



# OPERA AMERICA

## BOARD OF DIRECTORS SPRING MEETING

JUNE 9, 2010

OMNI LOS ANGELES HOTEL AT CALIFORNIA PLAZA

251 SOUTH OLIVE STREET

LOS ANGELES, CALIFORNIA

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### SCHEDULE

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This schedule includes only those activities of specific importance to Board members. Please consult the Conference Program for information on all other sessions, events and performances.

#### Wednesday, June 9

- **8:30 a.m. – 4:00 p.m. - Committee and Board Meetings.** The schedule for meetings will be as follows (the Governance Committee will meet via teleconference call prior to the Board meeting):
  - **8:30 – 9:30 a.m.** – Finance Committee meeting. (Hershey, Second Floor)
  - **9:30 - 10:30 a.m.** – Information Services Committee Meeting. (Hershey, Second Floor)
  - **10:30 – 11:30 a.m.** – Membership Committee meeting. (Brunson, Second Floor)
  - **11:30 a.m. – 12:30 p.m.** – Artistic Services Committee meeting. (Brunson, Second Floor)
  - **12:30 – 1:00 p.m.** – Board of Directors lunch. (Hershey, Second Floor)
  - **1:00 – 4:00 p.m.** – Board of Directors meeting. (Crocker, Second Floor)
- **6:00 – 6:45 p.m. - Host Company Reception.** The Board and Staff of LA Opera invite you to the Fifth Floor of the Dorothy Chandler Pavilion for the Host Company Reception to kick-off the 2010 Conference.
- **6:45 – 7:00 p.m. - Shuttle Boarding for Board of Directors Dinner.** (Dorothy Chandler Pavilion)
- **7:00 p.m. – Shuttle Departs for Board of Directors Dinner.** (Dorothy Chandler Pavilion)
- **7:30 – 10:00 p.m. - Board of Directors Dinner.** Dinner at the home of Warner and Carol Henry. Carol is the current President of LA Opera’s Board of Directors, and Warner is one of the Vice Chairman. (Transportation from the Host Company Reception to the Board dinner and back to the Omni Hotel afterward will be provided.)

#### Thursday, June 10

- **3:30 – 5:00 p.m., OPERA America Annual Business Meeting, with special guests Gus Blanchard and Gordon Getty.** (Museum B, Second Floor). Please note that all Board members are voting members.

#### Friday, June 11

- **6:30 – 7:30 p.m. – Annual Fund Reception.** Immediately preceding the Anniversary Dinner, the **Annual Fund Reception** for OPERA America donors will take place at the Omni Hotel, in the Presidential Suite, Room 1737 on the 17<sup>th</sup> floor.
- **8:00 – 10:30 p.m. - Anniversary Dinner.** The **Anniversary Dinner** will take place at the City Club atop the Wells Fargo Center on Bunker Hill, offering a breathtaking panoramic view of downtown Los Angeles (\$95 per person, pre-registration required). At 7:45 p.m. Wayne Brown and Marc Scorca will announce the winners of the 2010 NEA Opera Honors. (The City Club is located directly across the street from the Omni Hotel (exit from the second floor).

**Notes**

**Conference Attire:** Dress for the Opera Conference is business casual; dinners, receptions and performances are business attire.

**Conference Hotel:** Unless otherwise indicated, all meetings and Conference sessions will take place at the Omni Los Angeles Hotel at California Plaza, 251 South Olive Street, Los Angeles, California 90012, T: 213- 617-3300/F: 213- 617-3399.

The Omni is across the street from the Dorothy Chandler Pavilion, where performances of LA Opera's new *Ring Cycle* will take place. For those of you staying at the The Kyoto Grand Hotel and Gardens, free shuttle service is available to and from the Omni.

Should you have any questions or need more information, please do not hesitate to contact us at the e-mail addresses or numbers below. We look forward to seeing you in Los Angeles.

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Traci Schanke, Assistant to the President  
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# OPERA AMERICA

## OPERA AMERICA BOARD COMMITTEE ASSIGNMENTS (updated 4/2010)

Name	Artistic Services	Information Services	Governance	Finance	Membership	Strategy
Susan Danis (Treasurer)				CHAIR	X	
Brian Dickie	X					
Catherine French			CHAIR			
Anthony Freud (Chairman)	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO
Louise Gaylord					X	
Peter Gelb (Vice Chairman)						
David Gockley			X			
Robert Heuer		X	X			
Jay Lesenger	X				X	
Barbara Leirvik					X	
Frayda Lindemann	X		X			
Charles MacKay			X			
Michael MacLeod	X	X				
Christopher Mattaliano	X	X				
W.R. (Bob) McPhee	X			X		
Erie Mills	X				X	
Allen Moyer	X					
Carol Penterman	X			X	X	X
Joel Revzen	X					
Norman Ryan	X	X				
Marc Scorca (President/CEO)	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO	EX OFFICIO
Steven Sharpe		X		X	X	
Kevin Smith		CHAIR	X			X
Gregory Swinehart	X			X		X
Alec Treuhaft	X					X
Diane Wondisford (Vice Chairman)	CHAIR		X			
Darren Woods	X	X		X		
James Wright (Secretary)		X			CHAIR	



## MEETING OF THE BOARD OF DIRECTORS

Wednesday, June 9, 2010

1:00 – 4:00 p.m.

Omni Hotel Los Angeles at California Plaza

Los Angeles, California

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### AGENDA

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|-------|---|-------|
| I.    | Approval of the Minutes of February 20 and 21, 2010   | TAB 1 |
| II.   | Finance Report  | TAB 2 |
| III.  | Report of the Chairman<br>Report of the President   | TAB 3 |
|       | A. Strategic Plan   |       |
|       | B. Opera Center   |       |
| IV.   | Membership Report   | TAB 4 |
|       | A. Applications for Membership: Opera for the Young (in book);<br>Berkeley Opera, Opera Français de New York (addendum) |       |
|       | B. Opera.ca   |       |
|       | C. Opera Europa   |       |
| V.    | Governance  | TAB 5 |
| VI.   | Artistic Services   | TAB 6 |
| VII.  | Information/Online Services   | TAB 7 |
| VIII. | General Reports   | TAB 8 |
|       | A. Education  |       |
|       | B. External Affairs   |       |
|       | C. Government Affairs   |       |
|       | D. Marketing/Public Relations   |       |
| IX.   | Other Business  |       |
| X.    | Next Meetings   |       |
| XI.   | Adjournment   |       |

**MINUTES OF THE MEETING OF THE BOARD OF DIRECTORS  
SATURDAY, FEBRUARY 20 AND SUNDAY, FEBRUARY 21, 2010  
HELMSLEY PARK LANE HOTEL  
NEW YORK, NEW YORK**

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**Board Members Present:** Catherine French, Anthony Freud, Louise Gaylord, Peter Gelb, David Gockley, Frayda Lindemann, Charles MacKay, Michael MacLeod, Christopher Mattaliano, W.R. (Bob) McPhee, Erie Mills, Allen Moyer, Carol A. Penterman, Joel Revzen, Norman Ryan, Kevin Smith, Gregory C. Swinehart, Alec C. Treuhft, Diane Wondisford, Darren K. Woods, James Wright

**Board Members Absent:** Susan Danis, Brian Dickie, Robert Heuer, Barbara Leirvik, Jay Lesenger, Steven Sharpe

**Staff Members Present:** Marc A. Scorca, Alexa Antopol, Larry Bomback, Kate Ehle, Melanie Feilotter, Amy Fitterer, Paul Gosselin, Bill Higgins, Patricia Kiernan Johnson, Kelley Rourke, Traci Schanke, Susan Schultz, Kevin Sobczyk, Evan Wildstein, Megan Young

**Guests:** Gus Blanchard, Michael Bronson, Christina Loewen, Paul Wolf

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**Board Meeting Part 1 (Saturday, February 20, 2010)**

The meeting was brought to order at 2:00 p.m. by Chairman Anthony Freud. He welcomed Gus Blanchard of the Strategy Committee and Michael Bronson of the Electronic Media Forum, and thanked Charles MacKay for hosting the reception at the Santa Fe Townhouse the previous evening.

**1. Approval of the Minutes of November 14-15, 2009**

Anthony asked if there were any additions, corrections or comments on the minutes from the November 2009 meeting. Since there were none, he asked for a motion to approve the minutes as presented. The motion was made, seconded and unanimously approved.

**2. Report of the Chairman/Report of the President**

Anthony said he found the lunch conversation with Susan Feder to be very engaging. Skill and stamina are what OA needs in order to flourish in the current economic climate. The agenda for the Board meeting and the reports in the Board Book reflect the fact that things are at a very exciting and dynamic stage. He thanked Marc and the OA staff for all of their hard work.

**A. Strategic Plan**

Marc gave a brief report on the formation of the Strategy Committee and its activities over the past several months. Gus Blanchard, Chairman of the Strategy Committee remarked that a great deal of thought has gone into the plan. Gus stressed that regardless of size, member companies want OA to be more engaged and supportive. He also noted the committee's enthusiasm for the Opera Center and the desire on the part of members to see OA offer more in the way of financial support for new works. The Committee strongly urged that there be a permanent Strategy Committee established, to meet once a year and to monitor the Plan's implementation and progress.

Marc thanked Gus for his report and for chairing the Committee, noting that his strategic planning experience with Minnesota Opera and in the business world has been invaluable. Marc said that one of the items discussed in the various Committee meetings was the need for OA to balance being reactive with being proactive. OA started as a service organization 40 years ago and has evolved into a leadership organization for the field as well; a balance needs to be struck between being a leader for the field while at the same time continuing to provide members with service that is relevant and meaningful.

Anthony stated the Plan must be a self-contained and stand-alone document, needing no reference to any other documents. He also stated that the vision needs to be compelling and inspirational, while at the same time having the details that allow us to understand that the vision is practical and deliverable. Anthony concluded by saying if the Plan is to work properly, it must be mindful of and geared toward the variety of constituents OA serves. It should be a compelling document for existing members, show prospective new members of OA who we are, why we exist, where we are going and how we intend to get there and also serve as a cultivation document for prospective donors.

Following a Power Point presentation of the strategic summary and review of the objectives and recommended actions, several board members offered comments. Darren Woods said the Plan is very exciting and the focus on growing the Annual Fund and funding overall is a good idea. He also noted that during the lifetime of the organization, OA has moved from being DC/NEA-centric to becoming the “center of gravity” for the field, and inquired if any other service organizations are doing the same. Marc responded that the League is the closest model.

Jim Wright noted that at the November Board meeting in DC, comments were made as to what the Board will need to do/become in order to meet these challenges, and asked if the Board would have an opportunity to discuss this at some point. Marc explained that the Governance Committee is prepared to address these issues.

Charles MacKay indicated that in presenting the plan to the membership it is important to explain the plans for the Opera Center, and reminded the Board that early in the process of moving OA from DC to NY there was an initial fear was that it would be on the backs of the membership. It must be made clear to members that the Plan is for the greater good of the organization and the field.

Anthony explained that in communicating the Plan to members, OA should not apologize for the fact it is aspirational – that’s how a strategic plan should be. He also reminded the group that the Plan is not official until approved by the voting members and the Board in June.

After additional discussion, Anthony Freud thanked everyone for their input, particularly Gus Blanchard and the Board members who served on the Strategy Committee.

## **B. Electronic Media Forum**

At the suggestion of board member Darren Woods, the next items discussed were electronic media agreements with AFM. In Fort Worth, there is a wonderful PR opportunity for the opera company to be part of a documentary/reality TV program, but the orchestra may stifle the deal. He said that even though the symphony administration and many of the musicians in the orchestra are supportive of the project, players are afraid to defy their local union leader.

Michael Bronson noted that contracts are not “one size fits all,” and that historically, anything viewed or broadcast out of the local area is under the jurisdiction of the national union, not the local. Efforts have been made in the past few years to negotiate comprehensive agreements.

Peter Gelb explained that for the HD broadcasts, the Met was able to negotiate an across the board contract that covered all electronic platforms and media. He said it was the only way to make it work, and fortunately they were in a strong enough position that the national union did not challenge the agreements. He went on to report that the contracts have benefitted all 16 unions at the company, and he is surprised this model has not been carried to other companies.

{A brief discussion of the Met's HD broadcasts ensued, with Gelb explaining that the greatest challenge has been to maintain the momentum, even in a recession, to keep moving forward. He reported that while the box office struggled slightly this year, HD transmissions increased the Met's audience by 2 million people. Several board members commented on the effect of the transmissions in their community and on the field at large. Kevin Smith felt the program is very exciting and asked if the broadcasts have become a profit center yet. Peter said yes, and that the cost of the cameras and distribution is relatively small; in addition, the broadcasts can be redistributed (PBS, DVDs, etc.) and used as promotional tools for the company.]

Anthony asked Michael what OA can do to help the membership work with labor on achieving a mutually-beneficial EMF solution. Michael offered the following suggestions:

- Show proof that more use of electronic media is a good thing for the musicians.
- Encourage companies to use resources like Michael and Joe Kluger to identify common issues across the field and the entire performing arts spectrum.
- Think about creating a multiemployer agreement that can be implemented locally, as the current national agreement is not useful to most companies.

### **C. National Opera Trustee Recognition Program**

The meeting continued with a brief update on the evening's National Trustee Recognition event from Frayda Lindemann. Marc noted that American Opera Projects would present excerpts from new works and that Pamela Hoiles and Lloyd and Mary Ann Gerlach would be honored for completing multi-year pledges.

### **D. Government Affairs Report**

Amy Fitterer presented a Government Affairs update. She highlighted major issues, including the FCC's vote to ban wireless microphones from the 700 MHz bandwidth, net neutrality, artist visa rejections, an update on proposed changes to charitable deductibility laws in the President's FY11 budget and health care reform.

Anthony reminded the group that Sunday's meeting would start at 9:30 a.m. Following Marc's review of the evening's Trustee Recognition dinner and transportation arrangements, a motion to adjourn for the day was made, seconded and unanimously approved.

## **Board Meeting Part 2 (Sunday, February 21, 2010)**

The meeting was brought to order by Chairman Anthony Freud at 9:30 a.m. He thanked Frayda Lindemann, Chair of the National Opera Trustee Recognition Program, for the wonderful awards evening on Saturday, noting there was tremendous energy in the room and the event has gotten better each year.

### **1. Opera Center Update**

Marc thanked Frayda and George Lindemann for their invaluable guidance on this project. He went on to welcome and introduce Paul Wolf of Denham Wolf, OA's real estate consultant. Paul told the Board that now is an opportune time to make decisions, as the market is weak, and projected the trend will last through 2010 and into the first quarter of 2011. Marc then presented a Power Point slideshow which gave an overview of the project and outlined options being considered at the moment, highlighting the following:

- The Element is commercial condominium on West 60<sup>th</sup> Street, near Lincoln Center, and currently the home of a dance company. After approval from the board officers, OA has offered \$8 million; the seller is asking \$15 million and made a counter offer of \$13.5 million. The owner's dance company would retain some use of space as part of the agreement.
- At the 330 7<sup>th</sup> Avenue location, there is one year left on current lease; the property manager is eager to lease more space to OA (the entire 16<sup>th</sup> floor) and has made an offer of \$25/square foot for the additional space. However, the landlord wants a 10-year lease commitment.

In response to a question, Marc explained that to create the Opera Center at The Element will cost an estimated \$15-19 million to purchase the property, renovate as necessary and set up an operating endowment, based on an \$8MM sale price.

Paul Wolf noted that in terms of a time line, the sellers of the Element want to get out from under their debt burden as soon as possible, but since OA is the only potential buyer at the moment, time is on our side. With regards to the current office space, Paul said that OA would need to sign a lease extension by the end of the summer.

Following a lively discussion of the funding and site possibilities for the Opera Center, board members articulated the importance of the audition hall; most opera companies must hold auditions in New York City, but there is a lack of adequate audition facilities. Some board members expressed reservations that the 7<sup>th</sup> Avenue option did not contain an audition hall.

## **2. San Francisco Opera Update**

The meeting continued with an update on San Francisco Opera from David Gockley. David informed the group that the company has been very busy. They are currently relocating staff from eight different locations across San Francisco into a new building next to the War Memorial Opera House. Donations and ticket sales have been off slightly but not alarmingly so, and the company will be restructuring labor agreements in the next 18 months. He noted the ultimate goal is to keep the productions exciting and cut everything that is unproductive. He also remarked that it is a challenge to do new operas with projections in an old house designed for painted scenery.

## **3. Committee Reports**

**Governance:** Cathy French presented the Governance Report, directing the Board to Tab 3, Page 2 in the Board Book. She mentioned that Anthony Freud has encouraged the formation of a President's Council, and that a list of proposed members will be presented at the next Board meeting.

**Finance:** Carol Penterman presented the Finance Report in Susan Danis' absence and directed the Board to Tab 4 of the Board Book. She thanked Larry for the revised summary format, noting the comparisons were helpful, and also congratulated the staff on managing expenses and helping to narrow the FY10 deficit that was originally-projected at the Spring 2009 Board Meeting. Carol reported that if the *Opera Fund* endowment is above its historic dollar value by the June 2010 board meeting, a draw of up to 5% based on a 12-quarter rolling average will be taken for FY11 awards; the complete FY11 budget will be presented at the June board meeting.

As there were no additional questions, Anthony requested a motion to approve the Finance Report. The motion was made, seconded and unanimously approved. The meeting continued with a report from Artistic Services.

**Artistic Services:** Diane Wondisford reported that the Artistic Services Committee meeting was very productive, with 16 out of 17 members present. She then went on to discuss the recent Mellon Foundation convening and the desire of the Foundation to explore the potential of coproduction collaborative to increase the quantity and quality of new works. Diane also stressed the need for travel assistance for companies to view new works.

Megan Young presented an update on a new Conference offering called Co-Production Speed Dating, which will consist of a two-hour session, broken up into 20 minute slots dedicated to six different opera. General and Artistic Directors will be encouraged to attend and explore the possibilities of co-productions.

**Information/Online Services:** Kevin Smith presented the report, noting the department has been incredibly busy, and highlighted OA's purchase of a Google Mini search engine, new webcast series and the partnership with the Cultural Data Project, all of which were the result of a two-year Mellon Foundation technology grant. Anthony thanked Kevin and then turned to Jim Wright for the Membership report.

**Membership:** Jim presented the Membership report. The Committee had reviewed two applications for PCM membership: American Opera Theater (Christiansburg, VA) and Opera San Jose. It was determined that because the company has not produced in the last season, American Opera Theater is not eligible for PCM membership at this time. However, Opera San Jose is eligible, and a motion to accept the company as a PCM was made, seconded and unanimously approved.

**Opera.ca:** Christina Loewen noted that for the second time in 12 months, the Canadian Parliament has shut down. It is scheduled to reopen March 3. She said arts and culture organizations are hoping for positive news in the new budget, but with Parliament shut down there are no opportunities to speak with politicians. Christina then went on to discuss a new program called Creative Connections, to support readings of new works with orchestra. The program will hold its first workshop the last week in February.

**Opera Europa:** Marc told the group that Opera Europa is going through a strategic planning process, and that he and Nicholas Payne have been in contact to discuss their respective strategic plans. He noted there are plans for a joint meeting of the Boards of OA, Opera Europa and Opera.ca at the 2011 Opera Conference in Boston, as well as for a future OA Board meeting to be held in Europe. In response to Anthony's inquiry regarding building relationships with opera companies in Latin America, Marc said it has been difficult, given the constant administrative and government turn over that takes place.

#### 4. **Departmental Reports**

Marc presented highlights from the Departmental reports, including updates on the revisions to *Music!Words!Opera!*; the *North American Opera Journal*, a new e-publication for scholars; the Anniversary Campaign; and National Opera Week.

Anthony requested a formal motion to accept the Committee and Departmental Reports as presented. The motion was made, seconded and unanimously approved.

Anthony Freud then informed the group that since the Board has a quorum present at this meeting, a motion to ratify previous Board decisions (made at meetings where no quorum was present) was required. A motion to ratify these previous decisions was made, seconded and unanimously approved. The Membership report continued with updates on Opera.ca and Opera Europa.

## **5. Other Business**

Marc thanked the OA staff for all of their hard work, stating that this is the best staff he has worked with in his 20 years at the organization. He then reminded the Board of some important dates: The NEA wants to move the Opera Honors to a fixed date, which would not always work with OA's Board meeting schedule, so OA will no longer combine the Honors with its Fall Board Meeting. In addition, OA will not be involved in producing this year's awards event. OA will produce the video tributes and facilitate all National Opera Week activities. National Opera Week 2010 is scheduled for October 29 – November 7, 2010; The Fall Board Meeting will likely take place in San Francisco the weekend of November 12-14, 2010.

Since there were no additional items to discuss, Anthony thanked everyone for their attendance and requested a motion to adjourn the meeting. The motion was made, seconded and unanimously approved and the meeting was adjourned at 11:18 a.m.

**FINANCE**  
**REPORT TO THE BOARD OF DIRECTORS**  
**JUNE 2010**

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1. **FY10 Year-End Projection**
2. **FY11 Proposed Budget**
3. **Cultural Data Project**
4. **Investment Management**
5. **Opera Center Financial Models**
6. **General Operations**

### **1. FY10 Year-End Projection**

#### ***Bottom Line***

OPERA America narrowed the originally-budgeted deficit by more than \$10,000 and now anticipates an operating deficit of approximately \$7,000 for FY10. As reported at the last board meeting, staff helped secure over \$30,000 of savings on the expense side. On the revenue side, conference registration, new institutional grants and better-than-expected professional company membership dues helped to offset delays and declines in support from the Fidelity Foundation and Booth Ferris Foundation, as well as attrition among associate and individual members.

- **Conference Registration:** Attendance at the Los Angeles Conference exceeded expectations, and registration revenue surpassed the original budgeted goal by \$25,000. It appears that members welcomed the substantial discounts awarded to companies that sent multiple registrants to Conference. Additionally, many members took advantage of discounted airfares and less-expensive alternative hotel rooms that OA helped to secure. Members said that these benefits allowed more staff to attend.
- **New Institutional Grants:** OA received unbudgeted foundation and corporate support in FY10 from:
  - Amphion Foundation (\$3,000 for the Salon Series)
  - Deloitte Financial Services LLP (\$10,000 for trustee programs)
  - Irvine Foundation (\$5,000 for conference support)
  - The Andrew W. Mellon Foundation (\$5,000 for meeting facilitation)
  - Wells Fargo (\$15,000 for conference support)
  - The William Penn Foundation (\$33,530 for conference scholarships to Philadelphia-area opera companies; net revenue to OA after awards: \$6,930)
- **Professional Company Membership:** Severe cuts to Professional Company Member budgets did not result in decreased dues as originally projected, and dues revenue surpassed the budgeted goal by \$22,000.

### **2. FY11 Proposed Budget**

OPERA America forecasts a surplus of \$15,000 in FY11, but this surplus is contingent on receiving substantial funding from the Fidelity Foundation. The Foundation has been in discussion with OA for more than six months and is now in receipt of OA's application for a two-year \$600,000 grant to support professional development activities outlined in the 2010 Strategic Plan.

Below is a summary of the revenue and expense assumptions shown in the FY11 Proposed Budget (page 10):

## **Revenue**

### ***Membership***

OA is projecting flat membership revenue in FY11 due to PCM attrition and a belief that FY10 company budgets were flat or lower than FY09 budgets. OA is not anticipating any significant increases in the number of individual or associate memberships, although we will continue to recruit actively for new members.

### ***Annual Fund***

OA's annual fund goal of \$250,000 for FY11 is \$150,000 less than this year's goal because 25% of the \$400,000 in FY10 was the result of a one-time gift in honor of the organization's 40<sup>th</sup> Anniversary. The FY11 goal is more than the \$209,000 achieved in FY09; OA anticipates the retention of some increased gifts and continued recruitment of new donors.

### ***Foundation and Corporate Support***

OA has already secured \$704,166 of the \$1,132,166 projected for FY11. \$200,000 of the differential is the above-mentioned Fidelity grant. Of the remaining sources, only one (American Express - \$125,000; \$100,000 would be direct grants to professional companies) represents a new relationship in FY11.

### ***Government Support***

Federal support appears substantially lower than in the current fiscal year. This is because our role as collaborative partner in the NEA Opera Honors will be limited only to the production of the video tributes and facilitation of National Opera Week activities.

### ***Endowment Income***

For the first time in two consecutive fiscal years, OA is able to award *Opera Fund* grants. The \$250,000 draw made on May 5, 2010 was restricted for FY11 and secured in a CD.

### ***Other Earned Income***

Conference registration is projected to be slightly lower than the current year, for no other reason than fiscal prudence. Advertising is much lower because only three magazine issues are being credited to FY11.

## **Expenses**

### ***Membership (\$2,500 increase)***

The department will be creating a new brochure.

### ***Media Relations & Government Affairs (\$264,990 decrease)***

The projected decline is entirely the result of NEA Opera Honors, cited above.

### ***Development (\$2,500 increase)***

The department anticipates additional postage expenses.

### ***Information Services (\$27,000 decrease)***

The result of crediting only three magazines to FY11; five magazines were credited to FY10 in order to bring the issues of the magazine into alignment with OA's fiscal year.

### ***Education (\$76,000 increase)***

OA has received a \$100,000 grant from the MetLife Foundation to bring *Music!Words!Opera!* to five new cities in FY11. A total of \$75,000 will be granted to member companies.

### ***Artistic (\$362,470 increase)***

The budget for artistic services has increased due to:

- \$200,000 for *Opera Fund* grant awards and related panel expenses
- \$100,000 direct granting program for second and subsequent productions (American Express, see above)
- \$40,000 from the Mellon Foundation for travel stipends to company representatives to view workshops and productions of new opera, and \$10,000 to convene a meeting about the potential of establishing a new works co-production collaborative.
- \$20,000 for grant awards and related expenses of the Robert L.B. Tobin Theater Arts Funds *Director-Designer Showcase*.

Because of these new and revived projects, OA's part-time Artistic Coordinator (Lindsay Werking) will become a full-time employee, effective July 1. This represents a return to staging levels in the Artistic Services department consistent with years prior to the recession.

### ***Conference (\$10,000 decrease)***

Expenses are lower because there will be no equivalent event to the Anniversary Dinner at the Boston conference.

### ***General Operating (\$149,730 decrease)***

Expenses are substantially lower because startup costs with CDP were a one-time event in FY10 (although annual maintenance of \$50,000 does still appear in the budget). Additionally, there will be no meeting facilitation expenses for the Strategic Planning Committee in FY11. Lastly, Opera Center expenses, which used to be in the GOS budget, now appear separate from the organization's operating budget.

### ***Salaries, Benefits and Overhead (\$82,994 increase)***

The organization is promoting its Artistic Service Coordinator to full-time; she will now receive full-time employee benefits as well. The salary line also includes the anticipated mid-year hiring of a full-time Development Coordinator who will assist primarily with trustee relations, contingent on receiving the grant from the Fidelity Foundation.

### ***Opera Center***

FY11 expenses for construction and design of the Opera Center appear "below-the-line." OA anticipates that approximately 75% of design and construction costs will be expensed in FY11, based on the project timeline established by our real estate consultants, Denham Wolf.

The Opera Center endowment currently has \$1.3MM in liquid assets; the total campaign goal is \$11MM, inclusive of a \$5MM operating endowment. The Mellon Foundation has made us aware that we are eligible for a \$1MM interest-free loan that we can use to bridge any cash flow gaps that may result during the construction phase. Staff are actively campaigning for both construction funding and endowment support.

### 3. Cultural Data Project

As of May 25, 2010, 78 professional company members have created data profiles; 25 have successfully completed both the CDP Data Profile and the Opera Survey addendum. The deadline is May 31.

Once companies complete the Opera Survey, links for the three departmental benchmarking surveys are sent. OA anticipates that all resultant reports will be ready for distribution by the end of the summer. Completion of these surveys is a requirement for membership in good standing and only companies that participated in a survey receive that survey's respective report.

At the Annual Conference, Neville Vakharia, the director of the Cultural Data Project, will show companies how to share their data selectively with board members and key staff. He will then lead a tutorial about how to create trend and comparative analyses instantly from OPERA America's CDP website.

### 4. Investment Management

The Investment Advisory Committee met on April 21. The committee wanted to know why there was such a large allocation to cash (over 25% at the time) in the Opera Center account. Nancy reported that she was waiting for a correction in what her firm believed was an over-heated international equity market and intended to put the money to work in that asset class once such a correction occurred. Her timing could not have been more accurate, as the European economic crisis over the past month has returned international equity funds back to attractive valuations.

During the conference call, management asked the committee for confirmation of an *Opera Fund* draw of \$250,000 for Repertoire Development Awards. As is our policy, OA determined the draw based on the endowment's 12-quarter rolling average:

<b>Total Endowment Value (as of 3/31/10):</b>	<b>\$6,052,081</b>
<b>Historic Dollar Value (per audit):</b>	<b>\$5,359,032</b>
<b>12-quarter rolling average (as of 3/31/10):</b>	<b>\$5,666,549</b>
<b>5% Draw:</b>	<b>\$283,327</b>
<b>4% Draw:</b>	<b>\$226,662</b>
<b>Recommended Draw:</b>	<b>\$250,000</b>

The committee's proposal was then brought to the Board Officers in a conference call on May 5, 2010, who unanimously recommended that OA take the draw.

#### **Opera Fund Account at Wells Fargo (as of May 24, 2010)**

Cash	\$230,509.94	4.40%
Fixed Income	\$2,134,208.87	40.78%
Equities	\$2,676,000.94	51.13%
Real Assets	\$192,753.61	3.68%
<b>SUBTOTAL</b>	<b>\$5,233,473.36</b>	
Secured CD	\$250,000.00*	
<b>TOTAL</b>	<b>\$5,483,473.36**</b>	

\* \$250,000 resides in a permanently restricted CD at Bank of America. This is untouchable and is used to secure the organization's credit line.

\*\* The \$250,000 FY11 draw approved by the Board Officers on May 5, 2010, is currently invested in two restricted CDs and is not included in the totals shown above.

### **Opera Center Account at Wells Fargo (as of May 24, 2010)**

Cash	\$296,945.58	23.25%
Fixed Income	\$363,795.11	28.49%
Equities	\$567,988.41	44.48%
Real Assets	\$48,281.48	3.78%
<b>TOTAL</b>	<b>\$1,277,010.58*</b>	

\* Outstanding pledges of \$50,000 are not included in this total.

### **5. Opera Center Financial Models**

Our broker, Denham Wolf, believes that OA can reach an agreement on a long-term lease with the landlord of 330 Seventh Avenue under the following conditions:

Base Rent in Year 1: \$21.50 per square foot  
Annual Escalations: 2%  
Steps: \$2 base-rent bump-ups in Years 6, 11, 16

*Real-estate tax pass-throughs are modeled at \$0.25/sq.ft compounding annually at the recommendation of Denham Wolf.*

These rent numbers are in line with our original projections, and we have modeled several sustainable scenarios using conservative revenue assumptions for both capacity utilization and endowment draw. In addition, the per-hour rental rates we use in the model are below market-rate in New York City for comparable spaces that our members currently use. The expense side of the model also includes an annual 5% contingency.

### **6. General Operations**

#### ***Systems***

OA recently upgraded several workstations for staff. Please see the information technology report for more information. Additionally, through a grant from the Mellon Foundation, OA purchased a Final Cut Pro-compatible Apple workstation that will double OA's video-editing capabilities.

#### ***Human Resources***

OPERA America's internship program continues to be a success.

- Julia Westermann worked in Artistic Services with Megan Young and Jose Rincon on Opera Source database upkeep, Salon Series planning and Making Connections administration; she also worked in Finance and Operations with Larry Bombback and Anthony Cekay on digitization of past Professional Opera Surveys and data analysis.
- Kara Fleishaker is working in External Affairs with Bill Higgins, Jonah Nigh, Patricia Johnson and Paul Gosselin on donor and member prospect research and volunteer relations.

OPERA America provides all interns with monthly Metrocards, individual membership to the organization and a set of publications.

## ***Annual Conference***

Sessions planned for the Finance and Administration network this year include:

- M&A, Strategic Cooperatives and Other Opportunities for Market Expansion  
*Will Cole*, Opera Cleveland; *David Devan*, Opera Company of Philadelphia; *Melia Tourangeau*, Utah Symphony | Utah Opera; *John Wehrle*, Opera Omaha
- Relating to Unrelated Business Income: How to Generate New Revenue and Improve Cash Flow  
*Geri Stengel*, Stengel Solutions
- Using OPERA America to Identify Best Practices II  
*Larry Bomback*, OPERA America; *Neville Vakharia*, Cultural Data Project
- Managing the Multigenerational Workforce  
*Jody Horwitz*, LA Opera
- Tessitura Roundtable: Stump the Professor!  
*Anna Wessely*, Tessitura

## ***Finance and Administration Network***

Listserv topics and email inquiries since the last board meeting have revolved around the rehabilitation plan recently adopted by the AFM Employers' Pension Fund. OA is working with the League of American Orchestras and consultants Michael Bronson and Joe Kluger to assist companies as they begin to amend their CBAs. We continue to receive and address many phone inquiries from members about the new CDP/POS online form. All member suggestions for improving the online form next year are being documented.

OPERA America held a webcast on tax issues surrounding foreign guest artists with Robyn Guilliams of FTM Arts Law. It was the highest-attended webcast yet.

*Submitted by:*

*Larry Bomback, Director of Finance and Operations*

	FY09 Actual	FY10 Board- Approved Budget	FY10 Projection	Δ	
Membership Dues Company	613,010	560,000	582,000	22,000	PCM dues projections were budgeted conservatively at the end of the last fiscal year. Company budgets did shrink, but the effect on dues revenue did not bear out in full.
Membership Dues International	5,950	6,000	8,000	2,000	
Opera.ca (all categories)	43,979	40,000	44,000	4,000	
Membership Dues Business	19,500	18,000	19,200	1,200	
Membership Dues Associate Co.	17,800	20,500	15,750	(4,750)	Associate membership did not increase as we had originally expected.
Career Services Membership	6,410	6,500	6,875	375	
Education & Training Membership	19,250	22,000	21,350	(650)	
Membership Dues Individuals	38,838	44,500	32,000	(12,500)	Individual members and Opera Source subscriber revenue decreased substantially, and the total number of members is lower than a year ago. Many new members and students have joined at the \$25 or \$45 rate, rather than the \$75 rate.
Opera Source Subscription	7,665	10,000	5,100	(4,900)	
<b>Membership</b>	<b>772,402</b>	<b>727,500</b>	<b>734,275</b>	<b>6,775</b>	
Getty Foundation	7,500	7,500	7,500	0	
Pamela Hoiles	250,000	125,000	125,000	0	
Annual Fund	209,309	400,000	380,000	(20,000)	The number of outstanding gifts from board members and special donors makes us hesitant to project the annual fund as high as \$400,000.
<b>General Operating and Major Individuals</b>	<b>466,809</b>	<b>532,500</b>	<b>512,500</b>	<b>(20,000)</b>	
Adams Family Foundation - General Ops	10,000	10,000	10,000	0	New relationship
Amphion Foundation	0	0	3,000	3,000	OA anticipated receiving a larger two-year grant from
Booth Ferris - Opera Center	50,000	50,000	25,000	(25,000)	
Bank of America - National Trustee Recognition	50,000	50,000	60,000	10,000	One-time event
Deloitte - Trustee Programs	0	0	10,000	10,000	New relationship
Fidelity Foundation - Strategic Plan Implementation	0	50,000	0	(50,000)	
Irvine - Annual Conference	0	0	5,000	5,000	LA Conference specific
Mellon - Opera Center	50,000	0	0	0	
Mellon - Technology Program	210,000	435,000	435,000	0	Fidelity Foundation is in receipt of OA's application for a two-year grant; lengthy review has delayed anticipated receipt.
Mellon - Meeting Facilitation	5,000	0	5,000	5,000	
Hearst - M!W!O!	0	25,000	20,000	(5,000)	New relationship
Target Corporation - Online Learning	10,000	0	0	0	LA Conference specific with expense offset
Pew - Research Allocation	16,666	16,666	16,666	0	
Wells Fargo	0	0	15,000	15,000	LA Opera's \$25,000 commitment was paid in full; OA did not reach its \$35,000 goal.
William Penn Foundation	0	0	33,530	33,530	
Conference Sponsorships	35,349	60,000	39,000	(21,000)	
<b>Foundations &amp; Corporations</b>	<b>437,015</b>	<b>696,666</b>	<b>677,196</b>	<b>(19,470)</b>	

	FY09 Actual	FY10 Board- Approved Budget	FY10 Projection	Δ
NYC Department of Cultural Affairs	14,030	10,000	12,125	2,125
NYSCA	0	5,000	5,000	0
NEA Stimulus	0	25,000	25,000	0
NEA Collaboration	0	7,500	7,500	0
NEA Service	100,000	100,000	100,000	0
NEA Travel Support	0	0	15,000	15,000
NEA Chairman's Action Grant for Dir-Des	20,000	0	0	0
NEA Opera Honors	512,000	442,200	435,611	(6,589)
<b>Government</b>	<b>646,030</b>	<b>589,700</b>	<b>600,236</b>	<b>10,536</b>
Proskauer Rose - NYS Incorporation	15,000	0	0	0
DeLoitte - Opera Center	2,069	0	0	0
<b>In-Kind Support</b>	<b>17,069</b>	<b>0</b>	<b>0</b>	<b>0</b>
Opera Center Draw	0	0	0	0
Opera Fund Draw	0	0	0	0
<b>Endowment Income</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
Conference Registration	103,566	160,000	185,000	25,000
Ambassadors Circle Travel	60,068	60,000	40,000	(20,000)
Singer/TechProd Workshop Registration Fees	1,562	8,000	4,240	(3,760)
Making Connections Workshop Registration Fees	1,675	1,500	1,465	(35)
Trustee Forum Fees	8,220	10,000	7,050	(2,950)
Distance Learning Fees	970	1,500	3,040	1,540
Electronic Media Forum Fees	0	7,500	4,000	(3,500)
M!W!O!	26,522	22,000	26,000	4,000
Performing Arts Convention Administration	25,000	0	0	0
Field Consultation Fees	15,336	10,000	10,000	0
Publications	3,131	4,000	1,433	(2,567)
Visa Letter Preparation	750	1,000	1,000	0
Label/List Sales	486	750	175	(575)
Advertising	28,773	30,000	35,515	5,515
Postage/Handling	1,691	1,000	750	(250)
Interest Unrestricted	11,176	13,000	6,000	(7,000)
Miscellaneous Income	5,539	500	5,561	5,061
<b>Earned Income</b>	<b>294,465</b>	<b>330,750</b>	<b>331,230</b>	<b>480</b>
<b>TOTAL INCOME</b>	<b>2,633,790</b>	<b>2,877,116</b>	<b>2,855,437</b>	<b>(21,679)</b>

The NEA generously provided travel stipends in FY10 for meetings of the Electronic Media Forum, Technical/Production Forum, Education Committee and New General Directors Roundtable. This is a non-repeating grant.

Conference attendance exceeded expectations. Because of early bird team registration discounts, over 20 companies are sending more than five representatives to Los Angeles.

Lower income due to fewer and smaller trips; expenses are also lower.

The Ring Cycle Online Learning Course broke the revenue record.

Re-alignment of magazine issues with fiscal years; FY10 has income and expenses for 5 issues.

Revenue from e-newsletter advertisements netted the organization an unbudgeted \$5,000.

	FY09 Actual	FY10 Board- Approved Budget	FY10 Projection	Δ
Membership	55,752	62,000	55,000	(7,000)
Media Relations	505,626	449,200	451,990	2,790
Development	93,190	104,000	93,000	(11,000)
Information Services	87,651	84,500	116,500	32,000
Education	33,992	38,300	36,200	(2,100)
Artistic	48,376	102,150	72,999	(29,151)
Conference	78,491	113,500	112,000	(1,500)
Finance and General Operations	104,031	290,000	285,230	(4,770)
Salary, Benefits, Overhead	1,642,950	1,652,295	1,638,876	(13,419)
<b>TOTAL EXPENSE</b>	<b>2,650,059</b>	<b>2,895,945</b>	<b>2,861,795</b>	<b>(34,150)</b>
<b>SURPLUS/(DEFICIT)</b>	<b>(16,269)</b>	<b>(18,829)</b>	<b>(6,358)</b>	

**Development**

The expense savings shown here are the result of Ambassador expenses being under budget; the resultant revenue decrease is reported above. The development department was actually over budget because of additional printing and postage costs due to the Anniversary Campaign.

**Information Services**

Revenue and expenses related to five magazines appears in FY10; three magazines appear in the FY11 budget. Additionally, webinar expenses were re-classed to information services from General Operations mid-year.

**Artistic**

OA originally budgeted for six artist workshops in six different cities; four workshops were held in three cities. Additionally, at budgeting time last year, the position of "Artistic Services Coordinator" was classified as an independent contractor. Early in the fiscal year, the position was reclassified as a part-time employee. Thus, that position appears in "Salary, Benefits and Overhead."

	FY09 Actual	FY10 Projection	FY11 Proposed	
Membership Dues Company	613,010	582,000	586,000	4,000
Membership Dues International	5,950	8,000	8,000	0
Opera.ca (all categories)	43,979	44,000	40,000	(4,000)
Membership Dues Business	19,500	19,200	20,000	800
Membership Dues Associate Co.	17,800	15,750	16,000	250
Career Services Membership	6,410	6,875	7,000	125
Education & Training Membership	19,250	21,350	21,500	150
Membership Dues Individuals	38,838	32,000	32,500	500
Opera Source Subscription	7,665	5,100	5,500	400
<b>Membership</b>	<b>772,402</b>	<b>734,275</b>	<b>736,500</b>	<b>2,225</b>
Getty Foundation	7,500	7,500	7,500	0
Pamela Hoiles	250,000	125,000	0	(125,000)
Annual Fund	209,309	380,000	250,000	(130,000)
<b>General Operating and Major Individuals</b>	<b>466,809</b>	<b>512,500</b>	<b>257,500</b>	<b>(255,000)</b>
Adams Family Foundation - General Ops	10,000	10,000	10,000	0
American Express Foundation - Next Stage	0	0	125,000	125,000
Amphion Foundation	0	3,000	3,000	0
Booth Ferris - Opera Center	50,000	25,000	0	(25,000)
Bank of America - National Trustee Recognition	50,000	60,000	50,000	(10,000)
Deloitte - Trustee Programs	0	10,000	12,500	2,500
Fidelity Foundation - Strategic Plan Implementation	0	0	200,000	200,000
Irvine - Annual Conference	0	5,000	0	(5,000)
Mellon - Opera Center	50,000	0	0	0
Mellon - Technology Program	210,000	435,000	335,000	(100,000)
Mellon - Meeting Facilitation	5,000	5,000	0	(5,000)
Mellon - Travel Grants	0	0	60,000	60,000
MetLife - M!W!O!	0	0	100,000	100,000
Hearst - M!W!O!	0	20,000	0	(20,000)
Singer Workshops Misc. (Heinz, etc.)	0	0	15,000	15,000
Target Corporation - Online Learning	10,000	0	0	0
Tobin Theater Arts Fund - Director/Designer Showcase	0	0	30,000	30,000
Pew - Research Allocation	16,666	16,666	16,666	0
Wells Fargo	0	15,000	15,000	0
William Penn Foundation	0	33,530	100,000	66,470
Conference Sponsorships	35,349	39,000	60,000	21,000
<b>Foundations &amp; Corporations</b>	<b>437,015</b>	<b>677,196</b>	<b>1,132,166</b>	<b>454,970</b>

Pamela Hoiles fulfilled her \$2.5MM five-year pledge in FY10. \$825,000 of that gift is in the Opera Center endowment.

OA hopes to retain a portion of the new and increased gifts obtained during the Anniversary Campaign in FY10.

AMEX has expressed interest in reviving the Next Stage program, which would allow OA to award grants totalling \$100,000 annually to professional companies for second and subsequent productions of American operas. The grant would be for two years and would include a \$25,000 administration fee to OA each year.

We are ineligible to apply to Booth Ferris in FY11.

Bank of America awarded OA an extra \$10,000 in FY10. We do not expect the additional gift to be repeated in FY11.

OA is in the process of applying for a two-year, \$600,000 grant to the Fidelity Foundation for enhancement of professional development activities outlined in the 2010 Strategic Plan.

The second year of a two-year \$770,000 technology grant.

OA has been approved for a grant to provide travel stipends for member companies to attend workshops and performances of new works. The grant includes a \$10,000 administration fee to OA.

The MetLife Foundation has awarded OA a \$100,000 grant to introduce M!W!O! to new cities in FY11. The grant includes a \$25,000 administration fee to OA.

FY10 grant will not be repeated in FY11.

The Heinz Endowment has expressed interest in supporting Singer Workshops in Pittsburgh in FY11. OA is looking at other local foundations in Philadelphia and Boston to support workshop activities in those cities as well.

The Tobin Theater Arts Fund has awarded \$30,000 to continue the Director-Designer Showcase in FY11. OA expects the Foundation will continue funding the program every other year. The grant includes a \$10,000 administration fee to OA.

OA expects to hold the 2012 Annual Conference in Philadelphia. The William Penn Foundation will provide \$100,000 and \$150,000 in FY11 and FY12 respectively to offset administrative and direct planning costs.

	FY09 Actual	FY10 Projection	FY11 Projection	
NYC Department of Cultural Affairs	14,030	12,125	10,000	(2,125)
NYSCA	0	5,000	5,000	0
NEA Stimulus	0	25,000	0	(25,000)
NEA Collaboration	0	7,500	25,000	17,500
NEA Service	100,000	100,000	110,000	10,000
NEA Travel Support	0	15,000	0	(15,000)
NEA Chairman's Action Grant for Dir-Des	20,000	0	0	0
NEA Opera Honors	512,000	435,611	120,000	(315,611)
<b>Government</b>	<b>646,030</b>	<b>600,236</b>	<b>270,000</b>	<b>(330,236)</b>
Proskauer Rose - NYS Incorporation	15,000	0	0	0
DeLoitte - Opera Center	2,069	0	0	0
<b>In-Kind Support</b>	<b>17,069</b>	<b>0</b>	<b>0</b>	<b>0</b>
Opera Center Draw	0	0	0	0
Opera Fund Draw	0	0	250,000	250,000
<b>Endowment Income</b>	<b>0</b>	<b>0</b>	<b>250,000</b>	<b>250,000</b>
Conference Registration	103,566	185,000	175,000	(10,000)
Ambassadors Circle Travel	60,068	40,000	40,000	0
Singer/TechProd Workshop Registration Fees	1,562	4,240	4,250	10
Composer/Librettist Workshop Registration Fees	0	0	0	0
Making Connections Workshop Registration Fees	1,675	1,465	1,500	35
Trustee Forum Fees	8,220	7,050	7,500	450
Distance Learning Fees	970	3,040	1,000	(2,040)
Electronic Media Forum Fees	0	4,000	5,000	1,000
M!W!O!	26,522	26,000	26,000	0
Performing Arts Convention Administration	25,000	0	0	0
Field Consultation Fees	15,336	10,000	10,000	0
Publications	3,131	1,433	1,500	67
Visa Letter Preparation	750	1,000	1,000	0
Label/List Sales	486	175	175	0
Advertising	28,773	35,515	20,000	(15,515)
Postage/Handling	1,691	750	750	0
Interest Unrestricted	11,176	6,000	6,000	0
Miscellaneous Income	5,539	5,561	6,000	439
<b>Earned Income</b>	<b>294,465</b>	<b>331,230</b>	<b>305,675</b>	<b>(25,554)</b>
<b>TOTAL INCOME</b>	<b>2,633,790</b>	<b>2,855,437</b>	<b>2,951,841</b>	<b>96,405</b>

Non-repeating federal program.

Non-repeating federal program.

OA's role in the 2010 Opera Honors will be limited to production of the video tributes and facilitation of National Opera Week activities.

On May 5, the Executive Committee authorized OA to take a draw of \$250,000 from the Opera Fund and restrict it for grant awards made in FY11.

Only three magazines will be booked to FY11.

	FY09 Actual	FY10 Projection	FY11 Projection	
Membership	55,752	55,000	57,500	2,500
Media Relations	505,626	451,990	187,000	(264,990)
Development	93,190	93,000	95,500	2,500
Information Services	87,651	116,500	89,500	(27,000)
Education	33,992	36,200	112,200	76,000
Artistic	48,376	72,999	435,469	362,470
Conference	78,491	112,000	102,000	(10,000)
Finance and General Operations	104,031	285,230	135,500	(149,730)
Salary, Benefits, Overhead	1,642,950	1,638,876	1,721,870	82,994
<b>TOTAL EXPENSE</b>	<b>2,650,059</b>	<b>2,861,795</b>	<b>2,936,539</b>	74,744
<b>SURPLUS/(DEFICIT)</b>	<b>(16,269)</b>	<b>(6,358)</b>	15,302	

OPERA CENTER DIRECT COSTS (tentative)	FY11		% of Total in FY11
	Allocation	Total Costs	
Hard Costs (\$500,000/month beginning in January '11)	3,000,000	3,966,640	76%
Architecture and Engineering (Sept '10 - June '11)	512,358	614,829	83%
Legal Fees (expect pro bono)	--	--	--
Financing (expect \$1MM zero-interest loan from Mellon)	--	--	--
External Project Management (Denham Wolf)	187,500	250,000	75%
Lobbyist (\$4,000/month; Claudia Wagner)	48,000	200,000	24%
Specialty Consultants	100,000	180,000	56%
Equipment and IT	496,421	595,705	83%
<b>Total</b>	<b>4,344,278</b>	<b>5,807,174</b>	<b>75%</b>

**MEDIA RELATIONS:** The projected decline is entirely the result of NEA Opera Honors, cited above.

**INFO SERVICES:** Only three magazines will be booked to FY11.

**EDUCATION:** OA has received a \$100,000 grant from the MetLife Foundation to bring *Music!Words!Opera!* to five new cities in FY11. \$75,000 will be awarded to members.

**ARTISTIC SERVICES:** \$200,000 for *Opera Fund* grant awards and related expenses; \$100,000 direct granting program for second and subsequent productions (American Express); \$ 40,000 from the Mellon Foundation for travel stipends to company representatives to view workshops and productions of new opera; \$20,000 for grant awards and related expenses of the Robert L.B. Tobin Theater Arts Funds *Director-Designer Showcase*.

**GENERAL OPERATIONS:** Expenses are substantially lower because startup costs with CDP were a one-time event in FY10 (although annual maintenance of \$50,000 does still appear in the budget). Additionally, there will be no meeting facilitation expenses for the Strategic Planning Committee in FY11. Opera Center expenses now appear separately.

## **OPERA CENTER UPDATE**

A great deal has transpired since the February meeting of the Board of Directors. A very exciting space has emerged as an alternative to the commercial condominium on West 60<sup>th</sup> Street (The Element) that was discussed at the last meeting in New York. This new space is available, more affordable and sustainable, logistically easier and more mission-focused than The Element. Response to the proposed facility by various groups of members has been tremendously positive.

### **Last Board Meeting**

Discussion about the Opera Center concluded with an articulation of the importance of securing/creating an acoustically excellent hall suitable for member auditions. The review of a simpler alternative approach on a full floor of our current building at 330 Seventh Avenue missed the essential ingredient of an audition hall. It was agreed that OPERA America would increase its \$8 million offer for The Element slightly in order to ascertain whether the owners would enter into serious negotiations.

### **The Element**

Shortly after the Board meeting, the broker for the owners of The Element clarified that the \$15 million asking price was not negotiable and indicated that the owners really did not want to sell the space. He discouraged any further approach.

### **TWO FLOORS at 330 Seventh Avenue – OPERA America’s Current Home**

An acoustically excellent audition hall depends on a high ceiling. Rather than be limited by the ceiling height of a single floor at 330 Seventh Avenue, we have developed a concept based on taking two floors in our current building and breaking through the ceiling to create the volume of space we need. Our brokers at Denham Wolf communicated with the owner through appropriate channels to learn that he would be extremely interested in working out a long-term lease to accommodate OPERA America’s complete program for a national Opera Center. Acoustician Bob Mahoney verified that the 22’ of raw space that would result from the removal of the ceiling in select locations would be sufficient to support our program. The proposed Opera Center illustrated in the attached concept drawings, includes more rentable spaces than The Element:

- An Audition Hall.
- Seven coaching rooms, two of which would be made available when the hall is used for auditions to give singers good rooms in which to warm-up.
- Two larger ensemble rooms, at least one of which could be used as an additional audition venue, comparable to other spaces used in New York. (Please see the attached venue comparison chart.)
- A Green Room/Lounge, associated with the Audition Hall that would be used as a waiting area during auditions and as a pre-performance space.
- A recording studio, linked to the Audition Hall.
- Locker/Dressing Rooms for men/women.
- OPERA America’s administrative offices.
- Conference Room(s).
- A Reference and Research Library with an OPERA America/Central Opera Service Archive, Score Library and Listening Room and a Reading Room with current industry periodicals.
- A Production Design Exhibit Gallery

- An Honors Gallery that will serve as a permanent home of the NEA Opera Honors portraits, video tributes and supporting interviews.
- A Caterer's Kitchen to support special events.
- A Lounge Area capable of hosting pre- and post-event receptions.

Architect Andrew Berman has noted that chances of success are better designing and building an integrated Opera Center from raw space than from a pre-existing building into which the OPERA America program has to be fit.

### ***Location***

In terms of location, The Element is three avenues away from 5 subway lines at Columbus Circle. The location on Seventh Avenue is close to over a dozen subway lines, three suburban railroads, Amtrak and the AirTrain to JFK and Newark Airports. For those who use the Opera Center, the Seventh Avenue location is much more convenient.

The Seventh Avenue location is not within walking distance to Lincoln Center, but with a subway stop on the same block at 28<sup>th</sup> Street, Lincoln Center is only 15 minutes away.

### ***Lease vs Ownership***

The space at 330 Seventh Avenue would be a traditional lease. Broker Paul Wolf/Denham Wolf will ask for a 22-year lease, with both a provision for extension in 5-year increments as well as terms for early termination in order to preserve OPERA America's flexibility. A 22-year lease is sufficiently long to satisfy private and public funders (see below).

330 Seventh Avenue offers a number of other advantages:

- Available: The owner and his broker are very interested in making a deal. The broker for the building has worked with arts groups in other buildings and has even contributed generously to these projects.
- Affordable: Since 330 Seventh Avenue offers a traditional lease, OPERA America does not have to secure \$10 million to \$15 million to purchase a condominium.
- Sustainable: The larger number of coaching and ensemble rooms will generate additional income to offset operating costs. This revenue, combined with a conservative draw from a \$5 million operating endowment creates an operating model that is sustainable over the term of the lease.
- Logistically Easier: Since OPERA America would be relocating within the current building, there is no pressure to extend the current lease. When construction (on floors 7 and 8) is complete, the staff would be able to relocate from the 16<sup>th</sup> floor.
- Mission Focused: Although the black box performance space at The Element was exciting, administering a performance space for outside renters and their audiences was beyond the service mission of OPERA America. While the proposed Opera Center on Seventh Avenue will be used for evening activities including informal performances, OPERA America will not have the challenges associated with running a public venue.

### ***Early Responses***

Thanks to the intervention of Alex Treuhaft, the entire support staff of the vocal division at IMG to reviewed the plans for the Opera Center. In addition to being tremendously helpful with suggestions for the design and functioning of the space, they expressed a clear preference for the Seventh Avenue location over West 60<sup>th</sup> Street. For the majority of users, access to transit will be much better at 330 Seventh Avenue.

In a separate meeting of several members of OPERA America's Strategy Committee, preference was given to a space away from Lincoln Center. The view was expressed that the headquarters for the field – and its identity – should be independent.

Any members who have visited OPERA America in recent weeks have been given a tour of the open floors. They join OA staff in expressing excitement about the opportunity.

### ***Cost and Funding***

Construction costs are estimated at between at approximately \$6 million, including hard and soft costs, and FF&E. The building owner would remove the ceiling slab. In addition, Paul Wolf will seek a building allowance from the owner in the course of negotiations. (Thanks, again, to George Lindemann who continues to lend invaluable strategic advice through this process.) Including the operating endowment of \$5 million essential to the sustainability of operations, the total project will require approximately \$11 million in funding.

- Including cash and short-term pledges, OPERA America has approximately \$1.7 million on hand.
- In very good news, the Mellon Foundation has agreed to participate in the project (the Seventh Avenue option). Although formal application and review is required and confirmation will not be forthcoming until March of 2011, an early indication is that OPERA America will receive more than \$1 million and as much as \$2 million toward the operating endowment. (The Mellon Foundation does not fund bricks and mortar.) The Mellon Foundation also has an interest-free loan program (up to \$1 million for up to 1 year) that could help during the construction phase while pledges are being honored.
- In other good news, representatives of the New York City Department of Cultural Affairs may agree to allow OPERA America to submit an application for City funding after application cut-off. These officials have been aware of this project for a number of years and think it is very exciting. While applicants are able to request up to 50% of hard and soft construction costs, 30% is usually the limit of City support. This would translate to approximately \$1.5 million, although in light of the current budget crisis in New York, even this level of funding is questionable. (The City also has bridge-loan programs.)
- OPERA America continues to advance this project with a group of generous supporters and allies. Additional commitments would be required before OPERA America could commit to a lease.
- We are exploring the potential of tax-exempt bonds as a financing vehicle in the event we are not able to raise sufficient contributions.
- While OPERA America staff are strengthening donor relations, full Board engagement in this project will be essential to its success.

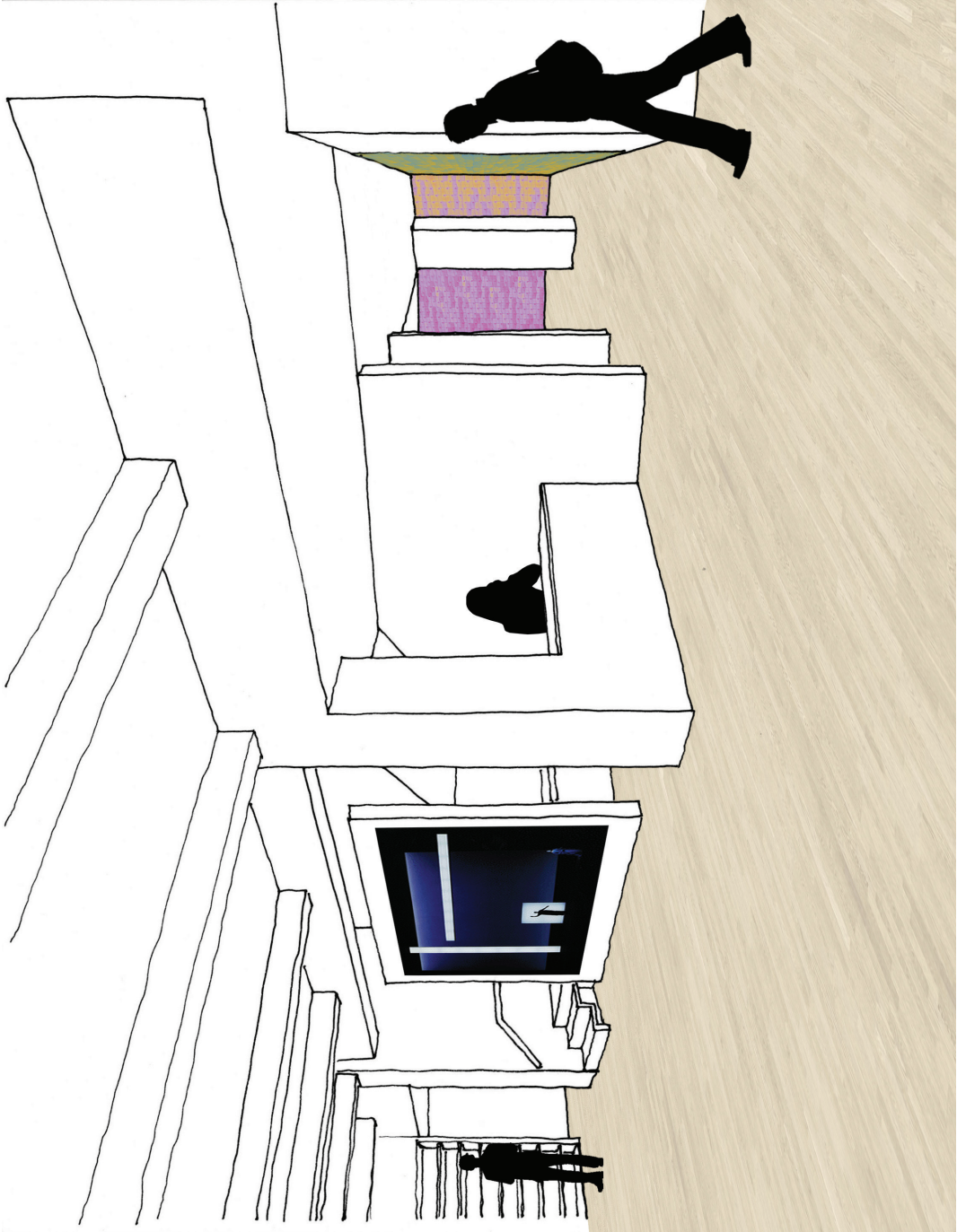
### ***Timeline***

If the Board of Directors were to give provisional approval for the project at the Board Meeting of June 9, 2010, a lease could be completed and signed in July or August of 2010. Design and construction could be complete in one year, enabling OPERA America to occupy the space in the summer of 2011, in advance of the fall 2011 audition season.

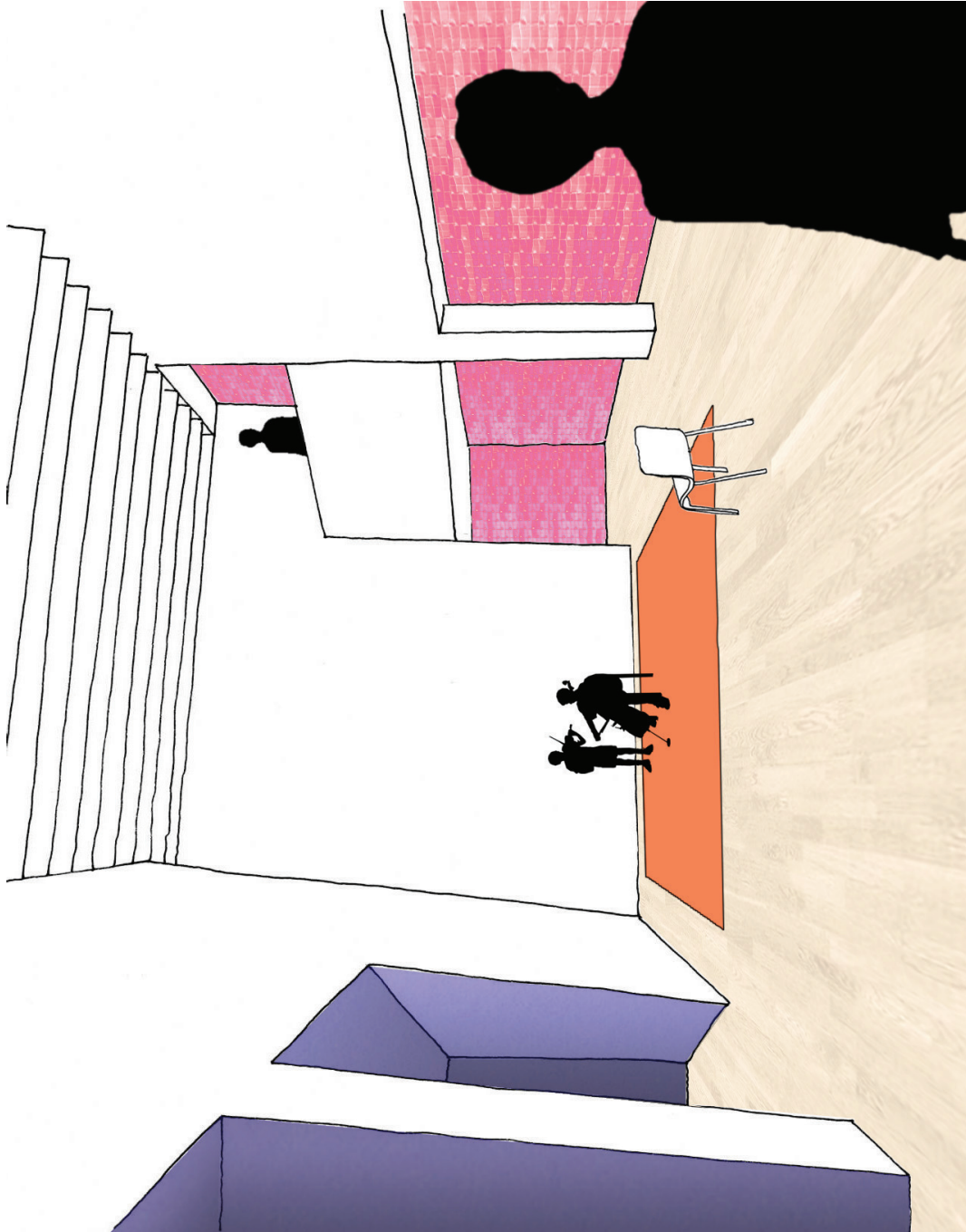
### **NOTE:**

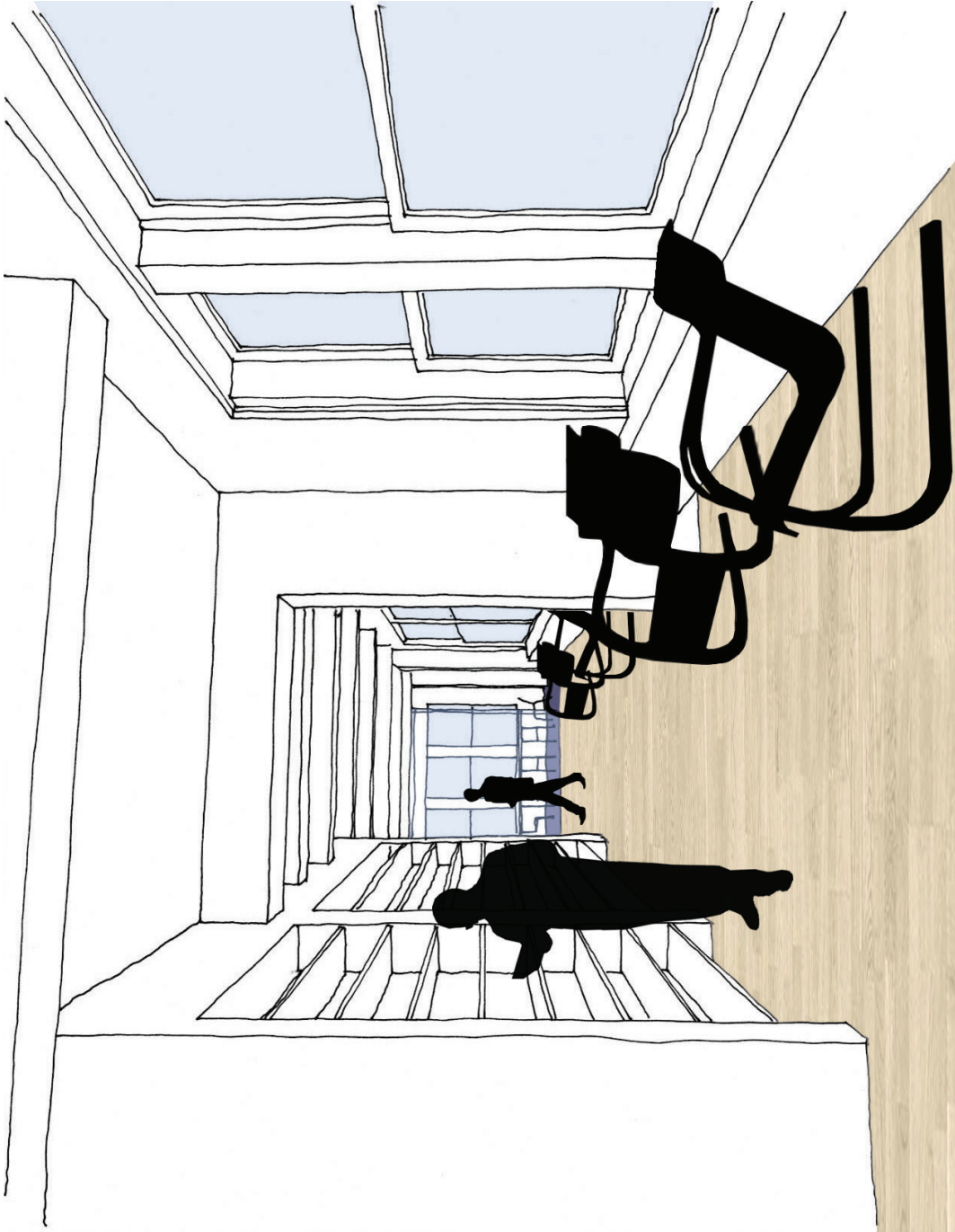
While the space on Seventh Avenue provides an excellent opportunity to realize OPERA America's full program for the Opera Center at a more reasonable cost than had been thought possible, staff continue to explore every possible alternative.

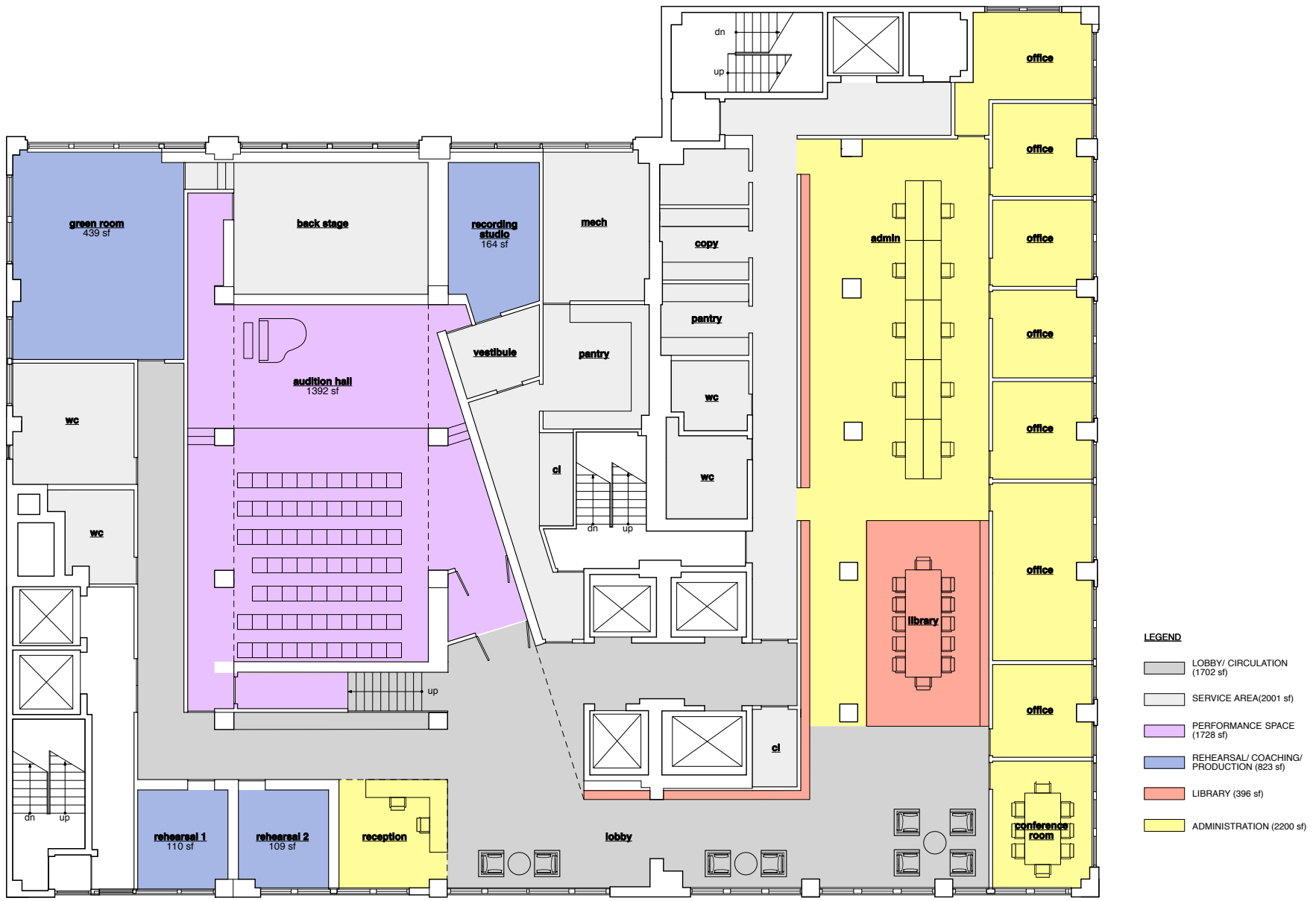




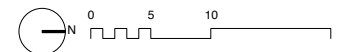


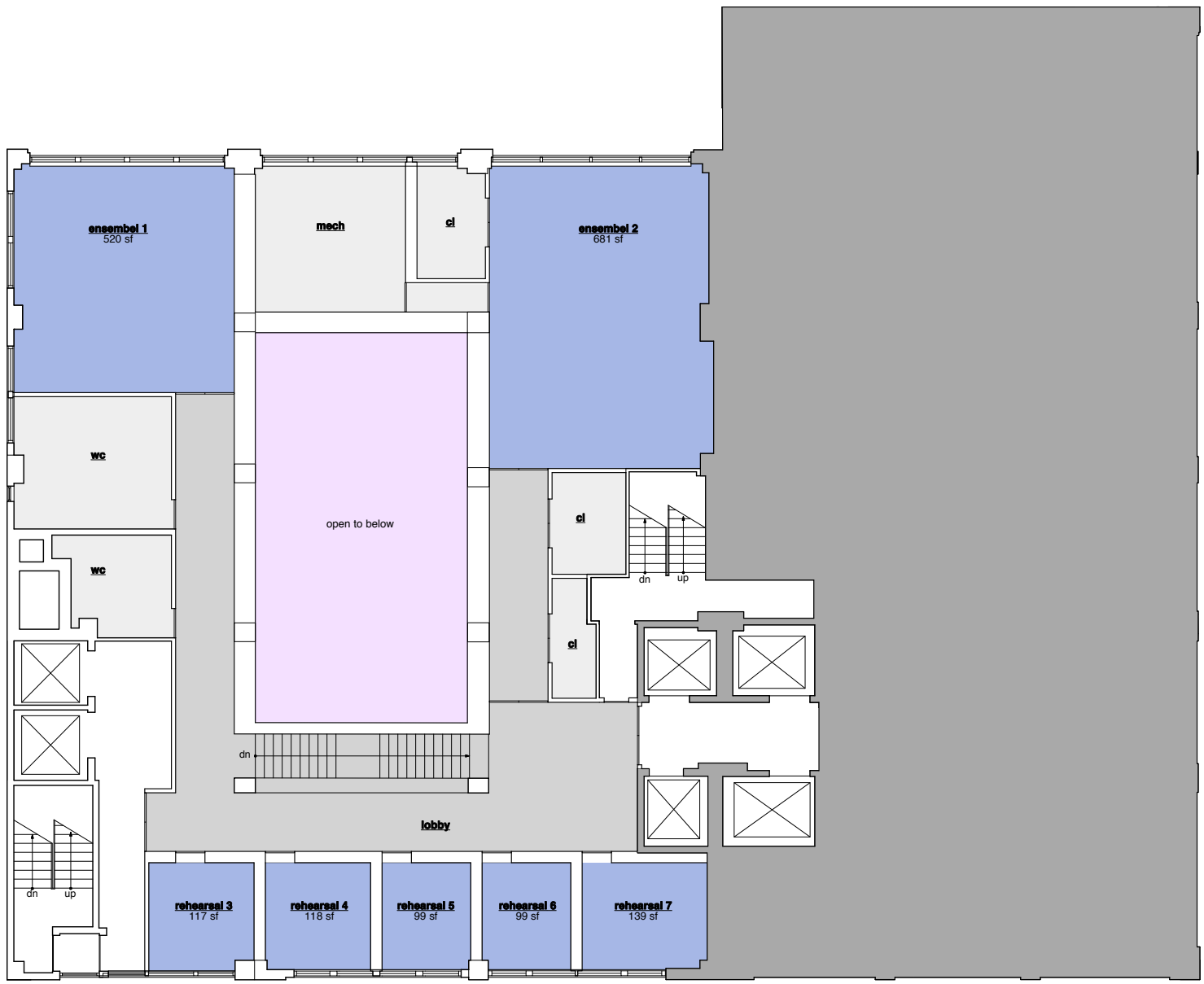






7TH FLOOR PLAN  
 330 7TH AVENUE STUDY

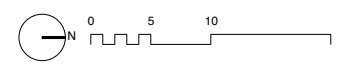




- LEGEND**
- LOBBY/ CIRCULATION (980 sf)
  - SERVICE AREA (457 sf)
  - PERFORMANCE SPACE
  - REHEARSAL/ COACHING/ PRODUCTION (1844 sf)
  - LIBRARY
  - ADMINISTRATION

8TH FLOOR PLAN

330 7TH AVENUE STUDY



**MEMBERSHIP  
REPORT TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**1. Membership Overview**

As of May 15, 2010 OPERA America's membership included the following:

**136 Company Members**, of which

- 114 are U.S. Company Members
- 18 are Opera.ca Company Members
- 4 are International Company Members (2 Australia, 1 Japan, 1 Chile)

**1,232 Individual Members**, of whom

- 877 are Individual Members  
\*30% of the above are Annual Fund donors.
- 355 have the Opera Source subscription

**72 Associate Members**, of which

- 63 are U.S. Associate Members (41 Producing/Presenting Organizations, 22 Foundations/Guilds,).
- 6 are Opera.ca Associate Members (5 Producing/Presenting, 1 Foundation).
- 3 are International Associate Members (1 Argentina, 1 Australia, 1 United Kingdom).

**65 Educational Producing Associate Members**

- 61 are U.S.
- 2 are Opera.ca
- 2 are International (1 The Netherlands, 1 United Kingdom)

**55 Library Members/Career Services Subscribers**, of which

- 51 are U.S.
- 3 are Opera.ca
- 1 is in Japan

**71 Business Members**, of which

- 64 are U.S. Business Members (18 Artist Managers, 9 Publishers, 9 Production Service Providers, 13 Consultants, 8 Administrative Service Providers, 6 Artistic Service Providers, 1 Tour Provider).
- 5 are Opera.ca Business Members.
- 2 are International (1 Austria and 1 Germany).

## COMPARATIVE REPORT:

Membership Category	May 2010	January 2010 (last Board Meeting)	May 2009
Professional Company Members	136	136	135
Business Members (\$300)	71	72	83
Associate Members (\$250)	72	72	95
Educational Producing Associates (\$350)	65	56	61
Career Service Center Subscription (\$125)	55	52	55
Individual Members (\$75+) (includes Annual Fund contributors)	877	819	913
Opera Source Subscribers (\$45/\$25)	355	314	343
<b>Total</b>	<b>1631</b>	<b>1521</b>	<b>1685</b>

## 2. Membership Recruitment

### *Renewal Efforts*

In an attempt to understand a recent decline in Individual Membership and encourage renewals, OPERA America engaged the assistance of a volunteer who has been phoning lapsed members on a regular basis. Starting in March, Harriet Synder began contacting both lapsed Individual members and *Opera Source* subscribers. As the chart above outlines, both of these categories saw gains from the last board meeting.

Additionally, membership has added a new e-mail message to the renewal process, reaching out to lapsed Individual Members, in a three month consecutive span, encouraging them to renew.

Paul has been contacting organizational members individually. There were a handful of businesses that found it hard to justify their dues in this year's budgets. Educational Producing Associates continue to see the value of membership with OPERA America and struggle to keep their dues in their department's budgets. The fact that students become members of OPERA America and can access resources continues to give institutions a strong case when renewing EPA memberships.

The greatest membership decline witnessed is among presenting and producing Associate Members. While some former Associate Members have become Professional Company Members, many more have not renewed their membership, citing budget concerns as the primary reason. We know that major metropolitan areas have dozens of potential associate members but it is difficult to reach these companies without physically traveling to their communities. The Strategic Plan addresses this problem by calling for the appointment of membership "captains" who would lead informational sessions in the local community, share knowledge of OA services and be available to speak to potential members by phone.

## *Exhibiting*

To strengthen OPERA America's presence as the national service organization for the field, Membership staff will attend the following conferences to recruit new members and increase brand awareness:

- Classical Singer Convention, May 28-30, Marriott Marquis Hotel in Times Square.
- National Association of Teachers of Singing, July 2-5 in Salt Lake City, Utah.

### **3. Professional Company Members**

#### *PCM Dues Report*

We have collected dues or established receivables of \$542,095 to date which is 93% of the total Company Member dues goal: \$582,000. We have heard from all of our Professional Company Members and have established payment plans with those still left to pay their dues:

Anchorage Opera, Chicago Opera Theatre, El Paso Opera, Festival Opera, Nevada Opera, Opera Memphis, Opera Theatre of Pittsburgh and Spokane Opera.

We are working to establish payment plans with Music-Theater Group, Skylight Opera and Arizona Opera.

Lyric Opera of San Diego and Opera Carolina have informed OPERA America that they intend to go on hiatus.

#### *Applications for Membership*

According to our bylaws, a Professional Company Member must:

1. Be an independent 501(c)3 corporation or part of a larger 501(c)3 whose repertory includes opera-music theater and whose primary mission is the enrichment of the community through the production and performance of opera-music theater.
2. Produce and perform at least one staged or semi-staged work each season, before a paying audience, during the current season and each of the immediately preceding two seasons.
3. Employ paid management of at least 1 fulltime equivalent. (FTE: 40hrs/week)
4. Engage and pay professional performers and other artists.
5. Provide audited financial statements, a financial review and/or a completed IRS Form 990. Statements or reviews are required for Professional Company Membership.

One company has submitted an application for Professional Company Membership.

#### **Opera for the Young (Madison, WI)**

The mission of **Opera for the Young** is *to ignite enthusiasm for opera*. Their goals and objectives in joining OPERA America statement reads: "**Opera for the Young** was founded in 1970 by six musicians with a passion for opera and a vision to take professional performance into the schools. Over the next 40 years, the company developed from a labor of love to the regional touring company it is today. What initially started as a handful of run out performances of arias and scenes to Madison schools has become the presentation of original adaptations to more than 70,000 children at 180 schools across the upper Midwest. Throughout its history, **Opera for the Young** has focused its efforts on creating the next generation of arts lovers by igniting enthusiasm in our youngest audiences and on growing the profession through opportunities for emerging artists. In extending our dedication to the operatic art form, joining OPERA America as a Professional Company Member is the natural next step in the company's development and commitment."

**Opera for the Young** is a 501(c)3 non-profit and has provided documentation to support this status. Past performances include *The Elixir of Love*, *Rusalka*, *The Magic Flute*, *Orpheus Returns* and *The Barber of Seville*. Performances take place at 180 elementary schools annually as well at the Stoughton Opera House where they host public performances in the 495 seat theater.

The fulltime staff of **Opera for the Young** consists of Dan Plummer, general director; Diane Garton Edie, artistic director; Jeffrey Sykes, music director; and Sarah Smogoeski, tour manager. The application is accompanied by financial statements with supplementary schedules for year 2007, 2008 and 2009. Annual income for FY09 was \$269,690 and expenses were \$266,847 making **Opera for the Young** a Level IV company, should it be accepted into membership. The budgeted operating expenses for FY10 are \$274,000.

Evan Luskin, general director from Lyric Opera of Kansas City has provided the letter of support for **Opera for the Young**. Mr. Luskin writes: "I was asked to visit **Opera for the Young** by the National Endowment for the Arts to perform an on-site evaluation of the organization. Due to confidentiality restrictions I cannot share many details of my observations, but I can say that I came away with the feeling that the organization was utterly dedicated to the furtherance of opera education among school age children. Diane Edie, artistic director, lives and breathes the organization and its mission. **Opera for the Young** does an excellent job of introducing students to opera in their local community of Madison, WI, while also reaching out to rural areas in four states where it is the only arts experience many students receive. The organization is run in a thoroughly professional manner, and I believe it would benefit greatly from full professional company status in OPERA America.

***Opera for the Young** meets all five criteria, has completed the application and provided all required supplemental materials.*

#### **4. Opera.ca Relationship**

Sandra Cina, Communications and Membership Coordinator at Opera.ca has continued to work closely with Paul making sure membership records are accurate, up-to-date and information is processed in a timely manner. Marc Scorca and Christina Loewen have established monthly telephone meetings to improve planning and program delivery.

#### **5. Opera Europa Relationship**

Marc Scorca maintains regular contact with Nicholas Payne of Opera Europa. Coincidentally, Opera Europa is in the process of developing a new strategic plan. Drafts of both plans have been exchanged between the two organizations. OPERA America staff were not able to attend the recent Opera Europa meeting due to the close proximity of the Annual Conference. Staff will attend the fall meeting. Strong communication and collaboration, where possible, remains a priority.

## 6. Opera Conference 2010

### *Exhibitor Update*

	Miami '07	Houston '09	Los Angeles '10
Exhibitors	17	19	24
Opera Companies	20	9	11
<b>Total</b>	<b>37</b>	<b>28</b>	<b>35</b>

### *2010 Exhibiting Companies*

Arts Consulting Group, Inc.\*  
Arts Insurance Program  
ArtsVision  
Bennett Direct\*  
Boosey & Hawkes, Inc.  
Carl Fisher, LLC  
CGU Arts Management  
Corporation for International Business  
The Dallas Opera  
David Lieberman Artists Representatives, Inc.  
Fisher Dachs Associates, Inc. (FDA)\*  
G. Schirmer, Inc./Associated Music Publishers (AMP)  
Hawaii Opera Theatre  
KlearSky  
The Minnesota Opera  
National Association of Teachers of Singing  
OPERA America  
Opera Australia

Opéra de Montréal  
Opera on Tap  
Quarterline Design Management  
R.A.T. Music Stands  
Schott Music Corporation/EAMDLLC  
SD&A Teleservices, Inc.  
Seattle Opera  
StreamingCulture  
Subito Music Corporation  
TAYLAR Development  
Tessitura Network  
Theodore Presser Company  
Tri-Cities Opera  
Utah Symphony | Utah Opera  
Vancouver Opera  
Virginia Opera Association  
Washington National Opera  
Wells Fargo\*

*\* denotes Conference Sponsor*

*Submitted by:*

*Paul Gosselin, Membership Manager*

*Bill Higgins, Director of External Affairs*



## Activity Report for the OPERA America Board of Directors June 2010

### **Highlights:**

- **Canadians to meet in Los Angeles, Thursday, June 10, 2010**
- **Canadian Opera Creation Fund Consultations and Report**
- **Power of 100 Donors Receive Fund Prospectus**

### ***Advocacy***

The Canada Council's parliamentary appropriation of \$180 million remained unchanged this year. The latest round of multi-year operating grant notices for opera companies has been released with mixed results. As Council enters the final year of its current strategic plan, they are conducting consultations in preparation for Strategic Plan 2011-2014. During the meeting of Canadians in Los Angeles on Thursday June 10 we will gather feedback for the Council on their current plan as well as suggest changes for the next.

Opera.ca continues to work collaboratively with other NASO's in the Performing Arts Alliance and The Canadian Arts Coalition around aligning our advocacy priorities. In advance of the pre-federal budget submissions deadline (usually in August of each year), Opera.ca will also use the time in LA to consult with members on our current messages and to develop new ones.

Finally, as Opera.ca itself enters a phase of strategic planning, the meeting in LA will provide a preliminary opportunity to touch base around our own strategic priorities coming up for review, evaluation and renewal.

More details around a Canada Prize for Arts and Creativity were announced last month with several significant and positive elements. The recent release stated the awards would be administered by the Canada Council for the Arts and that an advisory committee will conduct a consultation on how the awards should be designed and administered. The subject of much controversy, news of a Canada Prize first broke last September with the announcement that the Canadian Government would invest \$25 million into the creation of a new awards program that would recognize excellence of not just in Canadian artists but artists from around the world.

### ***Board Update***

The Opera.ca board of directors struck a new governance committee in February 2010. Chaired by David Shefsiek, the GC incorporates the work of the previous nominations committee with other governance related issues, such as succession planning, by-laws updating and mapping a process for strategic renewal. Committee members include Larry Desrochers, Monica Sloan and Lucy White, Executive Director of Professional Association of Canadian Theatres.

### ***Programs & Activities***

#### ***Canadian Opera Creation Fund***

With only two years left before Opera.ca completes its COCF spending commitments mandated by the Canada Council, Executive Director Christina Loewen conducted in-depth consultations with both users and non-users of the fund during the months of April and May. Focusing on short and longer range priorities for support and funding, the consultation resulted in a report that was followed up with a national teleconference call of professional company members on June 1, 2010.

### ***Fundraising***

In the spirit of greater donor transparency and accountability, Opera.ca produced a donor prospectus entitled *Looking to the Future*, that reported on the funds raised through the Power of 100 campaign, where the money went, and to whom, and what the future holds. *The Power of 100* campaign continues, raising \$2,500 this year.

### ***Regional Meetings***

On Friday May 14<sup>th</sup>, Opera.ca held its third Ontario Roundtable with a theme of Arts Engagement. Twenty people from six companies were joined by invited guests from the Ontario Arts Council, Culture Days and Brock University. In keeping with the theme, education managers from three opera companies were invited to 'animate' a session around opera making. Together, delegates considered individual and collective offerings to the Culture Days initiative.

### ***Membership***

Membership has remained consistent with recent years, and we are tracking to end the year around \$112,000 with only three companies behind in submitting their annual dues.

Submitted by:  
Christina Loewen, Executive Director



Opera Europa's spring conference takes place this weekend from 28 to 30 May in Rotterdam, the second city of the Netherlands and probably the largest conurbation in Europe without its own resident opera company. Instead, it hosts a 10-day festival called OPERADAGEN ROTTERDAM, during which 90 different opera and music theatre performances take place in a wide variety of theatres and less conventional spaces. The opening event starts with a journey on board a boat to an unknown destination...

Our conference is titled OPERA SANS FRONTIERES and is designed to break through the barriers which sometimes surround Opera. The topics being addressed seek to engage the full range of those creating opera today, from small itinerant groups to grand theatre institutions. Our contributors include artists and entrepreneurs, prominent festival directors and a specially recruited 'think-tank' of young professionals. Questions being asked include:

- What are the most significant developments in opera and music theatre today?
- How best to achieve creative partnerships between large opera companies and smaller production outfits?
- How creative dare you be?
- Who comes first – artist or audience? Who is the audience?
- How may we better train artists to succeed in today's environment?
- Are there better models from which to learn?

And many others, in what we hope will be a conducive setting for interactive debate.

By the time you read this, and I join your Board in Los Angeles, I should be able to report whether our experiment acted as a stimulus to our members or ended in disaster.

Despite the turbulent economic outlook of the eurozone and plenty of examples of funding cutbacks, opera in Europe remains alive and kicking. This year, we have lost six of our smaller members, but eight new members have joined. In challenging times, the benefits of cooperation and sharing both problems and solutions are increasingly appreciated.

*Submitted by:*  
*Nicholas Payne, Director*

**GOVERNANCE  
REPORT TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**1. Current Status, part 1**

The Board of Directors currently includes 28 members:

- General Directors: 18
- 9 Members at Large: 9
- President and CEO: 1

The revised By-laws permit as many as 35 members, with a requirement that a majority of members are General Directors of professional company members.

**2. Required Rotation/Departures**

- a. The By-laws limit members to two full 3-year terms, after which they are required to rotate off the Board for at least one year. In June 2010, the following members are required to rotate off the Board:
  - Susan Danis
  - Barbara Leirvik
  - Erie Mills
- b. The By-laws require that Professional Company members be represented on the Board by the General Director of the company. Joel Revzen has returned to his original role as Artistic Director of the Arizona Opera, making him ineligible for a second term.
- c. Michael MacLeod has announced his departure from Glimmerglass Opera at the end of the current summer season. Since he serves on the OPERA America Board as the General Director of a Professional Company member, Michael is required to relinquish his position on the Board.

Members of the Governance Committee extend their appreciation to each of these members for their dedicated service to OPERA America.

**3. Eligible for Re-Election to the Board**

The following members will have completed a three-year term and are eligible to be re-elected to a second three-year term. Members of the Governance Committee are pleased that all of them have agreed to stand for re-election.

- a. Louise Gaylord
- b. Robert Heuer
- c. Jay Lesenger
- d. Carol Penterman
- e. Kevin Smith

**4. Current Status, part 2**

With the re-election of eligible Board members, the current Board will include 24 members, as follows:

- General Directors 16
- Members at Large 7
- President and CEO 1

## 5. Candidates Nominated for Election to the Board

- a. Gus Blanchard, former AT& T executive, Trustee Emeritus of The Minnesota Opera, former Trustee of the New York City Opera, Chairman of OPERA America’s Strategy Committee.
- b. David Devan, Executive Director, Opera Company of Philadelphia, former OPERA America Board Member (Pacific Opera Victoria, Trustee of the Academy of Vocal Arts.
- c. Allen Freedman, founder, retired CEO and board member of Assurant Inc (NYSE: “AIZ”), former board member of the Philadelphia Orchestra and the United Way of New York. During 2004 and 2005, *pro bono* full time Executive Director of the Glimmerglass Opera.
- d. Jake Heggie, composer.
- e. Rena DeSisto, Marketing & Corporate Affairs, Arts and Heritage, Bank of America Merrill Lynch, Advisory Board Member, Metropolitan Opera and a member of the Business Committee of the Metropolitan Museum of Art.

NOTE: Members of the Governance Committee would like to nominate one additional Professional Company General Director. Two potential candidates are under consideration and a final recommendation will be brought forward for consideration at the Board meeting in Los Angeles.

If these nominees are elected, the Board will have a total of 30 members, including the additional General Director, noted above. The composition of the Board will be as follows:

- General Directors 18
- Members at Large 11
- President and CEO 1

All the OPERA America Budget Levels will be represented on the Board of Directors.

## 6. Slate of Officers

- The rotation of Susan Danis off the Board requires the election of another Treasurer. We are grateful that Carol Penterman has agreed to serve as the next Treasurer.
- Anthony Freud’s first 2-year term as Board Chairman expires at the 2010 Annual Conference. Anthony has graciously agreed to serve a second 2-year term.

The entire slate of officers is as follows:

Chairman	Anthony Freud
Vice Chairman	Peter Gelb
Vice-Chairman	Frayda Lindemann
Vice-Chairman	Diane Wondisford
Treasurer	Carol Penterman
Secretary	James Wright

## **7. President's Council**

OPERA America's 40<sup>th</sup> Anniversary is a particularly appropriate year in which to launch a President's Council to recognize the valuable support select individuals have provided over time and affirm their continued commitment to OPERA America.

### **Purpose:**

In accepting an appointment to the Council, members make a commitment to provide assistance and support to OPERA America, as possible, in response to individual requests of the President/CEO. Such assistance will include, but not be limited to giving advice, making introductions, leading or participating in special projects and/or providing financial support.

### **Eligibility:**

Some members will have served on the OPERA America Board, recently or in the past. Others will have distinguished themselves through their generosity and/or service to OPERA America over time. Members of the President's Council may be nominated for election to the Board of Directors, but one individual cannot serve on the Board and President's Council simultaneously.

### **Nominations and Invitation to Serve:**

Suggestions for appointment to the President's Council will be made by the President/CEO and members of the Board of Directors. Members of the Governance Committee will review all proposals before submitting recommendations for approval to the Board of Directors at the meeting that coincides with each Annual Conference. Invitations to serve will be extended by the President/CEO following the Conference.

### **Size:**

The President's Council will be limited to no more than twelve (12) members at any one time.

### **Term:**

Terms are for one year and can be renewed by invitation. There are no term limits.

### **Meeting(s):**

Members of the President's Council will not meet as a group on a regular basis, although members of the Council may be convened as a group and/or invited to attend other Committee, Forum or Board meetings.

### **Recommendations for 2010**

1. John Conklin: scenic designer, teacher, former OPERA America Board member, frequent speaker and panelist, OPERA America patron, provocateur extraordinaire.
2. Pamela Hoiles: OPERA America patron.
3. Horace W. Irvine, II: former Chairman of the National Opera Institute; former Chairman, Boston Lyric Opera; Co-chairman of OPERA America's 40<sup>th</sup> Anniversary campaign, OPERA America patron.
4. Barbara Leirvik: trustee Opera Cleveland; Vice-Chairman of OPERA America's 40<sup>th</sup> Anniversary campaign, yearly chairman of OPERA America's Annual Fund, OPERA America Board member, OPERA America patron.

## **Gus Blanchard**

Although Gus retired from full-time employment at the end of 2002, he currently serves as non-executive chairman of the board of ADC Telecommunications of Eden Prairie. Previously, he held chairman & CEO positions at eFunds Corporation (2000-2002), Deluxe Corporation (1995-2000) and Harbridge Merchant Services (1991-93). His work background also includes 25 years at AT&T and a brief stint at General Instrument Corp. A Princeton and MIT Sloan School alumnus, he has served on the boards of Wells Fargo & Co. as well as ADC Telecommunications. Opera became his first musical love and passion as a result of the Texaco radio broadcasts in the 1950s. In addition to service with the Minnesota Opera that began in 1996, he was a director of the New York City Opera for five years, and has sought out opera performances in Europe, Asia and Australia in addition to numerous American venues. He and his wife, Mary, have two married daughters, and reside in White Bear Lake, Minnesota.

## **Rena M. DeSisto**

### **Marketing & Corporate Affairs, Arts and Heritage, Bank of America Merrill Lynch**

Rena M. DeSisto is head of Marketing & Corporate Affairs for Europe, the Middle East & Africa (EMEA) and Global Arts & Heritage executive at Bank of America Merrill Lynch. In her Marketing & Corporate Affairs role, Ms DeSisto oversees the company's marketing, sponsorships and philanthropy for the region. In her role of Global Arts & Culture executive, she oversees the programming of Bank of America-related investments in nonprofit arts institutions and the communities they serve. She is also responsible for the company's heritage programs and archives, which date back to the bank's founding in 1784.

Bank of America is one of the most steadfast supporters of arts and culture in the U.S., sharing an interest in the economic benefits that such institutions bring to communities, and the power of those partnerships to generate customer loyalty and new business. The bank's U.S.-based programs include Museums on Us!, an award-winning free admission program that allows Bank of America cardholders to visit more than 100 museums nationwide, and multiple venue support of exhibitions such as JMW Turner, Frida Kahlo, Pompeii and the Roman Villa at the Los Angeles County Museum of Art and Francis Bacon at the Metropolitan Museum of Art. Bank of America sponsored these exhibitions at the National Gallery of Art in Washington, DC and Tate Britain in London, respectively, in 2008.

Also under Ms DeSisto's direction is the Bank of America art collection that has been transformed into a public repository where full exhibitions are made available to museums throughout the U.S. and UK. In the U.S. alone, in just under two years, more than thirty museums including the Nelson Atkins, Gilcrease Museum and Pennsylvania Academy of Fine Arts will have borrowed full collections from the bank, to share with their communities, contain costs and drive traffic and revenue.

Ms DeSisto also oversees a grant program for nonprofit arts organizations to strengthen their ability to educate and serve their local communities. The source of these grants is the Bank of America Charitable Foundation, one of the world's largest corporate foundations, which makes grants in number of categories, totaling US\$200 million per year.

Previously, Ms DeSisto was philanthropy executive with the Bank of America Charitable Foundation, and before that, marketing executive. She served as co-lead on the marketing and communications team that combined Bank of America with Fleet, and which launched the Bank of America brand in the Northeast States, resulting in net new customers. She has also held the position of senior vice president for FleetBoston Financial Corporation, where she oversaw marketing, philanthropy and communications in Metropolitan New York, New Jersey and Pennsylvania. During this time she also developed and implemented a US\$30 million financial education program designed to help consumers become more financially fit.

In the early part of her 25-year career in banking, Ms DeSisto worked at both the Federal Reserve and Federal Home Loan Banks of Boston during challenging economic times that included the recession and credit crunch of the early 1990s; the failure of New England banks and credit unions in the early 1990s, and the savings and loan crisis of the 1980s.

Ms DeSisto serves on the Advisory Board of the Metropolitan Opera and the Business Committee of the Metropolitan Museum.

### **David B. Devan**

#### **Executive Director, Opera Company of Philadelphia**

David B. Devan arrived at the Opera Company of Philadelphia in January 2006 following an extensive North American search spearheaded by Artistic Director Robert B. Driver to identify a managing director to oversee all income-generating departments as well as board development and community programs. In March 2009, the Opera Company Board of Directors unanimously supported his appointment as Executive Director.

Since his arrival, Mr. Devan has worked closely with board and administration on strategic planning initiatives and building partnerships within the community. Key achievements born out of these initiatives have included the first cycle of the education department's *Hip H'Opera* collaboration with Arts Sanctuary's after-school program; the successful partnership between the Opera Company, Curtis Institute of Music and Kimmel Center Presents to produce a fully-staged opera each season at the Perelman Theater with joint marketing strength; OCP's selection for a Wallace Foundation Excellence Award to support marketing programs; and a \$5 million fundraising campaign supporting the company's artistic goals, of which \$4.1M has been raised in a most difficult economic climate.

Mr. Devan came to Philadelphia from Pacific Opera Victoria, where he held the position of Executive Director from 1997 through 2005. During his tenure at Pacific Opera Victoria the company's budget increased by 150%. His accomplishments include maintaining accumulated surpluses and increasing the company's annual giving more than threefold; establishing a successful endowment campaign strategy; and achieving strong subscription sales while pursuing an artistically-innovating program.

Prior to his work with Pacific Opera Victoria, Mr. Devan spent four years as the Director of Marketing and Development for Opera Ontario; worked as the Performing Arts Marketing Head for the Harbourfront Centre; and served for three seasons as Marketing Director for the Canadian Opera Company. He has served on the Board of Directors for Opera America and as Chairman of the Board for Opera CA (Canada), the national associations for opera companies. He has also previously held leadership positions with the Pro Art Alliance of Greater Victoria, and Arts Action BC, two groups focused on advocacy and government funding for the arts. A native of Canada, Mr. Devan attended Brock University in Ontario and Stanford's University's Graduate School of Business Executive Program.

An active member of the Board of Directors for the Greater Philadelphia Cultural Alliance and for Philadelphia's Academy of Vocal Arts, Mr. Devan shares, "Since my arrival in Philadelphia, I have felt privileged to serve an arts institution with such a strong, vibrant constituency, in a city with rich and diverse cultural roots. We look forward to our continued success in maintaining opera as an important part of our community."

### **Allen Freedman**

Allen Freedman graduated from Tufts University (BA History) in 1961 from the University of Virginia Law School (LLB) in 1964. He also attended New York University Graduate School of Business studying accounting and banking. In 2000 Allen was awarded a Honorary Doctorate of Humanities degree from Hartwick College, Oneonta, New York.

Allen founded Assurant Inc (NYSE: "AIZ") in 1978 and retired as CEO in 2000. He currently serves on the Boards of Assurant, Inc, Stonemor, MLP (Nasdaq:"STON") and the mutual funds of Eaton Vance (NYSE: "EV"). He has also been a private equity investor since the 1970s. He previously served as Chair of the

Board for two public companies, Systems and Computer Technology Corp. and Indus, Inc. He has served as Chair of the Audit Committee of two public companies, currently chairing the Audit Committee of Stonemor, MLP. He is designated as a “financial expert” by the Stonemor Board for the purposes of the Audit Committee. At Eaton Vance and Assurant he is a member of the Finance and Portfolio Management Committees which deal with investment policy and implementation.

Allen has been a member of the board of numerous charitable organizations, including the Philadelphia Orchestra and the United Way of New York. During 2004 and 2005 he served pro bono as full time Executive Director of the Glimmerglass Opera, Cooperstown, NY. Allen and his wife, Judy, founded and funded the Young American Artists Program Endowment at Glimmerglass.

Allen and Judy co-founded the annual Freedman Prizes at Hartwick College which are intended to dramatically reposition the focus of this small liberal arts college in Oneonta, New York. In 2009-10 over 30 student- faculty fellowships were awarded to stimulate undergraduate/tenured faculty participation in the undergraduate learning experience. They also funded the Emiel Freedman GeoChemistry laboratory at Hartwick in memory of Allen’s father, a noted chemist, and the Freedman Center for Interdisciplinary Studies at Hartwick.

Allen and Judy, have two sons and three grandchildren. They make their residence at Charlotte Valley Farms, Charlottesville, N.Y. and maintain a second home in New York City. The farm produces certified organic crops for the dairy farming industry. Allen and Judy have traveled extensively in Europe (having maintained a residence in Utrecht, the Netherlands) and the Far East. They share interests in early 19<sup>th</sup> Century New York furniture, Hudson River School painting, classical music and opera.

### **Jake Heggie, Composer**

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking* (libretto: McNally), *Three Decembers* (libretto: Scheer), *The End of the Affair* (libretto: McDonald), the lyric drama *To Hell and Back* (libretto: Scheer), and the musical scene *At the Statue of Venus* (libretto: McNally). The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers including Frederica von Stade, Susan Graham, Audra McDonald, Kiri Te Kanawa, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jepson, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. He has collaborated extensively with conductors Patrick Summers, Nicholas McGegan, John DeMain, Michael Morgan, and director Leonard Foglia.

Heggie is currently at work on an epic opera based on Melville’s *Moby-Dick* with librettist Gene Scheer, commissioned by Dallas Opera for its inaugural season in the Winspear Opera House. Scheduled to open on April 30, 2010, *Moby-Dick* will star the great Canadian tenor Ben Heppner as Ahab; Patrick Summers conducts and Leonard Foglia directs. The opera has been co-commissioned by San Francisco Opera, San Diego Opera and Calgary Opera. Heggie has also been asked to develop an opera project with playwright Richard Greenberg for the Metropolitan Opera and Lincoln Center Theatre.

He has been resident composer for the San Francisco Opera, EOS Orchestra, Vail Valley Music Festival, and the Orcas Island Chamber Music Festival, and has given lectures and master classes for singers and composers at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University, and UCLA, to name a few. He has also been a guest artist at SongFest in Malibu, the Steans Institute at the Ravinia Festival, and the Grandin Festival in Cincinnati.

Jake Heggie was born in West Palm Beach, FL, in 1961. From the age of two he was raised in Ohio and California. His first composition teacher was the late Ernst Bacon, with whom he studied in Orinda, CA from 1977 to 1979. After two years of study in Paris, he went to UCLA where he studied piano with the late Johana Harris and composition with Roger Bourland, Paul DesMarais and the late David Raksin. He has made his home in San Francisco since 1993.

**ARTISTIC SERVICES  
REPORT TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**I. Major Initiatives**

- a. **Grant Administration**
  - i. **The Opera Fund: Repertoire Development**
  - ii. **Robert L. B. Tobin Director-Designer Showcase of OPERA America**
  - iii. **Mellon Support of New Works**
- b. **Production Directory**

**II. Events**

- a. **Annual Conference**
  - i. **Co-Production Speed Dating**
  - ii. **New Works Sampler**
  - iii. **Artistic Programming**
  - iv. **Technical/Production Programming**
- b. **Singer Training Forum**
- c. **Technical/Production Forum**
- d. **Salon Series**
- e. **Making Connections**
- f. **Regional Workshops**

**III. Web Resources**

- a. **North American Works Directory**
- b. **Artistic Content Delivery System**

**IV. Other items**

- a. **Visa Support**
- b. **Interns**

## I. Major Initiatives

### a. Grant Administration

#### i. *The Opera Fund*: Repertoire Development

On May 5, the Officers of the Board authorized OPERA America to take a \$250,000 draw from the *The Opera Fund* endowment. OA is very pleased to be able to offer a round of Repertoire Development awards in FY2011. The following schedule will be employed for this grant round:

<b>May 6, 2010</b>	Allowable funds drawn from endowment, restricted for use in FY11
<b>June 10, 2010</b>	Application materials and panelist pool approved by board
<b>July 1, 2010</b>	Applications available
<b>August 16, 2010</b>	Intent to Apply deadline
<b>October 1, 2010</b>	Application deadline
<b>November/December 2010</b>	Grant panel convenes to determine awards
<b>December 2010</b>	Awards announced

A number of edits have been made to the application in order to eliminate redundancies. The updated application will be vetted by the Artistic Services Committee before it is made available to the public on July 1. Only one substantive change to content is proposed in the revised application: Staff recommends that the maximum award amounts be increased from \$25,000 to \$30,000 (for individual applicants) and from \$50,000 to \$60,000 (for consortiums). This would be the first increase since *The Opera Fund's* first round of grants in 2001-2002.

#### ii. **Robert L. B. Tobin Director-Designer Showcase of OPERA America**

The Tobin Theatre Arts Fund has agreed to underwrite OPERA America's Director-Designer Showcase for FY2011, which will now be known as the Robert L.B. Tobin Director-Designer Showcase of OPERA America. Thanks to the efforts of board member Darren Woods, The Tobin Fund has expressed interest in maintaining this relationship on a bi-annual basis in the future. Consequently, this new commitment relieves the Director-Designer Showcase from being directly connected to *The Opera Fund* endowment, as was originally intended. Revisions to repertoire options in the application will be approved by the Artistic Services Committee. The upcoming round of grants will remain open to all director-designer teams, regardless of their OPERA America membership status.

#### iii. **Mellon Support of New Works**

The Mellon Foundation will offer financial support to OPERA America in FY2011 to promote second and subsequent productions of new works. Support will be offered in two ways:

**Travel assistance:** OPERA America will administer grants to support travel for opera company staff to see new works and to meet with the producers and artists behind them. Greater knowledge of new works and the artists creating them is seen to be a necessary precursor to increased commissioning and co-production. The grants will be based on the model of the exploration grants that were part of the Opera for the 80's and Beyond program.

**Co-Production Meeting:** Mellon will provide funding to enable a group of opera company representatives and others to meet in the fall of 2010. The goal is to create a model for co-production collaboratives among like companies that would result in a series of new works being premiered over several years, all of which would have subsequent performances in cities participating on a rotating basis.

#### **b. Production Directory**

The Production Directory, a widely-used resource on the OPERA America Web site, has remained in its current format for roughly a decade. While still functional on its own, the directory is unable to interface with other Web site features. Because OPERA America's Web identity continues to move in the direction of wholly integrated information, a revision of the Production Directory is necessary. In partnership with Information Technology, a redesigned version of the online Production Directory will launch in the coming months.

Using feedback gathered from members of the Technical/Production Forum, a new blueprint for the production directory has been created that both expands the efficiency and functionality of directory information and allows the directory to serve as a communication hub for the Technical/Production network. The plan includes upgraded versions of these current features:

- Rental listings for sets, costumes, props, titles, musical materials and translations
- Sortable and searchable PCM Technical/Production personnel listings
- Resident theater specs, including ground plans and elevations
- Search functionality to locate a specific person, company or rental material

The plan also includes the addition of new features:

- Member organizations will have increased control and freedom to update their directory information remotely in real time (OPERA America staff members currently update and format the directory by hand)
- Theater comparison functionality to evaluate specs of resident theaters for compatibility
- Repository of production "best practices" resources, including the Co-Production Handbook and Standard Costume Measurement Form
- Photo gallery of recently added production photos
- Moderated message board for varied, easily archived discussion on best practices, co-production opportunities and production materials for sale, among other topics; a multifunctional companion to the current production listservs

A fundamental component of the redesign is the integration of company rental, personnel and resident theater information with a company's pre-existing membership directory listing. Rather than jumping between various Web site features, logged-in members will be able to view all pertinent contact, personnel, season schedule and production rental stock information on a particular opera company in one dedicated location on the OPERA America Web site.

## **II. Events**

### **a. Annual Conference**

Please see the *Opera Conference 2010* program book for full descriptions of the sessions listed below.

### i. Co-Production Speed Dating

A survey has identified six operas that will receive a time slot for initial co-production discussion at this new event: *Aida*, *Il barbiere di Siviglia*, *Carmen*, *Faust*, *Rigoletto* and *Turandot*.

### ii. New Works Sampler

This year's New Works Sampler program will include excerpts from:

- ***Animal Tales*** by Kitty Brazelton, George Plimpton and Grethe Barrett Holby (Family Opera Initiative)
- ***The Inventor*** by Bramwell Tovey and John Murrell (Calgary Opera)
- ***Paul's Case*** by Gregory Spears and Kathryn Walat (American Opera Projects)
- ***Il Postino*** by Daniel Catán (LA Opera)
- ***Propeller*** by Mary Ellen Childs and Marisha Chamberlain (Nautilus Music-Theater)
- ***The Snow Globe*** by Skip Ewing (Nashville Opera)

Operas to showcase were chosen by LA Opera, based on merit and the available musical forces of the Domingo-Thornton Young Artists Program.

### iii. Artistic Programming

Open sessions and speakers for the artistic network include:

- ***Streamlining Artistic Operations***
  - Julie Baron, YAP Tracker
  - Keith Wolfe, Fort Worth Opera
  - Scott Guzielek, Washington National Opera
  - Catherine Wadley, ArtsVision
- ***Forging Beyond the Premiere***
  - Daniel Catán, composer
  - Sam Helfrich, stage director
  - Andreas Mitisek, conductor/Long Beach Opera
  - Peggy Monastra, G. Schirmer, Inc. (moderator)
- ***Rethinking Spectacle: Opera as Storytelling***
  - Lillian Groag, stage director
  - Alan Muraoka, film and theater designer
  - Kelley Rourke, OPERA America (moderator)
  - Francesca Zambello, stage director

There are also two roundtable sessions planned for the artistic network. The first will focus on artistic administration issues, moderated by Diane Zola of Houston Grand Opera, and the second will focus on holistic singer training, led by Ann Baltz of OperaWorks.

### iv. Technical/Production Programming

Open sessions and speakers for the technical/production network include:

- ***Training the Next Generation of Technicians and Production Administrators***
  - John Avery, The Banff Centre
  - David Grindle, USITT
  - Paul Horpedahl, The Santa Fe Opera

- Marsha LeBoeuf, Washington National Opera
- **Conflict Management in the Theater**
  - Samuel A. Culbert, UCLA Anderson School of Management
- **Tailoring Co-Productions to Fit Your Company**
  - John Conklin, designer
  - Kevin Ramach, The Minnesota Opera
  - Robert Schaub, Seattle Opera
  - Chris Yates, Opera Australia

Two roundtable sessions are also planned for the Technical/Production network. The first will be a Technical/Production Forum meeting and the second will be a discussion of prevalent costuming issues moderated by Marsha LeBoeuf of Washington National Opera.

#### b. Singer Training Forum

The spring 2010 meeting of OPERA America's Singer Training Forum takes place Wednesday June 9, 2010 in Los Angeles, CA. The meeting will be a behind-the-scenes look at training program models, beginning with a trip to OperaWorks, a program for aspiring opera artists that advocates a holistic approach to singer training. The afternoon will feature a presentation about Houston Grand Opera's HGO Studio, and the day will conclude with performances by singers from LA Opera's Domingo-Thornton Young Artist Program.

The fall 2010 meeting will take place on Sunday, October 31, 2010 in New York City.

#### c. Technical/Production Forum

The spring meeting of the Technical/Production Forum during *Opera Conference 2010* will include an update on FCC wireless microphone regulations, a status report on the redesign of the online Production Directory and a tour of the production facilities at LA Opera's Dorothy Chandler Pavilion.

The fall 2010 meeting will be held in New York City on Saturday, October 30. This will be the first fall meeting open to all technical/production representatives from member organizations, echoing the format of the Singer Training Forum. Previous chairs of the Technical/Production Committee, Paul Horpedahl and Marsha LeBoeuf, now serve as the Forum's steering committee.

#### d. Salon Series

The final *Salon Series* program of 2009-2010 took place on March 31 in partnership with Boosey & Hawkes. The event featured excerpts from **Tod Machover's** *Death and the Powers* performed by soprano **Joëlle Harvey**, baritone **James Maddalena**, pianist **John McDonald** and Machover on electronics. This event was successfully streamed live on the OPERA America Web site. The series continues to be a popular program, with at least 60 RSVPs for each event of the 2009-2010 Season. The 2009-2010 *Salon Series* was sponsored in part by a grant from the Amphion Foundation.

Four salon events have been scheduled for the 2010-2011 season:

- September 15, 2010: The music of **Lori Laitman**, performed by soprano **Sari Gruber**, tenor **Vale Rideout**, baritone **Randall Scarlata** and Lori Laitman at the piano
- November 3, 2010: Excerpts from **Paul Moravec's** *The Letter*, presented in collaboration with Subito Music Coporation.

- February 23, 2011: Excerpts from **John Musto** and **Mark Campbell's** *The Inspector*, presented in collaboration with Peermusic Classical
- April 6, 2011: Excerpts from **Lewis Spratlan's** *Life is a Dream*, presented in collaboration with G. Schirmer, Inc.

*Please refer to the Information Technology report for further information on electronic distribution of Salon Series events.*

#### **e. Making Connections**

The 2009-2010 *Making Connections* season concluded on May 26, 2010 with "Building and Managing your Network", a panel discussion designed to help artists determine who should be in their support network and how to make the most of the relationships. Panelists were Laura Brooks Rice of Westminster College of the Arts, director Chuck Hudson, Alex Fletcher of Fletcher Artist Management and Charles Jarden of American Opera Projects. The panel was streamed live over the internet.

Overall attendance for the 2009-2010 Season improved over previous seasons due to two major factors: practical, strategy-based topics that lend themselves toward immediate application by participants, and the engagement of "star" speakers such as Joyce DiDonato and Martina Arroyo. "Audition Advice for Singers" and "Fundraising for Independent Artists" were among the most-attended sessions of the 2009-2010 Season while two of three master classes were among the least-attended.

Planning for the 2010-2011 *Making Connections* season has begun and potential panelists will be contracted this summer. There will be no master classes in the 2010-2011 Season in light of this year's registration numbers.

*Please refer to the Information Technology report for information on electronic distribution of Making Connections resources.*

#### **f. Regional Workshops**

The 2009-2010 Season of business workshops for singers in Kansas City, Ithaca and Cincinnati, plus one workshop for technical/production students in Cincinnati has concluded with strong registration numbers (183 total participants) and positive feedback.

The 2010-2011 Season of regional workshops will be funded in part by grants from the NEA and NYSCA. The following business workshops for singers will be presented:

- October 2, 2010 in Philadelphia, PA at the Academy of Vocal Arts
- October 9, 2010 in Boston, MA
- February 13, 2011 in Pittsburgh, PA at Pittsburgh Opera
- June 2011 in Upstate New York at Seagle Music Colony and Lake George Opera

### **III. Web Resources**

#### **a. North American Works Directory**

Through additions from OPERA America publisher members and staff, the *North American Works Directory* now includes over 1,000 North American operas. Recently, an online administrative console for updating and adding entries was created, making any changes to the directory immediately visible

on OPERA America's Web site. Furthermore, a specific standard of style and format has been adopted to ensure a clear and organized appearance for each listing.

Efforts continue to expand the Baisley Powell Elebash Score Library — the physical counterpart to the online directory which includes scores, recordings and libretti of North American operas. OPERA America has begun to solicit its publisher members for donations to develop a more robust collection.

#### **b. Artistic Content Delivery System**

In March 2010, OPERA America began posting daily to its Facebook and Twitter pages in an effort to draw artists, administrators and fans to OPERA America Web resources. The posts consist of a mix of articles from the OPERA America archives, artist profiles, "Aria Talk" articles by Roger Pines of Lyric Opera of Chicago, important dates in North American opera history and suggested reading. Since daily posting began in March 2010, the number of OPERA America Facebook fans has risen from approximately 1,700 to over 2,500.

### **IV. Other items**

#### **a. Visa Support**

OPERA America continues to supply organizational members with letters of support for inclusion in visa petitions for foreign artists. Since February, over 30 letters have been written to strengthen companies' applications for directors, designers, choreographers and singers. This service is a vital part of bringing the opera world's top artists to American audiences. Please see the Government Affairs report for further information on the climate of artist visa processing in the U.S.

#### **b. Interns**

Julia Westermann, a master's candidate in Economics and Management in Arts, Culture, Media and Entertainment at the Università Commerciale Luigi Bocconi in Milan, Italy served as Artistic Services intern from February through April 2010. Westermann was instrumental to the progress of both the North American Works Directory and Production Directory. Following her internship, she has taken on a freelance project with the International Olympic Committee concerning the affect of the Olympics on culture.

*Submitted by:*

*Megan Young, Artistic Services Director*

*José Rincón, Artistic Services Coordinator*

*Lyndsay Werking, Artistic Services Associate.*

**INFORMATION SERVICES  
REPORT TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**I. NEW INITIATIVES**

**RESEARCH ADVISORY COMMITTEE**

OPERA America places responsiveness to members as its top operating imperative and member requests for research receive immediate attention. Still, much of OPERA America's current research capacity is limited to the reactive realm rather than the proactive realm. The new Strategic Plan addresses this deficiency by calling for the creating of a formal research advisory committee. Information Services will spearhead this effort in the coming months. Comprised of academics, consultants and interested members, the Committee will assess OPERA America's current research capacity, increase access to and understanding of existing research in the field, generate ideas for new research and interest potential researchers in working with OPERA America.

**PROGRAM ASSESSMENT AND EVALUATION**

Member utilization of OPERA America services is reviewed on a regular basis by Information Services. In the interest of determining which professional development programs in particular are of most use to Professional Company Members, Information Services will improve its assessment and evaluation tools to rate the efficacy of such programs. Working with the Membership Committee, goals for participation and satisfaction will be established and monitored, regular feedback from the membership will be solicited and a formal tracking and evaluation process to increase the level and satisfaction of member involvement in programs and services will be developed.

**II. PROFESSIONAL DEVELOPMENT**

**WEBCASTS**

OPERA America was awarded a \$770,000 Andrew W. Mellon Foundation grant over two years commencing July 1, 2009 to support professional development programs, technology services and initiatives under the Cultural Data Project. **OPERA America Webcasts**, made possible by this grant, bring to the field experts on a broad range of topics.

Eight webcasts have taken place since the program's inception in October 2009, and attendance has tripled in that time. Three webcasts remain for this season, targeted at the tech/prod, marketing and education networks. Past webcasts are now archived on OPERA America's website. Participation rates by number of companies were as follows (individual participation rates are higher as several companies shared the webinar with multiple staff; over 30% of member companies have participated in at least one webinar):

Health-Care Reform Proposals	12
Enjoy Responsibly: Alcohol Policies	15
Make Better Marketing Your New Year's Resolution	12
Cultural Data Project Explained	28
Planned Giving Strategies	18
Taxing Foreign Artists	31
Visa Processing for Foreign Artists	27
Turning Adult Learners Into Ticket Buyers	36

The **2010/2011 season** will focus more heavily on issues of leadership and business development. Webcasts will be offered on succession planning for general directors and trustees, management skills for aspiring directors and coaches, and assessment and evaluation of education, development and marketing programs. The series will of course also include updates on legal or governance issues that remain in flux, such as visa processing, health care and tax reform.

#### **CONFERENCE CALLS**

Network conference calls serve to track trends in the field, and offer opera professionals a chance to exchange ideas with their counterparts. The next round of calls with general directors from Level 1, 2, 3 and 4 companies, development directors, marketing, finance and education directors will be scheduled for August/September 2010. Summaries of the calls will be disseminated to the relevant networks. The last round of calls took place in January/February 2010.

#### **WEB SITE INITIATIVES**

Efforts are ongoing to add content and improve members' experience with the OPERA America website.

- Select conference sessions will be recorded, packaged and available for sale on the website to interested parties, at a rate of \$495 for non-conference attendees, and \$295 for conference attendees. (Companies may purchase the package for their entire staff.)
- The education section of the site has been restructured to separate and better organize all its myriad aspects. The Learning Center has added information and resources on ten additional American operas. (See Education Report for details.)
- Information about OPERA America's web services has been included in each issue of the *OperaLink* newsletter, and phone tutorials have been held with about a dozen Professional Company Members.
- Information Services has created a timeline of opera and OPERA America's landmark moments, designed to track history and expand over time. The timeline, together with video interviews of former board chairmen David DiChiera, Charles MacKay and Plato Karayanis, can be found at [www.operaamerica.org/OAhistory](http://www.operaamerica.org/OAhistory).
- Other past chairmen interviews will be added to the site through the anniversary year.

#### **MELLON FOUNDATION MEETING**

On May 19, OPERA America attended a meeting at the Andrew W. Mellon Foundation together with other arts service organizations to discuss possible opportunities for advancement and collaboration on Professional Development programs.

The meeting opened with a presentation by Mark Lipton, professor at New School University and founder of management consulting firm Voussoir LLC, about the necessity for every organization to have a clearly stated vision behind which members are unified. Organizations in attendance then exchanged information about their programs, categorizing them in terms of specificity to their respective fields, and seeking out potential synergies.

### III. PUBLICATIONS

#### FUTURE SEASON SURVEY

91 companies, including companies from Opera Europa, participated in OPERA America's *Future Season Repertoire Report* for seasons from 2009-2010 through 2014-2015, which was completed and mailed the third week of April. The Future Season Repertoire Report is an annual resource designed to aid Professional Company Members and International Company Members in planning seasons and possible co-productions. The first half of the report lists each company's future season repertoire in alphabetical order, and the second half is alphabetical by work/composer. It includes companies and works, the months and seasons planned, director, designer(s), production codes, whether or not each a producing partner is sought, set rental information, and whether production plans are tentative or firm.

#### Other Publications Produced since February 2010 Board Meeting:

- Spring 2010 and Summer 2010 issues of *Opera America*
- 2010-2015 Future Season Repertoire Report
- Annual Conference Program Book and various Conference-related publications
- Several flyers and other promotional materials for various Artistic Services programs
- OPERA America's Services-At-a-Glance for Professional Company Members, with participation rates, distributed in conference packets.
- The *North American Opera Journal* editorial committee is reviewing submissions toward its first issue. See the Education report for more details.

#### E-blasts and Newsletters

<u>TITLE</u>	<u>DATE</u>	<u>#SENT</u>	<u>OPEN RATE</u>	<u>CLICK RATE</u>
Opera Conference: Three Weeks to Go!	5/20/2010	9,784	13.6%	0.6%
Week Seven Ring Cycle	5/18/2010	1,942	28.9%	4.3%
Santa Fe Travel; Conference 2010 Update: OperaLink	5/13/2010	9,786	17.6%	2.2%
Hone Your Networking Skills at Making Connections!	5/12/2010	670	30.4%	1.6%
Week Six Ring Cycle	5/11/2010	1,926	31.9%	6.4%
Webinar: Turning Adult Learners Into Ticket Buyers	5/10/2010	290	30.3%	2.1%
Opera Conference: The Countdown Begins!	5/6/2010	9,778	16.4%	0.6%
Week Five Ring Cycle	5/4/2010	1,904	31.5%	7.2%
Opera Conference: New Works Sampler	4/29/2010	9,771	17.2%	0.5%
Week Four Ring Cycle	4/27/2010	1,904	33.1%	7.4%
OPERA America's Evening with Martina Arroyo!	4/26/2010	671	26.3%	1.8%
Conference Registrant List; Daniel Catán	4/22/2010	9,775	17.2%	1.1%
Week 3: Online Learning course on Ring Cycle	4/20/2010	1,624	33.5%	9.7%
OperaLink for April 2010	4/15/2010	9,798	16.8%	2.5%
Visa Webcast	4/14/2010	464	27.1%	0.7%
Soprano Martina Arroyo at OPERA America!	4/14/2010	672	31.7%	1.5%

<b>TITLE</b>	<b>DATE</b>	<b>#SENT</b>	<b>OPEN RATE</b>	<b>CLICK RATE</b>
Week 2: course on Wagner's Ring Cycle	4/13/2010	1,625	37.0%	10.7%
Keynote Speaker Announced!	4/8/2010	9,804	22.1%	0.7%
Week 1: Online Learning course on Ring Cycle	4/6/2010	1,600	42.3%	17.9%
Co-Production Speed Dating Operas Announced	4/1/2010	9,803	20.3%	0.5%
Making Connections Announcement	3/29/2010	660	28.8%	2.1%
Opera Conference 2010	3/26/2010	9,803	16.9%	0.9%
March 31 Making Connections	3/22/2010	668	31.9%	3.1%
March 24 Making Connections	3/18/2010	618	34.5%	1.9%
March 17 AC10 e-blast	3/17/2010	9,803	14.7%	0.6%
March 15 AC10 e-blast	3/15/2010	9,822	15.3%	0.8%
March 12 AC10 blast	3/12/2010	9,814	15.3%	0.7%
Operalink for March 2010	3/11/2010	9,837	18.6%	3.7%
Don't miss tenor William Burden at OPERA America!	3/9/2010	624	29.7%	1.9%
March 9 AC10 blast	3/9/2010	9,838	17.3%	0.9%
March 5 AC10 blast	3/5/2010	9,883	21.5%	1.3%
march 17 webcast blast	3/4/2010	287	31.3%	3.9%
Artistic Services Triathlon	3/2/2010	609	35.7%	3.3%
MC High School blast	2/22/2010	605	34.6%	0.5%
Vancouver Nixon week four	2/22/2010	20,195	16.8%	1.2%

E-blasts are sent through PatronMail. According to Patron Technology, OA's open and click-through rates are in line with their other clients:

**Average Open Rate:**

OPERA America: 19.45%

All other organizations: 19.06%

**Average Click-through Rate:**

OPERA America: 2.23%

All other organizations: 2.43%

OPERA America has slightly higher percentages of email bounce-backs and newsletter opt-outs compared to other Patron Technology clients:

**Average Bounce Rate:**

OPERA America: 1.11%

All other organizations: 0.40%

**Average Opt-Out:**

OPERA America: 0.37%

All other organizations: 0.25%

#### **IV. ADVERTISING**

Advertising sales for FY10 total \$35,515 to date. The year's revised goal was \$25,000; however, the June 2010 issue was moved to FY10 to align the magazine volume with the organization's fiscal year. This resulted in a one-time gain that was off-set by increased expense:

- June 2009: \$3,985
- September 2009: \$4,300
- December 2009: \$6,930
- March 2010: \$5,700
- June 2010: \$14,600

**TOTAL - \$35,515**

FY11 Advertising Sales to Date:

- \$1,800.00

Of the 62 ads sold, 33 are from Professional Company members; 7 are from Educational Producing Associate members; 20 are from Business members; 1 is from an Individual Member and 1 is from a non-member.

#### **V. RESEARCH AND INFORMATION REQUESTS**

OPERA America's Information Service department continues to assist member companies and others with a variety of research requests.

##### **Historical requests:**

- Biographies of singers Cynthia Clarey, Henry Squires and Jake Gardner, and an obituary for Artistic Administration Specialist/WNO Production Director Roman Terleckyj.
- U.S. performance histories for Ravel's *L'heure espagnole* and *L'enfant et les sortilèges* as a double-bill; Leoncavallo's *I Pagliacci*; for works by composers Walter Braunfels, Hanns Eisler, Veniamin Fleishman, Hans Gal, Berthold Goldschmidt, Pavel Haas, Karl Amadeus Hartmann, Jaroslav Jezek, Vitezslava Kapralova, Gideon Klein, Erich Wolfgang Korngold, Hans Krasa, Ernst Krenek, Bohuslav Martinu, Franz Reizenstein, Franz Schreker, Erwin Schulhoff, Marcel Tyberg, Viktor Ullmann, Kurt Weill, Mieczyslaw Weinberg, Jaromir Weinberger, Eric Zeisl and Alexander Zemlinsky.
- A list of operas without chorus; all world premieres in the past 10 or so years
- Research on opera attendance
- OPERA America institutional history

##### **Statistical and data requests:**

- The opera companies that have ceased operations or reduced their seasons in the last year as a result of the economic downturn
- Opera companies that perform in multiple cities
- Where to find opera companies' Form 990s online
- Resources for financial research in Canada
- Top 10 titles and the number of their performances over the last 10-20 years

- The number of new commissions over the last 10-20 years
- The total number of companies in the U.S. by budget category
- Where to find PDFs of the 2002 PARC, and 2002 and 2008 SPPA
- A comparative study between the U.S. and Germany on localized arts funding as it relates to opera companies; specifically, data showing a breakdown of which cities and/or states receive the most public funding for the arts, and how much of that funding goes towards opera companies
- Statistics on Carlisle Floyd's operas
- Subsequent performances of new American works
- The carbon footprint of an opera production compared to events in other industries
- A list of opera and ballet companies in Latin America

The inquiries were received from: Boosey & Hawkes; Cincinnati Opera; Fort Worth Opera; Nashville Opera; Opera NUOVA, Canada; Opera San Luis Obispo; Opera Theatre of Saint Louis; Portland Opera; a composer; journalists from *The New York Times*, *Time Out Magazine* — Middle East, *The Cincinnati Enquirer*, as well as independent journalists; arts management graduate students from American University and University of Akron (Ohio); arts management undergraduate student at University of Wisconsin-Green Bay; a lecturer at University of Michigan-Ann Arbor; artist agents; independent researchers; and OPERA America staff.

*Submitted by:*

*Melanie Feilotter, Director of Information Services*

*Kate Ehle, Art Director*

*Alexa Antopol, Research Manager*

## **1. Recently Launched Initiatives**

### ***OA: The Digital Production Company & Television Studio***

In the past 5 months, OPERA America has made giant strides to become more of a multimedia information resource. OPERA America now possesses several portable cameras that can be deployed for live streaming over the internet at any time through uStream. uStream allows users to add interactive elements to the live streams, such as chat functionality for instant feedback and live audience polls. OPERA America will be using this set up to broadcast the interview with Plácido Domingo during the Conference.

For those events where a live feed isn't necessary, OA's cameras can be used in a traditional sense. We have purchased Final Cut Pro (Apple's flagship, industry standard video editing package) as well as several storage devices. Raw digital video requires a huge amount of storage space; currently, OA is equipped to store 40 hours in its raw form as it is being edited. The original tapes will be used as long term storage until a better, more cost effective solution presents itself.

The Polycom videoconferencing system has been instrumental in the success of the professional development webinar series. The system is able to stream a single camera shot and then archive itself in a web ready format in less than 24 hours. Marc is now able to do board consultations without leaving New York, saving OPERA America and member companies both time and money.

As IT and IS become more comfortable with the various digital packages, the quality and diversity of OPERA America's offerings will increase.

### ***Streaming Culture Partnership***

High-quality video management and delivery on the Web is becoming the mainstay of the performing arts community. To that end, OPERA America is working with StreamingCulture to offer the StreamingCulture Player to our member companies, so that they may stream live video on their own Web sites. The StreamingCulture video player is a state-of-the-art online tool with the same high quality viewer experience as the players used by the largest major news and publishing organizations on their Web sites.

### ***Video Conference Attendance***

This year, OPERA America will film several conference sessions including all of the general sessions and make them available online. The pricing structure is two-tiered (\$295 for conference attendees and \$495 for all others). An online registration form has been created that cross checks the conference registration database to make sure that a company/individual is charged the correct amount.

### ***Learning Center Redesign***

Working closely with the IS and Education departments, OPERA America has completely revamped the Learning Center. The center has been organized with a timeline featuring quick information in small amounts. Deeper in the application is where users will find extensive information on the top 50 produced operas by OPERA America members; this information will soon be linked to the Schedule of Performances. The Education Department is working to increase the number of titles in the coming months. Please see the Education Report for more information.

## Hardware & Network

### *Upgrades and Replacements*

Over the past few months OPERA America has begun replacing machines as needed. Half of the office is running Windows 7 and the other half is running a mixture of XP and Vista. By the end of the calendar year, the entire office will be running Windows 7. Later this summer, every workstation running Office 2003 and Office 2007 will be upgraded to Office 2010.

### *Opera Center considerations with Hardware Upgrades/Changes*

The last board book reported that OPERA America would be installing a new e-mail/domain server this spring. It has been deemed prudent to hold off on this upgrade until the future of the Opera Center is decided. It does not make sense to rewrite the network topography if it is only going to change in one year's time. To that end, OPERA America has begun contacting various telecom/network specialist companies to learn more about their offerings with regards to VOIP and network infrastructure.

## 2. Future Projects

### *Online Production Directory*

The Online Production Directory has not changed in the past eight years. The current version, while still functional, is showing its age and cannot interface with OPERA America's newer offerings. Since the last IT report, the project has expanded in scope. Gathering input from the Technical Production Committee, Artistic Services and the IT Department have been drafting a blue print for an online hub that will not only increase listing functionality but will create a central online meeting place for technical production professionals. A moderated message board will also supplement the existing listserv-based communication forum. Benefits of this move are many: Listserv messages live only in the moment. They cannot be searched or indexed for those that have just joined; a message board gives more immediate answers as well as an archive of past questions, thus furthering OPERA America's goal of placing professional development at the forefront.

### *CDP Reporting Mechanism*

The Education, Development and Marketing Benchmarking Surveys were integrated within the CDP/POS online form. In the past, results from these surveys were collated by hand; now, a report automatically pulls data from the online forms. This new method will save staff time. The reports should be in place mid-July 2010 for end-of-summer distribution.

### *Repertoire Analysis Tool*

When the Repertoire Analysis Tool was first created it was a collection of several different reports, requiring the computer to make leaps based on incomplete rule sets. Knowing that this solution was not permanent, IS, IT and the President's Office will redraft the project to properly define its functionality this summer. With a clear blueprint from the beginning, the resulting application will be much cleaner, faster and more reliable.

## 3. Statistics and Usage

	11/1/09-1/31/10	2/1/09-5/14/10
<b>Avg # Users per Month</b>	12,626	13,890
<b>Avg Time Spent on Site (mm:ss)</b>	2:32	2:19

*The drop in average time spent on the site can be attributed to a growing familiarity with the site by our members.*

All Stats Below are for 2/1/2010 - 5/14/2010

<b>Top 10 Pages</b>	<b>Page Views</b>	<b>Time Spent on Page(mm:ss)</b>
Home Page	29,315	1:25
Job Listings	20,672	1:26
Membership Directory	7,419	0:42
Online Learning Home Page	2,905	1:31
North American Works Directory	2,536	1:15
Schedule of Performances	1,878	0:49
Artist Portal Page	1,712	0:59
Conference Home Page	1,188	2:41
Production Directory	1,188	1:04
Staff Listing	1,130	2:15

*Not surprisingly, 9 of the top 10 most frequently-visited pages are accessible by the general public free of charge. Only **Production Directory** pages are for members only.*

<b>Top 3 Countries</b>	<b>Visits</b>	<b>Time on Site (mm:ss)</b>
United States	42,111	2:25
Canada	2,146	1:38
United Kingdom	803	1:25

<b>Top 5 States</b>	<b>Visits</b>	<b>Time on Site (mm:ss)</b>
New York	11,151	3:12
California	4,353	2:12
Texas	3,000	2:13
Florida	2,053	1:48
Illinois	1,799	1:37

<b>Web Browsers</b>	<b>Visits</b>	<b>% Visits</b>
Internet Explorer	17,592	36.18%
Firefox	15,083	31.02%
Safari	12,565	25.84%
Chrome	2,828	5.82%
Opera	234	0.48%

<b>Operating Systems</b>	<b>Visits</b>	<b>% Visits</b>
Windows	31,396	64.58%
Macintosh	16,284	33.49%
iPhone	423	0.87%
Linux	263	0.54%
Unknown	110	0.23%

*Submitted by:  
Kevin Sobczyk, Director of Information Technology*

**EDUCATION AND AUDIENCE RESOURCES  
REPORT TO THE BOARD OF DIRECTORS  
JUNE, 2010**

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***Music! Words! Opera! (M!W!O!)***

**A. Teacher Workshops**

In April, the MetLife Foundation awarded OPERA America \$100,000 to implement *M!W!O!* in cities that have never before used the curriculum. This funding, through an application process, will support Professional Company Members by covering 100% (\$10,000) of the costs for workshops during their first year and 50% (\$5,000) of the costs in the second year. This will allow companies ample time to leverage the tangible effects of the program in their own fundraising efforts.

OPERA America continues to work with members and other organizations to encourage new participation with *M!W!O!*. The National Guild for Community Arts Education's membership would be ideal users of the program. We are working with Austin Lyric Opera – the only opera company with a community music school – to reach Guild members and encourage their attendance at existing summer workshops. In April, we also applied to present a *M!W!O!* workshop at the Guild's upcoming annual conference.

Workshops currently scheduled for the summer of 2010 are as follows:

**June 7 – 11, 2010**, Saint Louis, MO; Sponsored by *Opera Theatre of Saint Louis*

**July 5 – 9, 2010**, Denver, CO; Sponsored by *Central City Opera*

**July 7 – 9, 2010**, Vancouver, Canada; Sponsored by *Vancouver Opera*

**July 26 – 30, 2010**, Salt Lake City, UT; Sponsored by *Utah Symphony | Utah Opera*

**August 2 – 6, 2010**, Fort Worth, TX; Sponsored by *Fort Worth Opera*

**B. Redesign, Future Plans and Funding**

Progress continues to be made with the overhaul of *Music! Words! Opera! (M!W!O!)*. Initially, two redesigned opera texts will be released – *Hansel and Gretel* and *Aida* – as part of the new series. Individual texts on each opera will replace the larger books used since 1990. Other operas will be published at a later date, giving the new materials time to permeate the educational market.

In late April, GIA Publications of Chicago commenced design of the two new books. For the new design, we will be working closely with their editorial staff and *M!W!O!* authors Roger Ames and Clifford Brooks. At the suggestion of GIA, we will include a CD and DVD of each opera in each book.

We were told by The Hearst Foundations – to whom we originally applied for funds to support the *M!W!O!* revision – that they expect to review our proposal again in June. The original proposal sought funds for parts of the revision which have been or will be covered by GIA. An update to the proposal requests support for the inclusion of an American opera and also the hiring of an evaluator to properly assess the program. For the potential American opera inclusion, we have been in conversations with the Gershwin estate for the use of *Porgy and Bess*. This is supported and encouraged by the education committee.

## **II. Adult Education**

### **A. North American Opera Journal**

Progress has been made on organizing the first issues of the *North American Opera Journal*. Three articles have been submitted for review. Anticipating this hesitant response from the field, members of the review committee have been actively inviting submissions from various scholars. This has garnered interest in submissions about opera in concert, reception history of American opera and a critique of a bio-bibliography of Elie Siegmeister.

While we have passed our initial April 30 submission deadline, our intent is still to release the first *Journal* in the early fall of 2010. Members of the review committee report that it is often difficult to amass a large number of articles for the first issue or two of scholarly journals.

Since the last report, two individuals have joined the review committee. Katherine K. Preston, professor of music at The College of William and Mary, and arts critic Pierre Ruhe.

### **B. Naxos of America**

Naxos, a major classical music label, recently launched a video library of classical music productions. In their library are over 250 videos (soon to be 500), of which more than 130 are full-length videos of opera productions. Already having a relationship with Naxos, we sent them a partnership proposal in March. This proposal requests unlimited access to the video library for OPERA America members. Naxos is interested in establishing such a partnership.

### **C. Online Learning**

By the June board meeting, the 2009-2010 season of *Online Learning* will be complete. Courses were offered this season on Puccini's *La bohème* and Wagner's *Ring Cycle*. The Wagner course ran for eight weeks as opposed to the usual four-week format.

Enrollment surpassed expectations. 208 paid users participated in *Online Learning*. Registration for the *Ring Cycle* course was particularly noteworthy, consisting of: paid users (172), LA Opera patrons (308), *Opera Conference 2010* registrants (350), as well as over 1,300 OPERA America members who receive courses as a benefit of membership. To date, over 3,400 individuals have participated with *Online Learning*. Of those, 385 users have been paid participants.

There is currently an archive of over a dozen *Online Learning* courses which have been offered over the past several years. In an effort to make this archive available for use by our members, OPERA America has arranged a royalty rate with the original authors. This will allow us to license the archive to companies producing works for which we have courses. To date, companies have or will license our courses on *Barber of Seville*, *Macbeth*, *Nixon in China*, *The Marriage of Figaro* and *Ring Cycle*.

OPERA America will offer two new courses for the 2010-2011 season, which will focus on:

#### **Jake Heggie's *Dead Man Walking*: November 9 – December 7, 2010**

Instructed by Clifford "Kip" Cranna

**Partner companies:** Houston Grand Opera and Fort Worth Opera

#### **Benjamin Britten's *A Midsummer Night's Dream*: April 5 – May 3, 2011**

Instructed by Kelley Rourke

**Partner company:** Boston Lyric Opera

### **D. Learning Center**

Last summer's redesign of the *Learning Center* was a useful step toward creating a central repository of opera information for audiences and educators. That update expanded the hub of background

information – synopses, biographies, insightful articles, resources for audio, video and books, and scholarly papers – from 20 operas to 50. By June, an additional ten American operas will be added, including *Amahl and the Night Visitors*, *Candide*, *Little Women*, *The Consul*, *The Ballad of Baby Doe*, *Of Mice and Men*, *The Threepenny Opera*, *Street Scene*, *Sweeny Todd* and *The Crucible*.

Further updates continue to be made to other *Learning Center*. A timeline of opera is being created, with details about major opera periods and essays about composers, history and style. In particular, the timeline will focus on North American composers and their operas. While this information is available to the general public, it is particularly useful for OPERA America members as a resource to which they can link to enhance their own offerings. The summer is typically slower for company education staff, so we will work with members over the next few months to connect with our *Learning Center* web resources.

### **III. Core Services**

#### **A. Opera Conference - Los Angeles, 2010**

Planning for *Opera Conference 2010* began early. The three open sessions scheduled are *21st Century Education Beyond Technology*, *Innovation in Assessing and Evaluating Education Programs*, and *Maximizing Resources in Your Community*. A presentation will also be given on OPERA America's K-12 curriculum program, *Music! Words! Opera!*. Michael Grice, education director at Vancouver Opera, will lead this session. Two roundtable discussions will allow education staff to openly discuss issues and concerns. OPERA America's government affairs director, Amy Fitterer, will join one of the roundtables to discuss advocacy as it relates to opera and arts education.

#### **B. Opera Education Survey/Cultural Data Project**

The Education Benchmarking Survey collects in-depth information about opera education. Professional Company Members who participated in the Survey receive the report. Along with the Marketing and Development Benchmarking Surveys and the Professional Opera Survey (POS), OPERA America will offer the Education Benchmarking Survey through the Cultural Data Project (CDP).

#### **C. Education Committee/Forum**

Select members from the education and community service network have met as an education committee. The committee gathers, discusses and shares information and ideas about issues in the field. The committee has met twice since it was revived, in St. Louis (2008) and New York (2009). It is the intent of OPERA America, under the new Strategic Plan, to expand the various network committees into Forums. This will allow for broader, more inclusive development of strategies and ideas to strengthen opera education and community service. A steering committee will be selected for the education and community service forum.

#### **D. Internship**

For the first time, the education programs at OPERA America will welcome an undergraduate intern. This summer, Angela Wang from Lawrence University in Wisconsin will work with us from June 21 through August 21. Her internship will be divided between education and development tasks, reporting to both Evan Wildstein and Jonah Nigh. During her time, she will be given the opportunity to learn the inner workings of a national service organization, and to meet with our New York cultural partners, such as New York City Opera and the Metropolitan Opera Guild.

*Submitted by:*

*Evan Wildstein, Manager of Education & Adult Learning Programs*

**EXTERNAL AFFAIRS REPORT  
TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**I. Anniversary Celebration Committee**

The goal is to double the Annual Fund to \$400,000 this year through a combination of increased individual renewals, several large individual gifts, re-engaging lapsed donors and a foundation match. Anniversary gifts are being requested to support OPERA America's new professional development activities.

Renewing donors are being asked to increase their contribution to the next donor level, e.g., \$1,000 Ambassador Circle members are being asked to increase to the Benefactor Level, \$2,500. Lapsed donors are being asked to renew at the same level as their last gift. Several key donors are being asked for larger gifts. Prospective donors are asked to make a "special" anniversary year gift with no specific dollar amount articulated in the letter. The solicitation includes a description of the new professional development program and committee list. A two-year \$50,000 grant from the Rigler Foundation matches new and increased revenue for contributions between \$1,000 and \$25,000 on a 3 to 1 basis.

1. To date, 185 Annual Fund and Anniversary Celebration gifts have been received, for a total of **\$151,370**:
  - 58 new gifts
  - 64 increased
  - 12 decreases
  - 51 level
2. Of these contributions, \$69,130 is eligible for the Rigler 3 to 1 match for a total of: **\$23,043**.
3. Hod Irvine Anniversary gift: **\$102,216**

FY10 Total to date: **\$276,629**

FY10 Goal: **\$400,000**

FY09 Total to date: \$144,524

FY09 Actual: \$209,309

**II. Grant Activity**

FY10 Total to date: \$1,218,432

FY10 Goal: \$1,238,000

Since the February Board Meeting:

**Received**

- **The Andrew W. Mellon Foundation:** \$60,000 for the *New Works Exploration Program*;
- **Bank of America:** \$60,000; an additional \$10,000 for FY10 (added to \$50,000 for this year) and \$50,000 for FY11; both for general operating support;
- **MetLife Foundation:** \$100,000 to implement *Music! Words! Opera!* in cities that have never before used the curriculum;
- **NEA:** \$110,000 for FY11 for Web and multi-media resources;
- **NEA:** \$25,000 for FY11 for singer workshops in Boston, Philadelphia and Pittsburgh;
- **The Tobin Theatre Arts Fund:** \$30,000 for the *Director-Designer Showcase*, thanks to board member Darren Woods;

- **Wells Fargo:** \$15,000 for professional development activities at Opera Conference 2010;

### New Requests

- **The Amphion Foundation:** A \$10,000 proposal was sent for the FY 2011 season of the *Salon Series*;
- **New York City Department of Cultural Affairs:** A \$25,000 proposal was sent for the FY 2011 season of *Making Connections*;
- **New York State Council on the Arts:** A \$20,000 proposal was sent for singer workshops in Upstate New York;

### Pending

- **The William Randolph Hearst Foundations:** A \$100,000 request was sent in December 2008 to support curriculum updates to *Music! Words! Opera!* A site visit with a foundation officer took place at the end of February. They will review the proposal again in June.
- **Hyde and Watson Foundation:** A \$25,000 proposal was sent for technological upgrades;
- **Jacob Burns Foundation:** A \$26,000 request for Conference travel and registration stipends for general directors of New York City area small companies;
- **The Bagby Foundation for the Musical Arts:** A letter of inquiry requesting an invitation to send a proposal for general operating support;
- **Theodore H. Barth Foundation:** Same as above;
- **The Catherine and Ephraim Gildor Foundation:** Same as above.

### Declines

- **Doris Duke Charitable Foundation:** A \$150,000 proposal was sent for post-NPAC activities which would include the establishment of a Web resource that addresses the five key priority areas from the convention and a series of virtual convenings with other arts service organizations.

### Reports

- In addition to the aforementioned proposals, OPERA America submitted 10 grant reports to their respective foundations.

### **III. The Opera Center – Fundraising Update**

The recent Opera Center grant activity is the result of a team effort coordinated by the President's Office and the department and Finance and Operations, and involving the departments of External Affairs, Artistic Services, Information Services and Information Technology.

- **The Ford Foundation:** A \$100,000 proposal was sent for the Opera Center in May.
- **The Kresge Foundation:** A \$1 million letter of inquiry was sent for the Opera Center in May;
- **New York City Department of Cultural Affairs:** A \$4.5 million proposal was sent for the Opera Center in May;
- **John Conklin:** Discussions are underway for a contribution of a portion of Mr. Conklin's collection and a major financial gift.
- **The Andrew W. Mellon Foundation:** We remain encouraged by the foundation's interest and ongoing requests for more information. A grant from the Mellon Foundation would be for an operating endowment, not for purchasing or leasing the building.

#### **IV. Los Angeles Conference**

The development track attendance has returned to historic levels with 44 registered as of May 24. For the one day seminar on annual giving, 40 are registered. The final panelists and session leaders are in place and presentation outlines are being finalized.

#### **Conference Sponsorships**

Conference sponsorships:

Arts Consulting Group @ \$2,500  
Bennet Direct @ \$5,000 (new)  
DCM Telemarketing @ \$1,000  
Fisher-Dachs Associates @ \$3,000  
Music Publishers Association @ \$1,500 (gift in kind)  
Schuler Schook Theater Planners @ \$2,500

FY10 Total to Date: **\$15,500**

FY10 Goal: **\$35,000**

Additional supporters:

Wells Fargo @ \$15,000 (see grant activity above)  
American Airlines (10% discount on flights for all conference attendees)

LA Opera has fulfilled its \$25,000 conference sponsorship commitment.

#### **Conference Exhibitors**

There are 35 exhibiting organizations. A full exhibitor update appears in the Membership Report.

#### **V. Ambassador Travel**

**Los Angeles:** Twenty-four Ambassadors and National Trustee Forum members are attending the Opera Conference.

**Santa Fe:** Sixteen Ambassadors have signed up to date for OPERA America's trip to Santa Fe Opera scheduled for August 17 – 21. Highlights of the trip will include performances of *The Tales of Hoffmann*, *Albert Herring* and the world premiere of *Life is a Dream* by Lewis Spratlan.

**San Francisco:** Preliminary plans have been made for an Ambassador weekend in San Francisco in November. A Save-the-Date message will be sent as soon as the dates are confirmed.

#### **VI. TRUSTEE ACTIVITIES**

##### **National Trustee Forum**

The meeting of the National Trustee Forum will take place on Friday, June 11, from 2:00 p.m. – 5:30 p.m. Lee Kappelman, vice president of Arts Consulting Group, will offer a very brief review of the material that was covered during the winter Forum (recently distributed to all Forum members), with special attention to the actions that have been taken at member companies in response to the ideas generated at the last meeting. Growing from this discussion, members will explore the dynamics of changing established Board procedures and organizational cultures.

Nine National Trustee Forum members have signed on for the Conference and NTF meeting.

The companies represented by the full membership of the National Trustee Forum are:

Arizona Opera	New Orleans Opera
Austin Lyric Opera	Opera Atelier
Calgary Opera	Opera Boston
Cedar Rapids Opera Theatre	Opera Cleveland
Center City Opera Theater	Opera Colorado
Central City Opera	Opera Idaho
Cincinnati Opera	Opera Omaha
Florentine Opera Company	Opera Providence
Florida Grand Opera	Opera Roanoke
Fort Worth Opera	Pensacola Opera
Glimmerglass Opera	Pittsburgh Opera
Indianapolis Opera	San Francisco Opera
Lake George Opera	Sarasota Opera
Long Beach Opera	Syracuse Opera
Lyric Opera San Diego	Tri-Cities Opera
Minnesota Opera	Tulsa Opera
Mobile Opera	Vancouver Opera
Nashville Opera	

#### **VII. Development Conference Calls**

The fourth round of calls, separated by level, took place in late February. Generally, donor revenue was rebounding while foundation funding remains reduced. A common concern was the viability of special events fundraising in this continuing uncertain economic environment, i.e., how much are individual donors and board members willing to spend on special events. The success of special events fundraising among member companies remains uneven.

*Submitted by:*

*Bill Higgins, Director of External Affairs*

*Jonah High, Assistant Director of Development*

**LEGISLATIVE UPDATE**

**1. POLICIES AROUND FOREIGN GUEST ARTISTS**

***Visa Policy***

OPERA America has remained active in advocating for an improved visa processing system for artists. Our advocacy efforts include participating in the Performing Arts Visa Working Group, conducting meetings with key members of Congress, filing comments and participating in meetings with U.S. Citizenship and Immigration Services and participating in meetings hosted by the White House. In addition, OPERA America continues to offer assistance to members on the visa process including peer letters of support and guidance when responding to RFEs and denial notices.

Over the past two years, the advocacy efforts of the Performing Arts Visa Working Group have had a two-pronged approach: Advocate for the passage of the Arts Require Timely Service Act (ARTS Act, H.R. 1785 and S. 1409) and address the unjust Requests for More Evidence and denials being issued by the California Service Center (CSC). The ARTS Act has been reintroduced in both the House by Congressman Berman (D-CA) and in the Senate by Senators Kerry (D-MA) and Hatch (R-UT). At this time, both the Senate and the House are pushing for comprehensive immigration reform and are holding back all immigration-related issues until comprehensive reform begins.

Problems arising from the California Service Center include the denials of opera singers and opera directors and an increase in unreasonable Requests for More Evidence. Petitions are being returned requesting more evidence that is not in accordance with O-1 regulations and CSC is challenging petitions for young artists in all disciplines; this is particularly troublesome for emerging artists that have demonstrated success but might not have an extensive international career. Some of the opera companies that have experienced recent visa challenges include Chicago Opera Theatre, Long Beach Opera, Lyric Opera of Chicago, New York City Opera, Palm Beach Opera, San Francisco Opera and Utah Symphony & Opera.

To address the problems at the California Service Center, OPERA America and fellow working groups members have participated in meetings with senior leadership at U.S. Citizenship and Immigration Services, members of Congress and the White House. We have been told by USCIS Director Mayorkas that he plans to “fix the problem,” and by Acting Associate Director of Domestic Operations Don Neufeld that they plan to implement 30 day processing for all O and P visas (which would be in accordance with current regulations). USCIS has issued, for the first-time ever, a draft policy memo for public comment in an effort to hear feedback from the field before implementing a new policy. The agency has also established a mailbox specifically for unjustified RFEs: [SCOPSRFE@dhs.gov](mailto:SCOPSRFE@dhs.gov). The President’s Committee on the Arts and Humanities has stepped in to help facilitate conversations between the White House, USCIS and key stakeholders in the arts community and on May 13 a call took place between such parties which OPERA America participated in. Letters from both the House and Senate are being sent to USCIS Director Mayorkas asking for the ARTS Act to be implemented administratively and for the agency to address concerns around the California Processing Center. A letter from the Performing Arts Visa Working Group has also gone to Director Mayorkas, calling for an in-person meeting and outlining our concerns with the visa process. On May 13, an extensive list of unjust denials and RFEs was submitted to the White House, USCIS and the President’s Committee on the Arts to underscore the problems with the adjudication of O-1 visas.

On Tuesday, May 11, the Senate Judiciary Committee held an oversight hearing on USCIS. Senator Hatch (R-UT) questioned USCIS Director Mayorkas about O and P visas, the ARTS Act, the increase in Requests for More Evidence and denials of artist visas, and the inconsistent processing at the California Processing Center. Director Mayorkas responded that he is fully aware of the challenges that petitioners are experiencing and he is working to fix the problems. He stated that USCIS is beginning a broad review of the O and P visa processing system. Senator Hatch underscored that the problems surrounding artist visas are hurting the cultural affairs of our country and that his staff receives a lot of work from constituents on this issue. Other subcommittee members at the meeting included Sen. Feinstein (D-CA), Sen. Cornyn (R-TX), Sen. Sessions (R-AL), Sen. Franken (D-MN), and Sen. Leahy (D-VT). Despite these efforts, arts advocates remain cautiously optimistic until improved visa processing is implemented.

On Wednesday, April 21, OPERA America hosted a webcast on visa processing with Jonathan Ginsburg and Andi Floyd of FTM Arts Law. The webcast outlined the recent problems with visa petition adjudication, and underscored the need for all opera companies to go above and beyond in writing petitions. Jonathan discussed that petitions that may have been approved in the past are now receiving requests for more evidence or denial notices. Roughly forty opera companies registered for the webcast, which is available online, free to all OPERA America members:

<http://www.operaamerica.org/applications/content/article.aspx?id=344>

OPERA America continues to encourage all members to contact us when they receive an RFE or denial notice, as we may be able to offer guidance.

### ***Tax Withholdings for Foreign Guest Artists***

OPERA America works to address tax issues for foreign guest artists as a member of the Taxation on International Artists Task Force and the Performing Arts Alliance. On March 17, OPERA America hosted a webcast on tax withholdings with tax attorney, and co-author of the *Artists From Abroad* website, Robyn Guilliams. The webinar had over sixty opera participants and outlined the complicated process of tax withholding regulations. The webcast is also available online, free to all OPERA America members:

<http://www.operaamerica.org/applications/content/article.aspx?id=336>

For immediate assistance with IRS withholding requirements, you may contact OPERA America's Government Affairs Director, Amy Fitterer

## **2. NATIONAL ENDOWMENT FOR THE ARTS**

OPERA America, as a founding member of the Performing Arts Alliance, advocates for the National Endowment for the Arts in coalition with the Cultural Advocacy Group (CAG). Advocacy efforts include drafting the annual legislative ask, conducting meetings with key members of the House and Senate, submitting written testimony in advance of appropriations hearings and issuing timely action alerts through the Performing Arts Alliance.

### ***NEA Appropriations***

The NEA is currently funded at \$167.5 million for FY 2010. The President's FY 2011 budget proposes a \$6 million cut, which if passed by Congress, would reduce the NEA budget to \$161.3 million. The President's NEA budget proposal is level with his NEA budget proposal for FY 2010. On the one hand, it could be viewed that the proposed level spending on the NEA is due to the three-year freeze on discretionary spending. On the other hand, several "discretionary" spending areas have received a proposed increase by the President, such as the Corporation for National and Community Service. This year, arts advocates are asking for the NEA's budget to be increased to \$180 million, as supported by the Co-chairs of the Congressional Arts Caucus.

OPERA America, as a member of the Performing Arts Alliance and the Cultural Advocacy Group, has conducted legislative visits in support of NEA appropriations for FY11. These visits have included meetings with the Chair of the Interior Appropriations Subcommittee, Rep. Jim Moran (D-VA), Ranking Subcommittee Member, Rep. Mike Simpson (R-ID), and Senate Appropriations Subcommittee Members Sen. Judd Gregg (R-NH) and Sen. Robert Bennett (R-UT).

OPERA America has learned that Americans for the Arts is lobbying Congress independently for direct funding to local arts agencies. Specifically, AFTA is requesting that part of any increase to the NEA for FY11 be directed, by Congress, to fund local arts agencies. OPERA America has discussed this issue with the CEOs of several other national service organizations (NSOs) and, at this time, the majority of NSOs are uncomfortable supporting AFTA's legislative request. During this difficult economic time, with a freeze on discretionary spending and a proposed cut to the Endowment, it is not appropriate to be asking for more funding to local arts agencies only.

### ***NEA Leadership***

Since taking office, Chairman Rocco Landesman has been focused on his *Art Works* campaign and developing relationships with other government agencies, such as the Department of Housing and Urban Development. Chairman Landesman's interest in how art works as a city planning tool is further highlighted by the NEA's increased support for the Mayor's Institute of City Design (MICD). Founded in 1985, MICD celebrated its 25<sup>th</sup> anniversary this year with up to 15 grants being awarded to cities, ranging between \$25,000 and \$250,000. Grant awardees will be announced in June 2010.

### ***Arts Advocacy Day 2010***

As a national co-sponsor of Arts Advocacy Day, OPERA America participates in the Legislative Planning Committee to draft the legislative issues briefs that are included in the Arts Advocacy Day Handbook. In addition, OPERA America participates in the arts policy briefing for the staff of the Congressional Arts Caucus, and leads a presentation each year on a specific policy area during the 2-day event. Arts Advocacy Day, which took place on April 12 and 13 in Washington DC, brought over 500 arts advocates to Capitol Hill to speak in support of the arts in America. House Speaker Nancy Pelosi received the Congressional Arts Leadership Award in recognition of her long-standing support of the arts and actors Kyle MacLachlan and Jeff Daniels testified before Congress.

## **3. FEDERAL COMMUNICATIONS COMMISSION**

### ***Net Neutrality***

FCC Dockets 09-191, 07-52

OPERA America, in coalition with the Performing Arts Alliance, has been tracking net neutrality this year. Net Neutrality is the principle that Internet users should be able to access any legal web content and use any lawful applications they choose, without restrictions or limitations imposed by their Internet Service Provider. Internet Service Providers have turned away from the network neutrality rules and are embracing a tiered-access approach, where websites that pay extra to providers would load faster than others. Arts advocates believe a tiered-access approach would hurt competition by discriminating against smaller companies and individuals who cannot compete with bigger players.

The Performing Arts Alliance participated in the FCC's public comment process and filed Net Neutrality Reply Comments on April 26<sup>th</sup>. To read the PAA public comments, visit:

<http://fjallfoss.fcc.gov/ecfs/document/view?id=7020436972>

### ***White Space Issue***

FCC Dockets 08-166, 08-167, 10-24

OPERA America continues to seek licensing eligibility under Part 74 Subpart H for all performing arts organizations. Once licensed, and given official standing with the FCC, performing arts groups will have access to interference protection measures. Two different proposals have been submitted to the FCC for expanding eligibility requirements for Part 74 Subpart H licenses. The Arts Presenters proposal urges the FCC to expand eligibility requirements to include all performing arts organizations by establishing a broad definition of who should be protected under Part 74 Subpart H. The proposal submitted by the Coalition of Wireless Microphone Users (CWMU) outlines specific criteria for determining which entities should be eligible for a Part 74 license. According to the CWMU proposal, entities that would be eligible for a Part 74 Subpart H license must operate 10 wireless audio devices or more and perform in venues with 99 seats or more.

Dance/USA, the League of American Orchestras and OPERA America carefully reviewed the proposals and surveyed our respective fields to identify which proposal would best serve the fields of dance, opera and orchestras. Our findings related to the number of devices used in performances reveal that fewer than ten devices are commonly used by the full range of member performing arts organizations. Several organizations in major metropolitan areas, including the San Francisco Symphony, Boston Lyric Opera, Opera Omaha, New York City Ballet and Atlanta Ballet use fewer than ten devices in performances. OPERA America could not support a proposed limitation to a Part 74 Subpart H license eligibility based on number of units used, which would leave many opera organizations, orchestras and dance companies ineligible to access necessary interference protection measures.

To this point, Dance/USA, the League of American Orchestras and OPERA America filed Ex Parte Comments with the FCC under docket Nos. 08-166, 08-167, and 10-24.

In March, OPERA America also conducted meetings at the FCC as part of the Performing Arts Alliance and filed formal Reply-to comments in the three above mentioned dockets. Meetings were held in the offices of Commissioner Clyburn, Chairman Genachowski and Commissioner Baker.

### ***Vacating the 700 MHz Band***

On January 15, 2010, the Federal Communications Commission adopted rules to ban wireless microphones (including wireless headsets used backstage) from the 700 MHz band of the broadcast spectrum. Wireless microphone users have until June 12, 2010 to vacate this area of the spectrum, which will be used by ATT, Verizon and public safety First Responders.

#### **To comply with the latest FCC rulemaking, opera companies should:**

- Identify the 700 MHz wireless audio equipment owned by the opera organization.
- Contact the manufacturer of the 700 MHz audio equipment to see if the audio devices can be re-banded or if the manufacturer is offering any rebates to replace the equipment.
- Cease operation immediately if your organization is contacted by the FCC for causing interference.

#### ***Important links:***

FCC Website on Wireless Microphones

<http://fcc.gov/cgb/wirelessmicrophones/>

FCC Press Release on Adopted Order on 700 MHz Band and Notice of Proposed Rule Making  
[http://hraunfoss.fcc.gov/edocs\\_public/attachmatch/DOC-295737A1.pdf](http://hraunfoss.fcc.gov/edocs_public/attachmatch/DOC-295737A1.pdf)

Complete FCC Order and Notice of Proposed Rulemaking  
[http://hraunfoss.fcc.gov/edocs\\_public/attachmatch/FCC-10-16A1.pdf](http://hraunfoss.fcc.gov/edocs_public/attachmatch/FCC-10-16A1.pdf)

### ***Upcoming Policies at the FCC***

On May 5<sup>th</sup>, OPERA America participated in a broad discussion with members of the Media Democracy Coalition around future telecommunications policies at the FCC. The Media Democracy Coalition is a collaboration of over two dozen local and national organizations committed to promoting open and equal access to a democratic media system that serves the public interest. Members of the Media Democracy Coalition include, among others, the Future of Music, Free Press, New America Foundation, Public Knowledge, Media Access Project and the National Alliance of Media Arts and Culture.

The goal of the meeting was to begin a conversation between the arts advocacy community and the public interest/media telecommunications community around upcoming issues at the FCC and how these issues may impact artists and arts institutions. Topics on the agenda for discussion included:

- The FCC will be making changes with the Universal Service Fund, freeing up billions of dollars annually for broadband. Can or should arts institutions benefit from this program that will subsidize broadband deployment at “anchor institutions” in communities?
- How will future changes to the broadcast spectrum affect artists and arts institutions?
- The FCC has proposed changes to copyright and fair use, particularly for digital public media and educational content. What does the arts community think of those proposed changes?
- The Department of Education and state education entities have encouraged by the FCC to make more curriculums available digitally. What kind of impact will those changes have on arts education?
- Net Neutrality and the recent Supreme Court ruling in favor of Comcast – where does the FCC go from here and how will reclassification under Title II impact the arts community?

Participants in the meeting agreed to organize briefing conference calls, dedicated to each subject area. The goal is that this will be the first of several future meetings between the arts community and the media-telecom community to discuss the impact of FCC policies on our fields.

#### **4. HEALTH CARE REFORM**

President Obama has signed the health care reconciliation measure ([H.R. 4872](#)), completing Congress' work on health care reform. The first part of health care reform legislation, the Patient Protection and Affordable Care Act (PPACA), was signed into law on March 23. Health care reform legislation is estimated to cost \$940 billion over ten years and to reduce the federal deficit by \$138 billion over the same ten years.

#### ***Key provisions of the health care reform legislation include:***

- A tax credit beginning in 2010 through 2013 for businesses and 501(c) organizations with fewer than 25 employees and average wages below \$50,000. The tax credit may be applied to payroll taxes. During those three years, the bill permits a credit for all eligible small employers that provide insurance for their employees and, beginning in 2014, credits are available to employers purchasing employee coverage through health insurance exchanges. (The Act states that seasonal workers of an employer shall not be taken into account in determining the full-time

equivalent employees and average annual wages of the employer unless the worker works for the employer on more than 120 days during the taxable year.)

- A state-based health insurance exchange program to facilitate enrollment for individuals and small businesses. The Act also provides individual tax credits based on income to make purchasing coverage more affordable. The Exchanges become effective in 2014.
- A requirement that employers with more than 50 full-time employees, that do not offer health coverage, must pay a fee of \$2,000 to the federal government for each uncovered employee, with the first 30 employees being exempt from this fee.
- A requirement that health plans give the option for young people up to the age of 26 to remain on their parents' insurance policy, at the parents' choice, effective 6 months from enactment.
- A mandate that individuals shall not be denied coverage based on pre-existing conditions. In addition, health insurance companies are prohibited from increasing premium rates due to pre-existing conditions or gender.
- A requirement that all U.S. citizens and legal residents obtain health insurance or pay a penalty of up to \$695 per adult.

#### ***Health Care Reform Resources:***

- **IRS: Small Business Tax Credit**  
<http://www.irs.gov/newsroom/article/0,,id=220809,00.html?portlet=6>
- **IRS YouTube Video on the Small Business Tax Credit**  
<http://www.youtube.com/watch?v=85i1kzIG57k>
- **Independent Sector: Health Care Reform & the Tax Exempt Community**  
[http://independentsector.org/health\\_care](http://independentsector.org/health_care)
- **Congressional Budget Office, Health Care Legislation**  
<http://www.cbo.gov/publications/collections/health.cfm>
- **Reform Overview, American Society of Association Executives**  
<http://asae.cms-plus.com/files/FileDownloads/PublicPolicy/Health%20Insurance%20Post%20Reform%2003.17.10.pdf>

## **5. THE "JOBS BILL"**

### ***Hiring Incentives to Restore Employment (HIRE) Act***

On March 18, 2010, Congress passed the HIRE Act (H.R. 2874) to provide businesses, both non-profit and for-profit, \$13 billion in payroll tax incentives to encourage companies to hire new workers and expand their existing business in the following ways:

- **New Employee Social Security Tax Exemption:** Employers are now exempted from paying social security taxes for new employees hired after February 3, 2010 by providing a payroll tax incentive of 6.2% to wages paid from March 19, 2010 to December 31, 2010. These new employees will only qualify if they have not worked for more than 40 hours during the last 60 days prior to their employment. The reduction will not have an effect on the employee's Social Security benefits and employers would still need to withhold the employee's 6.3% share of the Social Security tax. This payroll tax incentive can be claimed on the employment tax return the employer files.
- **Employee Retention Tax Credit:** Employers are provided with a general business tax credit to retain new hires. The employer may claim the credit of each qualified employee who is hired for the purposes of the payroll tax exemption discussed above. Eligible employees must remain

employed for 52 consecutive weeks and the amount of this tax credit will be the least of either the 6.2% of wages, as determined for income tax withholding purposes, or \$1,000. This general business credit for employee retention can be claimed on the employer's 2011 income tax return.

## **6. CHARITABLE GIVING**

### ***Deductibility of Charitable Contributions***

President Obama's FY11 budget outline includes a proposal to cap at 28% the deductibility of charitable contributions by individuals earning more than \$200,000 and families earning more than \$250,000. Last year, the President proposed the cap to offset the costs of health care reform. This year, the cap proposal would serve as a revenue-raiser to reduce the federal deficit. The national nonprofit arts community objects to this proposal, as do most other members of the tax exempt sector. It is believed that a cap on itemized charitable deductions would serve as a disincentive to giving. In addition, any changes to tax exempt law and charitable giving is a slippery slope, leading to an overhaul of 501 c law.

At this time, the President's proposal has not been included in any formal legislation though it is still "on the table" and could appear in the future.

### ***Estate Tax***

The federal Estate Tax serves as a strong incentive for individuals to donate from their estates to charitable organizations to reduce estate tax liability. The Estate Tax expired on December 31, 2009. Senator Baucus (D-MT), chair of the Senate Finance Committee, believes that the Estate Tax can be reinstated retroactively. And, President Obama has proposed reinstating the Estate Tax at 2009 levels (\$3.5 million individual exemption, 45% rate). A one-year extension of the Estate Tax at the 2009 levels is included in the Senate Budget Resolution (H.R. 4154). However, the House still has to move forward with action on a budget resolution. If Congress does not address the Estate Tax this year, the tax will return in 2011 at a higher rate (as high as 55%) and with a lower exemption level of \$1 million.

### ***IRA Charitable Rollover Provision***

On December 31, the IRA Charitable Rollover expired along with a number of other tax provisions. The IRA Rollover was originally enacted in 2006 and allowed donors, age 70 ½ and older, to make charitable contributions directly from their retirement accounts up to \$100,000 per year, without paying taxes on the withdrawal. The IRA Rollover has proved to be an important incentive for new and increased donations to performing arts organizations. OPERA America, in coalition with the PAA and the broader nonprofit community, is urging Congress to restore the IRA Rollover immediately and make the provision retroactive to gifts made beginning January 1, 2010.

On March 10, the Senate passed an amended version of H.R. 4213 The Tax Extenders Act of 2010. The bill included a one-year extension of the IRA Charitable Rollover provision. Both the House and Senate will have to work through the differences of their two versions of the bill, and are still negotiating the offsets required to pay for the broader package of tax extenders. A new attempt at crafting an "extenders" package is being discussed in the House and may combine tax extensions with unemployment and health insurance extensions.

### ***Artist Fair Market Value Deduction***

In 1969, Congress repealed legislation allowing artists, writers, and composers to take a fair-market value deduction for their works donated to a museum, library or archive, resulting in a dramatic decline in donated works. The Artist-Museum Partnership Act would reinstate the fair-market value deduction, and would include as qualified charitable contributions "musical, artistic, or scholarly compositions." The bill is steadily gaining co-sponsors, but the prospects for adding it to a viable legislative vehicle are uncertain, as the provision has not recently been scored for a cost estimate, and previous estimates (which were considered excessive by many in the arts community) have put the cost of the provision out of reach.

OPERA America, in coalition with the Cultural Advocacy Group, is working to gain co-sponsors in both the House and Senate for this legislation. As of May, the bill has 82 cosponsors in the House and 23 cosponsors in the Senate. OPERA America has met with the offices of Senator Leahy (D-VT), Congressman Lewis (D-GA), Congressman Sarbanes (D-MD), and Congressman Fattah (D-PA) on this issue.

## **7. ARTS EDUCATION**

OPERA America advocates for arts education as a member of the Arts Education Legislative Working Group, an ad-hoc coalition comprising members of the Cultural Advocacy Group and the Arts Education Partnership. Arts education issues currently involve reauthorization of the Elementary and Secondary Education Act and Arts in Education appropriations and research.

### ***Elementary and Secondary Education Act (ESEA)***

The Department of Education is pushing to have ESEA reauthorized in 2010. Senate Chairman Tom Harkin of Iowa has stated he would like to have all committee work on ESEA completed by June 2010. Speaking before the national Arts Education Partnership forum on April 9, U.S. Secretary of Education Arne Duncan delivered his view, declaring that the arts "can no longer be treated as a frill," and reported that during his national listening tour, "almost everywhere I went, I heard people express concern that the curriculum has narrowed, especially in schools that serve disproportionate numbers of disadvantaged students." Earlier in the year, OPERA America attended an arts stakeholders meeting at the Department of Education on reauthorizing ESEA. Across the arts community, similar asks include:

- Maintaining the arts in the definition of core subjects of learning.
- Improving federal data and research regarding arts education.
- Requiring states to annually report the status and condition of arts education.
- Improving dissemination of the results of projects funded through the Dept. of Education Arts in Education Programs.

In addition, arts education advocates highlighted that the arts are a powerful method for teaching innovation and creativity; two skills that are in high-demand for today's workforce.

### ***Arts in Education Programs, Department of Education***

Arts in Education Programs through the Department of Education are currently funded at \$40.2 million for FY10, an increase of \$2 million over FY09 levels. The President's FY2011 budget request proposes consolidation the Arts in Education program fund into a new, broader funding pool entitled "Effective Teaching and Learning for a Well-Rounded Education." The budget proposal does not indicate exactly how or how much of this funding would be available to support arts education, as the fund would also

support other subjects of learning. Arts advocates seek to keep the Arts in Education programs intact for FY2011 and recommend that any major restructuring of the Arts in Education programs be considered in the context of ESEA reauthorization. In addition, Congressional staff have stated that they would be reluctant to support the President's consolidation plan in the context of the appropriations process.

## **8. INTERNATIONAL CULTURAL EXCHANGE**

OPERA America advocates for International Cultural Exchange and Diplomacy in coordination with the Performing Arts Alliance and the Cultural Advocacy Group. Advocacy efforts focus on: Communication with the State Department, NEA, and the Foreign Service Institute; State Department appropriations; and member education on cultural exchange opportunities when possible.

Efforts to advance cultural exchange and cultural diplomacy are currently focused on the training of Foreign Service Officers and the legislative ask of Congress for FY 2011. In addition, the Cultural Exchange Working Group intends to meet with new leadership at the State Department (once confirmations are complete) and to connect with the Alliance for International and Cultural Exchanges, a nonprofit advocacy group based in Washington, DC.

### ***Foreign Service Institute, Training for Public Affairs Officers and Cultural Affairs Officers***

OPERA America has been working with several other national service organizations to strengthen the arts training program of cultural affairs officers, before they move to U.S. embassies abroad. Recent meetings include observing an arts training course at FSI on February 12th followed by an informal discussion on April 14th with Steve Lebens, instructor of cultural programming at the Foreign Service Institute. During the April 14th meeting, feedback was shared on the course observation. Initial feedback on the course includes: The need for more contemporary examples of how art can be a powerful form of diplomacy; an opportunity to expose the trainees to American art; the need to create a contact sheet between arts leaders in America and the cultural affairs officers at U.S. embassies; and a system for informing the foreign affairs officers of American groups on tour abroad.

### ***Cultural Programs Division, Appropriations***

Support for cultural exchange and cultural diplomacy has never recovered from the elimination of the former United States Information Agency (USIA) and the USIA's Arts America Program. USIA was an independent government agency supporting U.S. foreign policy and interests abroad. Before USIA was dismantled, the agency administered educational and cultural exchanges; international radio, television and film broadcasting; and extensive information programs.

Following the elimination of USIA, the Cultural Programs Division relocated to the State Department, under the Bureau of Educational and Cultural Affairs (ECA). ECA is currently funded at \$635 million for FY10. In FY09, the Cultural Programs Division received around \$9 million and the FY10 funding will not be made public until much later in the current fiscal year. President Obama has requested funding for ECA to remain level at \$633 million for FY11.

### ***Congress Urges the State Department to Support Arts Programming***

In the FY10 appropriations conference report on Educational and Cultural Exchange Programs at the State Department, it is written that, "the conferees also endorse House Report language regarding the allocation of at least \$3,000,000 ...for fiscal year 2010 to expand exchange programs and activities in the visual arts, performing arts, film, arts education, arts management, and cultural studies. The conferees

intend that the funds for expanding arts programs and activities be awarded on a competitive and transparent basis in accordance with all applicable rules and regulations.”

For several years, OPERA America, as part of the Cultural Advocacy Group, has advocated for an increase in funding for cultural exchange opportunities and for increased transparency in how those opportunities are administered. The fact that the Congressional conference report includes language from our legislative issues briefs is an exciting accomplishment.

### ***Leadership Update, State Department***

On Friday December 4, 2009 President Obama announced his intention to nominate Ann Stock to the position of Assistant Secretary at the Bureau of Educational and Cultural Affairs. Ms. Stock is currently Vice President of Institutional Affairs at the Kennedy Center. On Tuesday, February 2, the Senate Foreign Relations Committee held a confirmation hearing for Ms. Stock and she still awaits confirmation by the full Senate.

## **9. NATIONAL SERVICE AND THE ARTS**

OPERA America advocates for national service and the arts in coalition with the Cultural Advocacy Group and the National Service Working Group. The Corporation for National and Community Service (CNCS) awards a variety of grants and human capital to support nonprofit organizations and local agencies in community service efforts. For many years, arts organizations around the country have benefited from CNCS resources to carry out arts education and community arts programming.

### ***Artist Corps***

Establishing an Artist Corps would allow individuals trained in the arts to address community needs through arts-related activities. For example, Artist Corps would place artists in programs using the arts to: engage youth in high-risk environments, strengthen civic engagement and community development, increase awareness of the natural environment, enhance the lives of individuals with mental and physical disabilities, and develop cross-cultural understanding. Support for the arts through a dedicated Artist Corps -- as well as continued inclusion of the arts in all national service programs -- provides an opportunity for creative skills to be utilized in engaging with communities across the country.

### ***Appropriations, Corporation for National and Community Service***

The Corporation for National and Community Service is currently funded at \$1.149 billion including \$50 million for the Social Innovation Fund, \$4 million for the Volunteer Generation Fund and \$1 million for the Nonprofit Capacity Building Fund. In his FY11 budget request, President Obama proposed a 23% increase to CNCS, which would raise the agency's overall budget to \$1.416 billion. The President's requested increase will raise the Volunteer Generation Fund to \$10 million and the Social Innovation Fund to \$60 million. Due to the tremendous budget increase proposed for CNCS, arts advocates will not be lobbying Congress for CNCS appropriations for FY11.

*Submitted by:*

*Amy Fitterer, Government Affairs Director*

**MARKETING AND PUBLIC RELATIONS  
REPORT TO THE BOARD OF DIRECTORS  
JUNE 2010**

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**1. National Opera Week**

The dates of National Opera Week (Friday, October 29 through Sunday, November 7) were announced to the membership in March. E-mails were sent to Professional Company, Associate and Educational Producing Members, encouraging them to participate. An open session during the LA Conference, *Getting Inspired for National Opera Week*, will highlight several of the most noteworthy 2009 Opera Week activities and discuss opportunities for participating this year. Following the Conference, packets with further information, including participation forms, will be sent to all members.

**2. 2010 Conference**

Sessions, activities and speakers currently planned for the marketing and public relations track include:

*Making an Impact with Social Media and Technology (seminar)*

Marc van Bree, Communications Consultant  
Ling Chan, Vancouver Opera  
Ceci Dadisman, Palm Beach Opera  
Margo Drakos, Instant Encore

*Critics, Bloggers and the Changing Media Landscape (open session)*

Brian Holt, OutWest Arts  
Tim Mangan, *Orange County Register*  
Sherry Stern, *Los Angeles Times* (moderator)

*Rallying Support from Your Local Government and Community (open session)*

Michael Alexander, Grand Performances  
Amy Fitterer, OPERA America  
Olga Garay, Los Angeles Department of Cultural Affairs  
Stephen D. Rountree, Los Angeles Opera (moderator)  
Laura Zucker, Los Angeles County Arts Commission

*Getting Inspired for National Opera Week (open session)*

Patricia Kiernan Johnson (moderator)

*Marketing and Public Relations Network Dinner*

*Marketing and Public Relations Network Roundtables*

The marketing department created a marketing strategy for the conference e-blasts: Each e-blast focused on one or two primary, time-sensitive topics and also included other items of note. E-blasts were sent to the entire e-mail list once per month on Thursdays from November through February. In March, to push the Early Bird deadline, the e-blasts were increased to twice per month. Beginning in April, conference e-blasts were sent every week on Thursdays, except for those weeks when an *OperaLink* was scheduled. On those weeks, a mention of an important conference topic was made. We believe that this systematic, targeted messaging plan had a positive impact on conference registration this year.

**3. Electronic Media Forum (EMF)**

OPERA America continues to engage consultants Michael Bronson and Joseph Kluger to advise our professional company members on electronic media matters. Bronson and Kluger are available to our

members by e-mail and they respond promptly to inquiries. Each month, an e-newsletter containing technology items of note is distributed to the electronic media forum listserv, consisting of 157 members.

At the January EMF meeting in New York City, conversation focused on rights clearance, government affairs and other legal issues. The conference seminar in Los Angeles, *Making an Impact with Social Media and Technology*, will focus on the marketing side of electronic media. In January 2011, another Electronic Media Forum meeting will be held in New York City, featuring informative case studies by our members.

#### **4. Media Relations**

The Public Relations department continues to cultivate relationships with the media by responding promptly to media inquiries, through its online Press Room at the OPERA America Web site, providing data for writers and through press releases on select activities at OPERA America and in the field.

OPERA America coordinates with member company staff to arrange interviews for Marc during his business travels. We also respond to press inquiries for interviews or data on various topics involving the opera field and performing arts.

Since the February Board Meeting Report, the following 11 press inquiries were addressed:

- ***Cincinnati Inquirer***, 5/26/10: with Janelle Gelfand regarding *Meistersinger*
- ***Sacramento Bee***, 5/22/10: with Edward Ortiz
- ***Dallas Morning News***, 5/18/10: with Scott Cantrell regarding Fort Worth Opera Festival
- ***St. Louis Post-Dispatch***, 5/11/10: with Sarah Bryan Miller regarding Opera Theater of St. Louis' anniversary
- Research inquiry from Meredith Bean McMath, freelance writer and graduate student in arts management, regarding attendance at American opera company performances
- ***The New York Times***, 4/29/10: research inquiry from Matthew Gurewitsch on the number of performances for contemporary operas
- ***Opera News***, 4/7/10: with Barry Singer, on MetHD
- ***Sarasota Herald Tribune***, 4/1/10: with Jay Handelman on Sarasota arts organizations and the economy
- ***Palm Beach Daily News***, 3/31/10: with Jan Sjostrom on Palm Beach Opera's Challenge Grant and opera in the current economy
- ***Roll Call*** (Washington, DC), 3/15/10: with Jeremy White regarding the role of supernumeraries
- ***Los Angeles Times***, 2/25/10: with Mike Boehm on Los Angeles Opera's *Ring* cycle
- ***The Boston Globe***, 2/17/10: with Jim Smith on Opera Boston's production of *Madame White Snake*
- ***The Miami Herald***, 2/8/10: with Christine Dolen regarding Robert Heuer's anniversary with Florida Grand Opera
- **WBUR.org** (NPR station, Boston), 2/1/10: with Andrea Shea on Boston Lyric Opera's creativity during the economic crisis

#### **Press Releases Issued**

Since the February Board Report, the following press releases have been issued, copies of which are available from OPERA America's office and also are available for download from the OPERA America Web site.

- **May 24, 2010** – OPERA America Conference 2010: New Realities | New Strategies
- **March 19, 2010** – OPERA America Announces Next *Making Connections* Session

## Social Media

OPERA America's Twitter account ([www.twitter.com/operaamerica](http://www.twitter.com/operaamerica)), begun in June 2009, has 575 followers, an increase of 147 from the February board meeting. In August 2009, OPERA America migrated its Facebook profile to a fan page ([www.facebook.com/operaamerica](http://www.facebook.com/operaamerica)) and has 2,502 people who "like" our page. This is an increase of 956 from November. Both Twitter and Facebook enable us to reach new audiences, increase our presence in the performing arts community and transmit information rapidly.

## 5. Marketing/Public Relations Network Conference Calls

Conference calls with the Marketing/Public Relations network took place on February 10 and 11. A total of 24 people participated in these calls. Topics discussed on these conference calls included:

- Ticket sales updates
- Social media
- Subscriber retention
- Web resources
- Marketing lesser-known operas
- ROI in advertising
- Telemarketing
- Facebook guidelines
- Artist bios in program books
- Citywide arts passes
- Opera flash mobs
- Young patrons

## 6. Marketing/Public Relations Items of Note

- **Opera Honors.** The 2010 NEA Opera Honors will take place on Friday, October 22, in Washington, D.C. The NEA anticipates that a press release announcing the winners will be disseminated at the end of June. For this year's awards, OPERA America will focus on creating the video tributes and on organizing National Opera Week. Washington National Opera will produce the awards ceremony.
- **Making Connections.** In conjunction with the Artistic Services department, we have been investigating avenues for increasing awareness of and attendance at next season's *Making Connections* events. Items under review include the format, admission fee, dates/times and methods for announcing the events.
- **Young Friends of Opera.** There are currently 28 companies participating in the Young Friends of Opera program, offering reciprocal benefits to young professional members at other participating companies. A newsletter containing event information and photos is e-mailed to participants every other month.

*Submitted by:*

*Patricia Kiernan Johnson, Marketing and Media Manager*