; organizes Board Retreat; reviews Board performance.
Community Relations	Acts as a liaison between the Festival, the Rogue Valley community and the OSF volunteers.
Development	Works with the Development staff in raising Board understanding of the Festival's development activities, reviews the Festival's annual and Endowment fund raising goals and strategies, and is actively involved in the activities and tasks undertaken to achieve those goals.
Education	Supervises and assists in setting policies for the Festival Institute, the School Visit program, the Schools-in-Residence programs and other educational aspects of the Festival, such as the Theatre Tours and lectures.
Finance	Acts as a sounding board for all financial recommendations to the Board, participates actively in the preparation of the annual budget, reviews accounting policies and procedures, makes recommendations to the Board on investment policies and monitors all Festival investments.
Long Range Planning	Oversees the development, documentation and presentation of the Festival's Long-Range Plan in association with key Festival staff and monitors progress on goals and achievements throughout the period of the Plan; analyzes long range implications of projects as they come under discussion.
Human Resources	Works with staff in encouraging and supporting the development of policies affecting OSF company members and acts as a resource for the senior staff on human resources issues.
Executive	Acts on behalf of the Board when action cannot await a Board of Directors meeting; provides a forum for emergency decisions referred to it by the Board, and acts as a sounding board for the President on sensitive issues; consists of officers plus four other Board members.

Oregon Shakespeare Festival Organization Chart

APPENDIX 10



OSF MAP



Note: Steep grade on Pioneer Street above East Main Street and in areas surrounding Green Show stage.
 No elevators in Angus Bowmer Theatre.
 Additional parking and public restrooms in Lithia Park.

- A** Carpenter Hall
- B1** Box Office
- B2** Group Sales
- C** Welcome Center & Margery Bailey Room
- D1** New Place
- D2** Old Light Shop
- E** Green Show Stage
- F** Tudor Guild Gift Shop
- G** Members' Lounge
- H** Administration Offices
- I** Great Hall (Enter at H)

- Restrooms
- Accessible Restrooms
- Accessible Entrance
- Drop-Off Point
- Accessible Parking
- e** Elevators
- Bus Parking
(Street-side parking has posted limits)
- Bus Loading & Unloading

Ashland Public Parking Garage (\$)