

THE NATIONAL OPERA CENTER AMERICA

CONTENTS

Meeting Schedule	1
Agenda	3
FY2019 Board Committees	4
Minutes of the Meeting of the Board of Directors, June 2018	5
Finance Report	12
Research Report	21
Information Technology Report	22
National Opera Center Report	23
Governance Report	28
Membership Report	32
Opera.ca Report	38
Opera Europa Report	40
Development Report	41
50 th Anniversary: Preliminary Ideas and Timeline	46
Digital Media Program	53
Artistic Services Report	58
Civic Practice Report	66
Communications and Advocacy Report	70
Learning and Leadership Report	86
Upcoming Meetings	96

OPERA AMERICA BOARD OF DIRECTORS

FALL 2018 BOARD MEETING

Hosted by Los Angeles Opera

Los Angeles, California | October 31 - November 2, 2018

Omni Los Angeles Hotel at California Plaza

251 South Olive Street

*** MEETING SCHEDULE ***

WEDNESDAY, OCTOBER 31

5:30 P.M. – 7:30 P.M.

INFORMAL ARRIVAL DINNER

Noé Restaurant at the Omni Hotel
Optional (No Host)

8:00 P.M. – 9:15 P.M.

PERFORMANCE OF VAMPYR

Los Angeles Opera
Theatre at Ace Hotel
929 South Broadway
Advance purchase required

7:30 P.M. *Roundtrip transportation departing from the Omni Hotel*

THURSDAY, NOVEMBER 1

9:00 A.M. – 10:30 P.M.

NEW BOARD MEMBER ORIENTATION

Omni Los Angeles Hotel, Rose Room, Second Floor
For new board members, but all are welcome.
Continental breakfast provided

10:30 A.M. – 5:00 P.M.

BOARD COMMITTEE MEETINGS

Omni Los Angeles Hotel, Second Floor

10:30 A.M. – 11:30 A.M. **Learning and Leadership Committee, Bradbury Room**

11:30 A.M. – 1:00 P.M. *Lunch on own*

1:00 P.M. – 2:15 P.M. **Communications and Advocacy Committee, Rose Room**

2:15 P.M. – 3:30 P.M. **Civic Practice Committee, Bradbury Room**

3:30 P.M. – 4:30 P.M. **Membership and Development Committee, Rose Room**

5:30 P.M. – 7:00 P.M.

PRE-PERFORMANCE DINNER – CATERED BY PATINA

Dorothy Chandler Pavilion, 5th Floor Salon
135 North Grand Ave
Advance purchase required

5:15 P.M. *Depart on foot from Omni Lobby*

7:30 P.M. – 10:45 P.M.

PERFORMANCE OF SATYAGRAHA

Los Angeles Opera
Dorothy Chandler Pavilion
Advance purchase required

FRIDAY, NOVEMBER 2

8:30 A.M. – 11:00 A.M.

BOARD COMMITTEE MEETINGS

Omni Los Angeles Hotel, Second Floor

8:30 A.M. – 9:30 A.M.

Governance Committee (with continental breakfast), *Widney Room*

9:30 A.M. – 11:00 A.M.

Artistic Services Committee, *Widney Room*

11:00 A.M. – 12:30 P.M.

BOARD OF DIRECTORS MEETING, PART I

Omni Los Angeles Hotel, *Bradbury/Rose Room*

12:30 P.M. – 1:15 P.M.

BOARD OF DIRECTORS LUNCH

Omni Los Angeles Hotel

Noé Restaurant at the Omni Hotel

1:15 P.M. – 4:00 P.M.

BOARD OF DIRECTORS MEETING, PART II

Omni Los Angeles Hotel, *Bradbury/Rose Room*

6:30 P.M.

BOARD OF DIRECTORS DINNER

Hosted by Carol and Warner Henry

6:00 P.M.

887 La Loma Road, Pasadena, CA 91105-2307

Roundtrip transportation departing from the Omni Hotel

ADDITIONAL INFORMATION

ATTIRE: Dress for the Board meeting is Business Casual; dress for the Board dinner and performances is Business Attire.

OPERA TICKETS: If you purchased ticket(s) for *Vampyr* or *Satyagraha* through OPERA America, they will be distributed by Mike Mandic at the pre-performance dinner (*Vampyr*) and the Board Committee meetings (*Satyagraha*). Any tickets not picked up in advance will be available from Mike outside the performance venues.

NEXT MEETINGS: The Winter 2019 Board meeting will take place at the National Opera Center in New York from February 22-23, 2019, in conjunction with meetings of the National Opera Center Board of Overseers, National Trustee Forum and the National Opera Trustee Recognition Awards. Hotel reservations at the Eventi are available at <http://bit.ly/OABoardWinter2019>. Cut off is January 21, 2019.

The Spring 2019 Board Meeting will take place in San Francisco, California, on June 11- 12, 2019, in conjunction with Opera Conference 2019. Hotel reservations at the Park Central San Francisco are available at <http://bit.ly/OASpring2019>. Cut off is May 12, 2019

**MEETING OF THE BOARD OF DIRECTORS
FRIDAY, NOVEMBER 2, 2018
11:00 A.M. – 4:00 P.M.
OMNI LOS ANGELES HOTEL AT CALIFORNIA PLAZA
LOS ANGELES, CALIFORNIA**

AGENDA

Part 1: 11:00 a.m. – 12:30 p.m.

1. Welcome and Introductions
2. Approval of the Minutes of the Meeting of June 20, 2018
3. Reports of the Chair and the President/CEO
4. Fiduciary Reports
 - a. Finance Report
 - b. Governance Report
 - c. Membership and Development Report

Lunch

Part 2: 1:15 p.m. – 4:00 p.m.

5. Discussion Topics
 - a. 50th Anniversary Celebration
 - b. Digital Media Program
 - c. Updates to Anti-Sexual Harassment Policies and Resources
6. Programs and Services/Committee Reports
 - a. Artistic Services Report
 - b. Civic Practice
 - c. Communications and Advocacy
 - d. Learning and Leadership
7. Other Business
8. Executive Session
9. Next Meetings
10. Adjournment

FY2019 BOARD COMMITTEES (updated 9/18)

Name	Artistic Services	Communication & Advocacy	Finance	Governance	Learning & Leadership	Membership & Development	Civic Practice	Audit
John E. Baumgardner, Jr.		X		X				
Wayne S. Brown (Vice Chair)				CHAIR			X	X
Annie Burridge			X		X		X	
Ned Canty	X	X			X			
Tassio Carvalho					X			
Rena De Sisto								
Larry Desrochers	X			X		X	X	
David B. Devan	X	X						
Carol E. Domina		X				X		
Michael Egel					X	X		X
Robert Ellis	X				X			
Anthony Freud		X		X			X	
Barbara Glauber		X			CHAIR			
Denyce Graves-Montgomery	X					X		
Evan J. Hazell (Treasurer)		X	CHAIR					
Carol Henry				X	X		X	
Laura Kaminsky (Vice Chair)	CHAIR				X			
Carol Lazier				X	X			
Perryn Leech (Secretary)	X					CHAIR		
Frayda Lindemann (Immediate Past Chair)		X		X	X			
Susan Marineau					X		X	
Zizi Mueller	X	X					CHAIR	
John Nesholm		X			X			
Timothy O'Leary (Chair)	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO
Nicole Paiement	X							
Bill Palant	X					X		
Jane DiRenzo Pigott				X	X			
Marc A. Scorca (President/CEO)	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO	EX-OFFICIO
Yuval Sharon	X	X						
Matthew Shilvock					X			X
Kathryn Smith (Vice Chair)		CHAIR	X			X		
L. Michelle Smith		X					X	
Jill Steinberg	X					X		
Robert Tancer				X		X	X	
Ryan Taylor			X			X	X	
John G. Turner	X			X		X		
Dona D. Vaughn	X			X				
Roger Weitz						X	X	
Carole Yaley		X			X			X

MINUTES OF THE MEETING OF THE BOARD OF DIRECTORS JUNE 20, 2018

HYATT REGENCY AT THE ARCH, ST. LOUIS, MISSOURI

BOARD MEMBERS PRESENT

Timothy O'Leary (chairman), Ned Canty, Larry Desrochers, David B. Devan, Carol E. Domina, Bob Ellis, James Feldman, Barbara Glauber, Christopher Hahn, Evan J. Hazell, Laura Kaminsky, Perryn Leech, Susan Morris, Zizi Mueller, Esther Nelson, John Nesholm, Bill Palant, Jane DiRenzo Pigott, L. Michelle Smith, Kathryn Smith, Jill Steinberg, Robert Tancer, Dona D. Vaughn

EX-OFFICIO BOARD MEMBERS PRESENT

Christina Loewen, Opera.ca; Alejandra Marti, Ópera Latinoamérica; Robert Tancer, Chair, National Opera Center Board of Overseers. By invitation: Cheryl Hickman, Opera.ca

BOARD MEMBERS ABSENT

John E. Baumgardner Jr., Daniel Biaggi, Wayne S. Brown, Rena De Sisto, Michael W. Egel, Denyce Graves-Montgomery, Carol Lazier, Barbara Leirvik, Frayda B. Lindemann, Charles MacKay, Nicole Paiement, Yuval Sharon, Matthew Shilvock, John G. Turner, Francesca Zambello

OPERA AMERICA STAFF PRESENT

Marc A. Scorca, Dan Cooperman, Laura Lee Everett, Brandon Gryde, Kurt Howard, Patricia Kiernan Johnson, Kevin Sobczyk

I. WELCOME AND INTRODUCTIONS

Board Chairman Timothy O' Leary called the meeting to order and welcomed OPERA America's newest board member, L. Michelle Smith. He also expressed gratitude to Michael and Noemi Neirdoff in absentia for hosting the board dinner. Tim noted the resignation of Bill Florescu from the Florentine Opera and, as a result, from the OA board.

II. APPROVAL OF THE MINUTES OF THE MEETING OF FEBRUARY 24, 2018

Tim called for a motion to approve the minutes as presented. The motion was made, seconded and approved unanimously.

III. REPORT OF THE CHAIRMAN/REPORT OF THE PRESIDENT

A. REPORT OF THE CHAIRMAN

Tim congratulated OA staff for record-breaking attendance at annual conference. He noted with appreciation that OA's cooperation with the Missouri Arts Council and the Regional Arts Commission brought in many local artists and interested parties. Marc A. Scorca noted that this year's conference again places artists prominently throughout the program, representing a positive shift in focus from years past.

B. REPORT OF THE PRESIDENT

a. Highlights of Recent Activity

Marc presented a summary of activities since the winter board meeting. OA awarded \$1.2 million in Innovation Grants to a healthy mix of small and large companies. A total of \$100,000 was awarded in grants for female composers, and ongoing grants are being awarded for new works exploration. He mentioned that all eight female composers awarded Discovery Grants will be in St. Louis at the conference and available to speak about their work. The companies that received Commissioning Grants represent an amalgam of traditional and experimental companies.

Moving on to a discussion of grants received by OA, Marc explained that a \$1,000,000 PRI was awarded from the Mellon Foundation for the Co-Production Loan Fund; a \$50,000 grant from American Express for the Leadership Intensive was renewed, as were grants from the Gilman Foundation, Toulmin Foundation and Tobin Theatre Arts Fund.

Guidelines are being created for the Co-Production Loan Fund and Civic Practice Grants. Deadlines have been announced for a number of grant applications, including New Works Exploration Grants, Opera Grants for Female Composers (Discovery and Commissioning), the Opera Fund's Civic Practice Grants, and Robert L.B. Tobin's Director-Designer Showcase grants. Adjudication dates are already set for many of these.

Marc discussed a regional meeting that took place in Binghamton, New York, in May, describing the excellent opportunity to meet with Budget 4 and 5 companies that are generally not able to attend annual conferences. A number of consultations are in the planning phase, in addition to two that recently took place at Arizona Opera and Tri-Cities Opera.

Marc quickly summarized several additional items, explaining that OA has initiated a digital media program, and hosted a number of *Conversations* and *Emerging Artist Recitals* at the Opera Center. The Opera Europa Joint Forums Meeting and the World Opera Forum were both mentioned as part of OA's partner activities. Finally, Marc cited the successful dedication of Plácido Domingo Hall on April 7 at the Opera Center.

IV. FINANCE REPORT

Committee Chairman Evan Hazell presented the Finance Report, explaining that the end-of-year surplus is larger than expected. This, in turn, will lead to a larger allocation to the board-designated reserve. Marc stated that this surplus exists thanks to increases to the Annual Fund, annual conference income and Opera Center revenue. He mentioned that as revenue increases, maintenance issues in the Opera Center can be addressed. Evan Hazell asked for a motion that \$230,000 be withdrawn from the National Opera Center endowment to support operations of the Opera Center. The motion was made, seconded and approved unanimously. A question was posed, asking about the Board Reserve and Maintenance Fund Reserve. Marc pointed to the numbers on page 18 of the Board Book, explaining that of the \$564,851 in the Board-Designated Fund, \$100,000 is part of the Opera Center endowment, and \$75,000 is for the Facilities Maintenance Reserve. The balance is the board-designated reserve fund.

The projected budget for FY2019 is tight, mainly due to increased staffing costs resulting from the increased minimum wage, as well as an increase in the minimum salary that exempt employees must be paid. In terms of revenue, the largest new item is \$100,000 projected to be raised as part of the 50th anniversary effort. Marc noted that the proposed budget was created before the final outcome of FY2018 is known, so adjusted goals may be announced at the fall meeting. Evan asked for a motion to approve the FY2019 budget. The motion was made, seconded and approved unanimously.

Marc congratulated Kevin Sobczyk and Christian De Gré for their work in bringing the National Opera Center to a higher level of efficiency and accuracy.

Tim asked for a motion to approve the Finance Report. The motion was made, seconded and approved unanimously.

V. GOVERNANCE REPORT

Committee Chairman Susan Morris presented the Governance Report, presenting the committee's recommendations for those who will stand for election to the board at the Annual Business Meeting. She first listed those board members who just completed their first terms and are up for re-election to the board for second terms: John Baumgardner, Wayne S. Brown, Barbara Glauber and Evan Hazell.

Next, Susan reviewed those board members who have served two consecutive terms and are now required to rotate off the board for at least one year: Daniel Biaggi, James Feldman, Christopher Hahn, Barbara Leirvik, Susan Morris, Esther Nelson and Francesca Zambello. In addition, Charles MacKay will be retiring from the board, as he is retiring from his position as general director of The Santa Fe Opera.

Susan presented the following names of individuals proposed to stand for election for a three-year term: Annie Burrige, general director of Austin Opera; Anthony Freud, general director, president and CEO of Lyric Opera of Chicago; Carol Henry, chairman of the Executive Committee of Los Angeles Opera; Susan Marineau, board president of The Santa Fe Opera; Robert Tancer, former chairman of the National Opera Center Board of Overseers; Ryan Taylor, president and general director of Minnesota Opera; Roger Weitz, general director of Opera Omaha; and Carole Yaley, member of the National Opera Center Board of Overseers. Susan asked for a motion to present these individuals for election at the Annual Business Meeting. The motion was made, seconded and passed unanimously.

Susan reviewed the recommended slate of officers: Tim O'Leary as chairman; Wayne Brown as vice-chairman and chairman of the Governance Committee; Kathryn Smith as vice-chairman; Laura Kaminsky as vice-chairman and chairman of the Artistic Services Committee; Perryn Leech as secretary and chairman of the Membership Committee; and Evan Hazell as treasurer. The following individuals are being considered for the Board of Overseers of the National Opera Center: Margee Filstrup (Tulsa), Virginia Laurisden (Des Moines) and Pamela Rigg (San Francisco). These new members would expand the current group from New York to nationwide representation.

Susan explained that a self-evaluation form for board members is being developed and will be presented for approval at the fall board meeting. Additionally at the fall meeting, the idea of an honorary or emeritus board member status will be considered.

Marc thanked those aforementioned board members rotating off of the board this year, and presented them each a plaque to honor their distinctive service.

VI. MEMBERSHIP REPORT AND OPERA.CA REPORT

A. MEMBERSHIP REPORT

Dan Cooperman presented the Membership Report, stating that every goal set had been surpassed. Currently there are 139 American and 14 Canadian Professional Company Members, bringing the total to 153. ABCEs are above goals for a net gain of \$5,000. The initial Annual Fund goal was \$735,000 and is currently at \$773,000. Since there are potentially additional renewals, a new goal of \$800,000 was set. Dan thanked those board members who contributed to the Annual Fund, and also thanked Denyce Graves for being a signatory on a year-end campaign letter. Dan demonstrated the enormous recent growth in membership: Current Individual Membership is at 1,600. Three years ago, there were only 850 members. Sponsorship and advertising has also grown this year.

Dan explained that during the committee meeting, two Professional Company Member applications were reviewed. The Winter Opera St. Louis membership was approved, and is being funded through a grant from the Missouri Arts Council. The committee did not approve the application from Seagle Music Colony, although this application generated a stimulating discussion on potential changes to eligibility. Since Seagle Music Colony emphasizes singer training over new work development, the committee believed the balance of these two elements did not qualify the company as "professional." Additionally, the new works portion of Seagle Music Colony features only piano accompaniment. The idea of what is considered "professional" will be examined further.

Dan summarized another committee discussion regarding what actions to take when a PCM no longer meets eligibility requirements. It was decided that the committee would look at each disqualifying PCM on a case-by-case basis and resolve together how to approach the situation. Next Dan brought up the status of the Opera Center campaign. With the Plácido Domingo Hall dedication raising over \$900,000, the vast majority of the construction bridge loan has been paid, thereby rendering the Opera Center Campaign complete.

Tim congratulated the organization on successes achieved and questioned what the groundswell of support might be attributed to beyond the hard work and talent of staff. Marc responded that OA has successfully put artistry and artists at the center, focusing on opera rather than only opera companies. This puts the organization in the nexus of the field. Another suggested reason

is that OA offers more benefits than ever before to members in terms of services, such as grant opportunities, forums and listservs.

B. OPERA.CA REPORT

Christina Loewen presented the Opera.ca report, explaining that their Professional Company Membership is at a consistent level with 14 members, and a total of \$93,000 in dues. She mentioned that a similar conversation regarding heightening educational institutions' presence within the service organization is happening in Canada, as well. Opera.ca has hosted three consultations to develop ideas for the first-ever Artist Training Summit coming up in the fall. The purpose is to build connections and conversations with the training aspects of opera, and build partnerships with PCMs.

Christina then discussed Canada's presence at the World Opera Forum in April, in addition to her participation at an Opera Europa conference in Rotterdam in May, explaining how important it is that Canadian opera companies and artists are showcased.

Christina closed her report by stating that La Placa Cohen will shortly be releasing their first-ever Canadian Culture Track report. It will be interesting to analyze how closely the Canadian report tracks to the U.S. edition.

VII. DISCUSSION TOPICS

A. WORLD OPERA FORUM

Marc reported about the fascinating interplay between the global agreement about major issues shaping the field and local differences shaped by language, funding systems and traditions. Barbara Glauber compared this interplay to OA's philosophy of civic practice; we share a common canon, but our approach to it is rooted in our own soil. Ned Canty commented how it became clear to him what a fertile period it currently is for the American canon, which seems to be the result of non-government funding. Most European theaters use government funding to cover enormous fixed costs. In North America, there is more flexibility to put on smaller and experimental productions.

Marc asked those who attended if a North American-hosted World Opera Forum should be considered in several years. There was positive consensus around this idea. There was a caution that funding may not be available to achieve the same scale as in Madrid. David Devan commented that hosting a World Opera Forum in North America presents a wonderful opportunity to work with other companies, and observe not just the new American canon, but what is developing globally. There is a thirst and anxiety about what is coming next, and participants are eager for another opportunity to convene. He stated that a major key to the forum's success was the lack of an economic barrier to participate as a delegate. Christina expressed that one reason the global conversation should continue is that it is important for North America to share its approach to equity and inclusive practice.

B. REVISED STRATEGIC PLAN

Marc outlined the changes to the strategic plan that were made based on recommendations at the winter board meeting. First, Trustee Services was broken out as a separate item under Core Programs. Second, the emphasis on equity was integrated throughout the document. Third, it was clarified that there is a right to fail within funding programs in order to encourage experimentation and risk. Marc explained that the organization is already moving in the directions articulated in the document, but that it should be reviewed and modified on an annual basis in order to adapt to the changing environment. Tim questioned the immediate next steps. Marc answered that, with approval, it will be circulated to OA members, who will be invited to offer input, comments and further participation. Larry Desrochers questioned Marc on what is exciting versus any fears that arise from the document. Marc cited the leverage provided by OA's 50th anniversary to achieve exciting programmatic and communication strategies. The biggest fears relate to resources, both in terms of funding for such things as the second and subsequent productions of new works, and space for new staff. Perryn Leech asked about measurables, commenting that he did not see this element contained in the document. It was suggested that a series of addenda be can be added that extract elements of the vision and define specific goals.

Tim recommended a framework that would include both priorities that are easily measured, as well as those very important priorities that are impossible to measure.

C. REVISED EQUITY STATEMENT

Marc explained that the Equity Statement, which was last reviewed at the winter board meeting, has since been reviewed by colleagues at Race Forward, one of OA's partner organizations. The statement will be distributed once approved. It was suggested that OA clarify that companies should use this only as a reference point for creating their own statements. It was also recommended that resources and organizations should be included to help companies find assistance and/or resources that may be needed.

It was proposed that OA change its use of the word "Chairman" and "Overseer" throughout all of its platforms in conjunction with the release of this statement. Marc mentioned that the word Overseers will be addressed and hopefully changed at the next Overseers meeting. It was voiced that the language used in Diverse and Inclusive Casting and Hiring ("work with members to understand and overcome barriers to diversity") be considered for the other action items, as well. There was general consensus that releasing the document now is better than waiting for it to be perfect. A motion was made to approve the Equity Statement and review it periodically. The motion was seconded and approved unanimously. David expressed that it would be a good idea for OA board members who are general directors to commit to develop their own equity statements. There was general agreement.

D. REVISED GRANT GUIDELINES

a. Civic Practice Grants

The Learning and Leadership Committee approved the guidelines for the Civic Practice Grants. Barbara Glauber summarized key points, including that the end-product of these grants is not programmatic, but more about the attitude and empowerment of staff. Additionally, it is crucial that OA does not dictate what civic practice is, as it will be different for each community. Kurt Howard pointed out that this grant is an opportunity to build relationships beyond a one-year grant timeline. Laura Kaminsky suggested the definition of community is an important conversation as the program moves forward, and that a company might consider the possibility of going beyond a physical community to include a virtual community. A concern was raised that some companies may not have the expertise or language to effectively develop a grant application, and that resources be made available to applicants to better understand civic practice. For example, a reading list on creative place-making could be posted. Marc stated that learning tools from the Civic Action Group will be available for applicants. Kurt further explained that staff works with applicants directly to help them develop a genuine and effective application.

b. Co-Production Loan Fund

Kurt explained that OA received \$1 million in funding (program-related investment) from the Andrew W. Mellon Foundation to increase the co-production of American works. Grantees must be American Professional Company Members engaged in producing new or existing American works, which is defined as having an American composer or librettist. Applications will be reviewed on a quarterly basis by a Loan Review Committee. The committee will analyze the company's ability to plan, its history of executing productions properly, and if there is a realistic understanding of the costs involved. Applications will be live on July 1.

VIII. COMMITTEE REPORTS

A. SUMMARY OF PROGRAMS AND SERVICES

Kurt summarized the Programs and Services report by first discussing the heightened presence of local speakers at this year's conference. Next year's conference is scheduled for June 13-15 and will be hosted by San Francisco Opera. Dates are still being planned for May 2020 in Washington, D.C., which will be the 50th anniversary conference of OA.

Innovation Grants were discussed. Kurt explained that \$1.2 million was awarded in the second cycle of these grants to 20 companies. Grantees are having orientation calls so they understand the reporting cycle and what the panel found to be of merit in their applications. Five main areas

of learning are being documented: creative and artistic exploration; pipeline expansion; process and operations; civic engagement; and audience experience.

B. ARTISTIC SERVICES

Committee Chairman Perryn Leech presented the Artistic Services report. Beyond the substantial discussion of the Co-Production Loan Fund that has already been addressed, the committee conferred on the American Guild of Musical Artists (AGMA) Schedule C, which assigns compensation categories to opera roles. Changes will have a direct impact on the finances of opera companies. Since the criteria for the assignment of categories have been removed from the AGMA website, the impact of the changes is not clear. A meeting will be sought with AGMA to clarify how roles will be evaluated.

Marc spoke about plans for a grant program for composers and librettists of color that would be funded by an OA donor. The donor originally desired that both the composer and librettist should be of color in order to be eligible. However, there are concerns that this is overly prescriptive, as there is a need to balance helping artists without dictating what they do. The committee concluded that more artists of color need to be brought into the conversation to ensure that the program does no harm. It was clarified that "artists of color" in this program would refer to any artist who is not Caucasian. A concern was raised that the EEOC uses the same terminology ("person of color") but has a more limited definition. For example, a person of Middle Eastern descent would not be considered a person of color according to the EEOC. Therefore, it is important to clarify the exact definition that OA is using. Brandon Gryde brought up the AALANA standard as an option that is more inclusive (African American, Latino, Asian, Native American and Arab). There was general discussion that other art forms have been having conversations about people of color for much longer than in the opera field, and it might be helpful to seek out resources already available from these conversations.

C. COMMUNICATIONS AND ADVOCACY

Committee Chairman Kathryn Smith summarized OA's new digital media initiative, which is sharing messages about OA and the opera field with video and social media, as well as through a new podcast that will be launched soon.

Kathryn encapsulated the Advocacy Report by stating that the National Endowment for the Arts received a \$2 million increase from the Senate and House Appropriations Committees. Advocacy efforts are underway regarding the Universal Charitable Giving Act, in order to incentivize charitable giving at all financial levels. Staff is tracking a new rule regarding unrelated business income tax (UBIT) on fringe benefits for employees at nonprofits. On the subject of EDI, Kathryn mentioned that Brandon Gryde is available to talk with PCMs who do not have the resources available to hire outside experts on EDI for their companies.

D. LEARNING AND LEADERSHIP

Committee Chairman Barbara Glauber recapped the committee report, mentioning discussions on Innovation Grants and new guidelines for the Civic Practice Grants, as well as the Leadership Intensive, which is moving to February. She explained that staff continues to call general directors periodically to survey needs, and that the grant portal is being used more actively. She also pointed out an Opera Teen is in attendance at the conference for the first time this year.

Kurt indicated the heightened presence of the Women's Opera Network (WON) at this year's conference, and the success of WON regional calls over the past year in connecting women across the field. Kurt also stated that there is a conference Code of Conduct published in the program book this year, which builds on efforts toward anti-harassment goals.

IX. NEXT MEETINGS

The fall 2018 meeting will take place Wednesday, October 31 through Friday, November 2 in Los Angeles.

X. EXECUTIVE SESSION

Staff was excused from the room for the Executive Session, which was not recorded. Marc remained for the first segment of the Executive Session and then absented himself for the rest of the session. At the conclusion of the session, staff returned to the meeting.

XI. OTHER BUSINESS AND ADJOURNMENT

As there was no other business, a motion to adjourn was unanimously approved.

MINUTES OF THE MEETING OF THE FINANCE COMMITTEE JUNE 19, 2018 ST. LOUIS, MISSOURI

IN ATTENDANCE

Evan Hazell, Chair; James Feldman, Timothy O'Leary, Kathryn Smith, Marc Scorca. Michael Mandic and Susan Schultz (by phone).

I. WELCOME AND APPROVAL OF THE MINUTES

Evan Hazell welcomed members of the committee and asked for a motion to approve the minutes of the February meeting. They were approved unanimously.

II. FY2018 BUDGET PROJECTION

Marc Scorca reported that the year will end with a larger surplus than anticipated, as reflected in the Board Book. Since the completion of the Board Book, the surplus is expected to increase a little further thanks to an increased Annual Fund, higher-than-anticipated Opera Center revenue and increased Conference registration.

With a healthy surplus, staff will write off some uncollected receivables.

As part of year-end action, members of the Finance Committee approved a draw of \$230,000 from the Opera Center endowment, slightly less than the 5% permitted by the spending policy.

III. FY2019 PROPOSED BUDGET

The proposed budget for FY2019 is projected to be balanced. The budget contains only one prospective institutional contribution (\$15,000). It contains \$100,000 in special fundraising for the 50th anniversary.

The current proposed budget does not include allocations to OPERA America reserves. If income projections are revised upward after the close of FY2018, it may be possible to include these allocations in the revised fall budget.

The proposed budget includes an increased Opera Fund endowment draw of \$280,000. This draw is slightly lower than the 5% maximum permitted by OA's spending policy and supports the Civic Practice Grants.

On the expense side, the budget for salaries and benefits is higher for two reasons:

- The size of the staff has increased with a digital media manager and a full-time artistic services coordinator. The Opera Center staff has also been expanded slightly as part of a larger reorganization.
- NY State requires an increase in minimum wage for hourly workers and a salary increase for workers who are treated as exempt employees.

Members of the Finance Committee approved the proposed FY2019 budget and recommended it to the board for approval.

IV. STATEMENT OF POSITION

Members of the committee reviewed the balance sheet and noted the continued reduction in the construction bridge loan for the National Opera Center.

V. INVESTMENTS

Marc reported that investments continue to be managed by Wells Fargo and Merrill Lynch. The performance at Wells Fargo has improved in recent months. Members of the Investment Advisory Committee will meet in early July to formulate recommendations.

VI. NATIONAL OPERA CENTER REPORT

Revenue is anticipated to finish slightly over budget, as are expenses. The overall budget for the Opera Center, however, remains balanced. Christian De Gré, the new Opera Center director, has been working with staff to clarify job descriptions and with Kevin Sobczyk to improve the functionality of the Opera Center's CRM.

VII. IT REPORT

Marc explained that Kevin's current focus is the Opera Center's CRM. He is creating specific reports that will simplify reporting of income and future contracts, and that will make it far easier to track accounts receivable. The achievement of these goals will streamline accounting and reconciliation with the controller.

All operating systems are functioning well, and Kevin ensures that OA is protected by off-site back-up and strong spam filters.

VIII. OTHER BUSINESS

As there was no other business, the meeting was adjourned.

FINANCE AND OPERATIONS REPORT

NOVEMBER 2018

I. FY2018 YEAR END

OPERA America closed out FY2018 with an operating surplus of \$95,993 before allocations to reserves. This was \$42,302 above projections at the June board meeting. As a result of strong income and cost control, transfers of \$75,000 to the Board-Designated Reserve and \$10,000 to the Facilities Maintenance Reserve were made, leaving an unrestricted surplus of \$10,993.

In making a transfer to the Board-Designated Reserve of \$75,000, staff requested that \$50,000 of this be earmarked for expenditure in FY2019 or FY2020 for special expenses associated with the 50th anniversary celebration. Following preliminary approval, this will be reviewed by members of the Finance Committee.

A. REVENUE

As noted on the following budget, revenue goals were surpassed primarily due to:

- a. higher Organizational Membership payments;
- b. very strong performance in the Annual Fund;
- c. improved trends in rental revenue at the National Opera Center;
- d. stronger than expected revenue from advertising, as well as Ambassador activities; and
- e. higher annual conference revenue, especially from sponsorships.

B. EXPENSES

Variations from budget are noted in the chart that follows. The most significant areas of variation were:

- a. Higher staff costs primarily related to select salary increases and deferred compensation;
- b. a write-off of uncollectible FY2017 receivables, especially in relation to delinquent Opera Center rental fees;
- c. higher magazine costs offset by increased advertising revenue; and
- d. increases in development costs that reflect increased activity and are offset by higher income noted above.

C. FY2018 AUDITED FINANCIAL STATEMENTS

Members of the audit committee (Michael Egel, Wayne Brown and Matthew Shilvock) met by telephone with OA's auditor, EisnerAmper, on October 15 to review the draft FY2018 audited financial statements and management letter. The audit revealed no management or operational concerns or weaknesses. Pending Audit Committee and Finance Committee recommendations, the board will be asked to accept the audited financials. Upon board approval, the financial statements will be made available on the board hub.

	Column A	Column B	Column C	Notes	
	Approved FY18 Budget	FY18 June Projection	FY18 Final Projections	Variance	
Core Operating Revenue	Organizational Membership	\$ 726,200	\$ 751,400	\$ 759,354	\$ 7,954
	General Operating and Major Individuals	\$ 749,700	\$ 750,000	\$ 872,807	\$ 122,807
	West Coast Initiative	\$ 75,000	\$ 75,000	\$ 75,000	\$ -
	Corporations	\$ 87,500	\$ 107,500	\$ 107,505	\$ 5
	Foundations	\$ 1,197,000	\$ 1,180,500	\$ 1,180,500	\$ -
	Getty/Innovation	\$ 1,500,000	\$ 1,188,472	\$ 1,188,472	\$ -
	Government	\$ 129,500	\$ 141,100	\$ 141,100	\$ -
	In-Kind Support	\$ -	\$ -	\$ -	\$ -
	Endowment Draw	\$ 313,500	\$ 313,500	\$ 313,500	\$ -
	Conference Revenue	\$ 250,000	\$ 250,000	\$ 259,409	\$ 9,409
	Other Earned Income	\$ 225,500	\$ 316,190	\$ 350,867	\$ 34,677
	Subtotal	\$ 5,253,900	\$ 5,073,662	\$ 5,248,514	\$ 174,852
Opera Center Operating Revenue	Rentals and related revenue	\$ 974,440	\$ 974,440	\$ 1,024,098	\$ 49,658
	OA rent allocation	\$ 232,529	\$ 239,354	\$ 239,354	\$ -
	Endowment draw	\$ 230,000	\$ 230,000	\$ 230,000	\$ -
	Subtotal	\$ 1,436,969	\$ 1,443,794	\$ 1,493,452	\$ 49,658
GRAND TOTAL REVENUE	\$ 6,690,869	\$ 6,517,456	\$ 6,741,966	\$ 224,510	
Core Operating Expenses	Membership	\$ 50,000	\$ 48,185	\$ 50,934	\$ 2,749
	Media Relations	\$ 212,500	\$ 266,205	\$ 277,561	\$ 11,356
	Development	\$ 155,000	\$ 208,804	\$ 256,040	\$ 47,236
	West Coast Initiative	\$ 14,000	\$ 24,000	\$ 24,000	\$ -
	Information Services	\$ 33,440	\$ 20,636	\$ 27,757	\$ 7,121
	Learning and Leadership	\$ 153,950	\$ 137,475	\$ 143,093	\$ 5,618
	Getty/Innovation	\$ 1,500,000	\$ 1,188,472	\$ 1,188,472	\$ -
	Artistic	\$ 607,550	\$ 628,335	\$ 648,007	\$ 19,672
	Conference	\$ 154,000	\$ 136,500	\$ 133,082	\$ (3,418)
	Finance and General Operations	\$ 127,500	\$ 145,034	\$ 154,271	\$ 9,237
	Salaries, Benefits and Overhead	\$ 2,244,635	\$ 2,178,129	\$ 2,232,091	\$ 53,962
	Subtotal	\$ 5,252,575	\$ 4,981,775	\$ 5,135,308	\$ 153,533
Opera Center Operating Expenses	Personnel Expenses	\$ 390,011	\$ 396,630	\$ 394,737	\$ (1,893)
	Piano Tunings and Client Services	\$ 55,000	\$ 67,000	\$ 66,990	\$ (11)
	Equipment, Supplies and Misc. Expenses	\$ 20,500	\$ 19,900	\$ 26,420	\$ 6,520
	Occupancy Costs	\$ 851,755	\$ 887,268	\$ 893,488	\$ 6,220
	Other Overhead Costs	\$ 50,000	\$ 56,192	\$ 73,321	\$ 17,129
	Facilities Maintenance	\$ 55,000	\$ 55,000	\$ 55,708	\$ 708
Subtotal	\$ 1,422,266	\$ 1,481,990	\$ 1,510,664	\$ 28,674	
GRAND TOTAL EXPENSES	\$ 6,674,841	\$ 6,463,765	\$ 6,645,973	\$ 182,208	
CORE OPERATING SURPLUS/(DEFICIT)	\$ 1,325	\$ 91,887	\$ 113,206	\$ 21,319	
OPERA CENTER SURPLUS/(DEFICIT)	\$ 14,703	\$ (38,196)	\$ (17,213)	\$ 20,983	
Operating Position Before Transfers	\$ 16,028	\$ 53,691	\$ 95,993	\$ 42,302	
Transfer to Board Reserve	\$ -	\$ (25,000)	\$ (75,000)	\$ (50,000)	
Transfer to Maintenance Reserve	\$ -	\$ (10,000)	\$ (10,000)	\$ -	
Surplus/(Deficit)	\$ 16,028	\$ 18,691	\$ 10,993	\$ (7,698)	

1. Annual Fund exceeded goal by \$85,000
2. special event (Domingo Dedication) presentation was changed from net to gross, increasing both revenue and resource development expense by \$37,000.

Includes \$10,000 in support from local Missouri agencies. Additionally goals were exceeded in advertising and participation in Ambassador activities.

1. Began full recording of cost of OA programming in the Opera Ctr resulting in an increase in revenue and expense of approximately \$25,000.
2. Received a \$5000 grant from Hyde and Watson at the end of FY18 for Opera Center facilities; related expenses are reflected below.
3. Exceeded goal on rental revenue.

Additional expense associated with graphic design done on a contract basis instead of in house.

1. Includes exp of Domingo event now recorded at gross.
2. Includes additional expense of Ambassador activities due to higher than anticipated participation.

Additional expense related to use of OC facilities for OA programming. Offset exactly by revenue recorded above. Additional grant supported purchase of chairs.

Final number includes select salary increases and deferred compensation accrual.

Includes \$16,800 in write off of uncollectable accounts receivable.

II. FY2019 BUDGET UPDATE

The Finance Committee met on June 19, 2018, to finalize a balanced FY2019 budget based on projected year-end results for FY2018. This budget, which resulted in a surplus of \$86 before allocations to reserves, was approved at the June board meeting.

Staff is revising its FY2019 projections based on positive trends in revenue, offset by higher occupancy costs and increased staff costs. This results in a projected deficit of \$10,973.

A. Revenue

As noted on the revised budget, revenue goals for FY2019 have been revised upward based on positive trends in FY2018 year-end results.

- a. Due to stronger than expected performance of the FY2018 Annual Fund campaign, the goal for FY2019 has been increased from \$750,000 to \$800,000. This is in addition to the \$100,000 budgeted to reflect the beginning of special 50th anniversary fundraising that will start in FY2019 and continue through FY2021.
- b. Opera Center income projections have been increased due to modest increases in pricing and utilization.
- c. Foundation and corporate contribution goals were increased due to the approval of a \$100,000 grant from the Booth Ferris Foundation, as well as confirmed support from Cerise Jacobs at \$10,000 more than anticipated.

B. Expenses

Proposed variations from the approved FY2019 expenses are noted in the attached charts. Major increases are in the following areas:

- a. Increased social media and website costs in Media Relations, funded by a gift from Bob Ellis and the grant from the Booth Ferris Foundation.
- b. Higher salaries, benefits and overhead costs primarily related to NY state minimum salary requirements and revisions to the organizational structure at the Opera Center.
- c. Significantly higher than anticipated NYC real estate taxes.
- d. Higher conference costs related to an investment in new conference management software which will improve the overall customer experience and engagement.

Column A Column B Column C

		FY19 Board Approved	FY19 Proposed Revision	Variance	
1	Core Operating Revenue				
2	Organizational Membership	\$ 753,900	\$ 753,900	\$ -	Annual Fund goal increased based on historical performance.
3	General Operating and Major Individuals	\$ 850,000	\$ 900,000	\$ 50,000	
4	West Coast Initiative	\$ 75,000	\$ 75,000	\$ -	
5	Corporations	\$ 87,500	\$ 87,500	\$ -	Additional Grant received from Booth Ferris Foundation and increased support from the Charles and Cerise Jacobs Foundation.
6	Foundations	\$ 1,285,500	\$ 1,390,500	\$ 105,000	
7	Getty/Innovation	\$ 1,100,000	\$ 1,100,000	\$ -	
8	Government	\$ 140,000	\$ 140,000	\$ -	
9	In-Kind Support	\$ -	\$ -	\$ -	
10	Endowment Draw	\$ 328,500	\$ 328,500	\$ -	Increased registration goal.
11	Conference Revenue	\$ 280,000	\$ 290,000	\$ 10,000	
12	Other Earned Income	\$ 315,200	\$ 315,200	\$ -	
	Subtotal	\$ 5,215,600	\$ 5,380,600	\$ 165,000	
13	Opera Center Operating Revenue				
14	Rentals and related revenue	\$ 1,003,655	\$ 1,015,053	\$ 11,398	
15	OA rent allocation	\$ 247,877	\$ 255,658	\$ 7,781	
16	Endowment draw	\$ 250,000	\$ 250,000	\$ -	
	Subtotal	\$ 1,501,532	\$ 1,520,711	\$ 19,179	
17	GRAND TOTAL REVENUE	\$ 6,717,132	\$ 6,901,311	\$ 184,179	
18	Core Operating Expenses				
19	Membership	\$ 53,800	\$ 53,800	\$ -	Addition of expenses covered by the Booth Ferris Foundation and a special board gift.
20	Media Relations	\$ 278,000	\$ 343,000	\$ 65,000	
21	Development	\$ 212,000	\$ 212,000	\$ -	
22	West Coast Initiative	\$ 24,000	\$ 24,000	\$ -	
23	Information Services	\$ 28,000	\$ 24,000	\$ (4,000)	Shift of Civic Practice grants from Artistic to Learning and Leadership.
24	Learning and Leadership	\$ 105,500	\$ 322,175	\$ 216,675	
25	Getty/Innovation	\$ 1,100,000	\$ 1,100,000	\$ -	
26	Artistic	\$ 630,000	\$ 431,500	\$ (198,500)	
27	Conference	\$ 219,750	\$ 234,266	\$ 14,516	
28	Finance and General Operations	\$ 138,000	\$ 138,000	\$ -	
29	Salaries, Benefits and Overhead	\$ 2,376,320	\$ 2,422,871	\$ 46,551	
	Subtotal	\$ 5,165,370	\$ 5,305,612	\$ 140,242	
30	Opera Center Operating Expenses				
31	Personnel Expenses	\$ 450,000	\$ 476,497	\$ 26,497	Increase of base salaries for several exempt employees and hourly rates for all P/T employees to comply with New York State regulations.
32	Piano Tunings and Client Services	\$ 55,000	\$ 55,000	\$ -	
33	Equipment, Supplies and Misc. Expenses	\$ 20,500	\$ 20,500	\$ -	Increase in Real Estate taxes above original projection.
34	Occupancy Costs	\$ 907,975	\$ 936,475	\$ 28,500	
35	Other Overhead Costs	\$ 63,200	\$ 63,200	\$ -	
36	Facilities Maintenance	\$ 55,000	\$ 55,000	\$ -	
	Subtotal	\$ 1,551,675	\$ 1,606,672	\$ 54,997	
37	GRAND TOTAL EXPENSES	\$ 6,717,045	\$ 6,912,284	\$ 195,239	
38	CORE OPERATING SURPLUS/(DEFICIT)	\$ 50,230	\$ 74,988	\$ 24,758	
39	OPERA CENTER SURPLUS/(DEFICIT)	\$ (50,143)	\$ (85,962)	\$ (35,819)	
	Operating Position Before Transfers	\$ 86	\$ (10,973)	\$ (11,060)	
	Transfer to Board Reserve		\$ -	\$ -	
	Transfer to Maintenance Reserve		\$ -	\$ -	
43	Surplus/(Deficit)	\$ 86	\$ (10,973)	\$ (11,060)	
46					

III. STATEMENT OF POSITION

	<u>06/30/18</u>	<u>09/30/18</u>
Assets		
Cash & Cash Equivalents	\$2,044,778	\$1,629,746
Investments	12,286,218	12,540,225
Contributions Receivable, Net	3,576,081	3,430,611
Other Receivables	538,762	259,352
Prepaid Expenses & Other Current Assets	115,571	7,380
Property & Equipment, Net	3,926,963	3,842,706
Security Deposit	<u>132,170</u>	<u>132,170</u>
Total Assets	<u>22,620,543</u>	<u>21,842,189</u>
Liabilities		
AP and Other Liabilities	279,940	83,329
Grants Payable	2,232,012	1,752,884
Deferred Revenue	39,056	-
Deferred Rent	1,588,237	1,588,237
Co-Production Loan Fund	500,000	500,000
Line of Credit Payable	<u>999,500</u>	<u>999,500</u>
Total Liabilities	<u>5,638,745</u>	<u>4,923,951</u>
Net Assets		
Unrestricted:		
Core Operating	68,614	68,614
Board-Designated Funds	649,851	649,851
Total Unrestricted Net Assets	<u>718,465</u>	<u>718,465</u>
Temporarily restricted:		
Projects	4,442,602	4,442,602
National Opera Center	901,957	901,957
Total Temporarily Restricted Net Assets	<u>5,344,559</u>	<u>5,344,559</u>
Permanently restricted:		
Opera Fund	5,518,774	5,518,774
National Opera Center	5,400,000	5,400,000
Total Permanently Restricted Net assets	<u>10,918,774</u>	<u>10,918,774</u>
Change in Net Assets		<u>(63,560)</u>
Total Net Assets	<u>\$16,981,798</u>	<u>\$16,981,798</u>
Total Liabilities and Net Assets	<u>\$22,620,543</u>	<u>\$21,842,189</u>

IV. INVESTMENT MANAGEMENT

A. THE OPERA FUND ENDOWMENT

As of September 30, 2018, the value of the Opera Fund endowment at Wells Fargo was:

	<u>As of September 30, 2018</u>	<u>As of April 30, 2018</u>
Cash	\$544,735	\$236,037
Fixed Income	0	0
Equities	2,750,267	3,124,813
Multi-Class	3,360,649	3,511,280
TOTAL	\$6,655,650	\$6,872,131 *

* Includes the draw of \$310,000 approved in FY2017 taken in June 2018

B. OPERA CENTER ENDOWMENT

As of September 30, 2018, the value of the Opera Center Endowment at Merrill Lynch was:

	<u>As of September 30, 2018</u>	<u>As of April 30, 2018</u>
Cash	\$88,346	\$89,231
Fixed Income	2,333,160	2,374,200
Equities	3,287,756	3,263,757
Other	-	6,424
TOTAL	\$5,709,262	\$5,733,611 *

* Includes the draw approved in FY2018 of \$230,000 taken in June 2018

C. PATRICIA SCIMECA FUND FOR EMERGING SINGERS

As of September 30, 2018, the value of the Patricia Scimeca Fund at Merrill Lynch was:

	<u>As of September 30, 2018</u>	<u>As of April 30, 2018</u>
Cash	\$2,396	\$2,301
Fixed Income	56,180	57,339
Equities	81,768	78,840
TOTAL	\$140,344	\$138,480

D. INVESTMENT ADVISORY COMMITTEE

The Investment Advisory Committee convened in July to review FY2018 portfolio results. The Opera Fund endowment is managed by Merrill Lynch, while the Opera Center endowment remains at Wells Fargo. Performance by Wells Fargo has improved; the transfer of assets to Merrill Lynch is on hold pending future performance.

George Fuchs, Wells Fargo advisor, presented results and discussed the portfolio asset allocation strategy with the committee. Due to the line of credit, which is collateralized against the Pledged portfolio, Wells has been more conservative than Merrill Lynch. The committee recommended shifting funds from the Pledged portfolio into the Non-Pledged portfolio since the loan balance has been reduced.

John O'Neil, Merrill Lynch advisor, presented results and discussed potential investment opportunities with the committee. He mentioned a few Alternative Investments that would require an amendment to OA's Investment Policy Statement. The committee raised concern regarding the risks associated with Alternatives. Further research was requested.

V. HUMAN RESOURCES

OPERA America has contracted with consultant/professional coach, Alan S. Cohen, to lead a team-building training process among department directors. Concentrated in December, the work will include peer reviews among directors, a one-day off-site workshop and coaching. The goal is to build directors' strength as staff managers in their own departments and across the organization, and to encourage greater teamwork among them.

A recently hired coordinator was terminated after repeated warnings due to habitual lateness that interfered with his ability to manage meetings and special events.

*Submitted by:
Michael Mandic, Director of Finance and Operations*

RESEARCH REPORT

OCTOBER 2018

I. BENCHMARKING REPORTS

Since June, benchmarking surveys were completed for Portland Opera, Canadian Opera Company, Opéra de Montréal and Virginia Opera. A benchmarking survey for San Diego is in the works. Snapshot surveys were completed this fall for the Marketing and Education networks.

II. NORTH AMERICAN WORKS DIRECTORY

The North American Works Directory (operaamerica.org/NAWD) has seen sizeable growth over the last few months with the addition of over 80 works previously missing. Works eligible for New Works Exploration Grants are listed on the NAWD page, as well.

III. SEASON SCHEDULE OF PERFORMANCES

OPERA America staff is continually adding information to augment entries made by company members through the Season Schedule of Performances (SSoP). The 2019 season is completely captured in the Season Schedule for all Professional Company Members (PCMs) that have announced their seasons. As members produce creative seasons with alternative programming in alternative venues, a versatile system to capture all PCM performances is being developed, while maintaining the integrity of the SSoP as a tool for repertoire research.

IV. FY2017 PROFESSIONAL OPERA SURVEY

Data collection for the FY2017 Annual Field Report (AFR) and Professional Opera Survey (POS) has been completed. The AFR will be included in the winter edition of *Opera America* magazine and will report on trends over the past five years from a constant sample group, aggregated by budget groups — separated now into six classifications (Budgets 1–5 and Canada). The Professional Opera Survey, disaggregated data provided from members, will be distributed to survey participants before the end of November.

A total of 103 out of 144 PCMs completed the FY2017 POS and DataArts reporting module. This is in line with the 113 out of 148 in the previous year. In order to be eligible for OA grants, PCMs must have completed both the POS and DataArts reporting module. OA's Canadian companies are legally mandated to complete Canadian Arts Data (CADAC) filings. In order for Canadian data to be included with the rest of the data pull, Canadian PCMs still need to fill out the DataArts and POS, as well. This year, 10 of 14 Canadian PCMs completed the Professional Opera Survey.

V. FY2018 PROFESSIONAL OPERA SURVEY

OA is continuing conversations with DataArts to redesign the Professional Opera Survey to make the survey more intuitive, particularly for our smaller company members. This will be enacted with enough time to ensure the success of the modified survey in the spring.

Submitted by:
Alex Ganes, Research Manager

INFORMATION TECHNOLOGY REPORT

NOVEMBER 2018

I. OVERVIEW

The primary tech focus has shifted to accurate and real-time, on-demand information for primary decision-makers. After seeing an impressive demo of Opera Philadelphia's Microsoft PowerBI implementation, OPERA America has decided to follow the same path using a similar setup. Special thanks to Jeremiah Marks, CFO with Opera Philadelphia, for a day of his time and David Devan for letting the IT and research departments borrow Jeremiah.

II. CRM

Focus has shifted to improving reporting and business intelligence. Now that day-to-day procedures have solidified under Christian De Gré's capable leadership, OA can delve into the large amount of accumulated renter patterns and data. OA will be moving to Microsoft's PowerBI platform to create on-demand dashboards and reporting. Examples of this work will be presented at the winter 2019 board meeting. Please see section IV below for an explanation of PowerBI.

III. RESOURCE HUBS

Three new resources will be available on the OA website around initiatives outlined in OA's strategic plan: Civic Practice, EDI (Equity, Diversity and Inclusion) and Innovation Grants. These hubs explain the importance of these initiatives and provide learning tools and information for the members and the public at large. The Civic Practice hub launched mid-summer 2018. The EDI and Innovation pages will launch in October/November 2018.

IV. HARDWARE/SOFTWARE STACK

No large-scale changes have occurred in hardware since the last report. Office 365 continues to be adopted for day-to-day tasks in a slow, methodical rollout. OA continues to work within the Microsoft eco-system, adding PowerBI and Microsoft Teams to the mix. Microsoft Teams is an office communications and collaboration platform similar to Skype, Discord or HipChat used for in-house instant messaging and document sharing. PowerBI is Microsoft's response to business intelligence platforms such as Tableau or Qlik. Whereas Tableau and Qlik rely on spreadsheets to populate datasets, PowerBI connects directly to OA's SQL Server install and offers distributed, real-time reports without the need to massage the data to fit a specific BI package's mold. This particular program will primarily be used for the Professional Opera Survey and National Opera Center reporting.

*Submitted by:
Kevin Sobczyk, CIO*

NATIONAL OPERA CENTER REPORT

OCTOBER 2018

I. THE OPERA CENTER IN OPERATION

The National Opera Center’s reputation as a premier rental facility and hub for the opera industry continues unabated. With years of proven excellence in customer service and with occupancy numbers at an all-time high, focus has been placed on refining existing operating procedures and systems. Significant changes have been made to streamline financial reporting, expand the capabilities of the Customer Relationship Management (CRM) system, restructure staff responsibilities, optimize venue usage and upgrade client service packages. The Opera Center management team is placing greater attention on improving the timeliness of account payments and on generating new sources of revenue. The management staff looks toward 2019 and beyond with fresh attention to how the Opera Center can further fulfill its mission and serve its constituents and the art form.

II. FY2018 PERFORMANCE

At the close of FY2018, the Opera Center exceeded its approved budget of rentals and related income by 3%, rising from \$954,000 to \$971,000, an increase of \$32,000 over the previous year, its highest reported income to date.

FY2018 BUDGET TO ACTUAL

	FY2018 BUDGET	FY2018 REVISED PROJECTION	FY2018 ACTUAL
Rentals and Services	\$953,940	\$953,940	\$971,891
Grants	0	0	5,000
Vending Income	4,000	4,000	1,217
Internal Services	16,500	16,500	45,989
OA Rent Allocation	232,529	239,354	239,354
Endowment Draw	230,000	230,000	230,000
TOTAL REVENUE	\$1,436,969	\$1,443,794	\$1,493,451
Expense	FY2018 BUDGET	FY2018 REVISED	FY2018 ACTUAL
Personnel	\$390,011	\$396,630	\$394,737
Piano Tuning	40,000	42,000	42,135
Client Services	15,000	25,000	24,855
Equipment & Supplies	10,000	10,000	16,363
Meals, Travel & Entertainment	1,500	900	931
Insurance	27,000	24,000	25,876

Insurance	27,000	24,000	25,876
Occupancy (Rent, Utilities, Security, Storage)	851,755	887,268	893,488
Telephone/Internet	9,000	9,000	9,127
Bank/Credit Charges	23,000	26,000	41,254
Facilities Maintenance	55,000	55,000	55,708
Depreciation Expense	0	6,192	6,192
TOTAL EXPENSE	\$1,422,266	\$1,481,990	\$1,510,666

III. FY2019 BUDGET AND STRATEGIES

Based on strong utilization in FY2018, staff recommended a rental revenue budget of \$983,155, which was approved at the OPERA America board meeting in June 2018 and represented a 3% increase in revenue. (Four-year average utilization rates for each space in the Opera Center were multiplied by the *member* rate for each space. N.B. Staff use member rates, not standard rates, as the basis for calculation.)

The FY2019 approved Opera Center Operating Budget is:

Revenue	FY2018 ACTUALS	FY2019 BUDGET
Rentals and Services	\$971,891	\$983,155
Grants	\$5,000	\$0
Vending Income	1,217	4,000
Internal Services	45,989	16,500
OA Rent Allocation	239,354	247,877
Endowment Draw	230,000	250,000
TOTAL REVENUE	\$1,493,451	\$1,501,532

Expense	FY2018 ACTUALS	FY2019 BUDGET
Personnel	\$394,737	\$450,000
Piano Tuning	42,135	40,000
Client Services	24,855	15,000
Equipment & Supplies	16,363	10,000
Meals, Travel & Entertainment	931	1,500
Insurance	25,876	27,000
Occupancy (Rent, Utilities, Security, Storage)	893,488	907,975
Telephone/Internet	9,127	9,000
Bank/Credit Charges	41,254	30,000
Facilities Maintenance	55,708	55,000
Depreciation Expense	6,192	6,200
TOTAL EXPENSE	\$1,510,666	\$1,551,675

Adjustments to projected income and expense made since June 30 are nearly equal, resulting in no substantive change to the bottom line:

- On the income side, revenue targets were increased by almost \$30,000 to \$1,012,053, a 4% rise from FY2018's actuals. Staff used June 30 year-end utilization rates to recalculate the goal along with the final increased rental rates.
- On the expense side, personnel expenses were increased by \$26,000, to \$476,000, to support improvements to the staffing structure and to accommodate all the increases in minimum wage and overtime-exempt salaries mandated by the State of New York.

Revenue growth will be driven primarily through these increases:

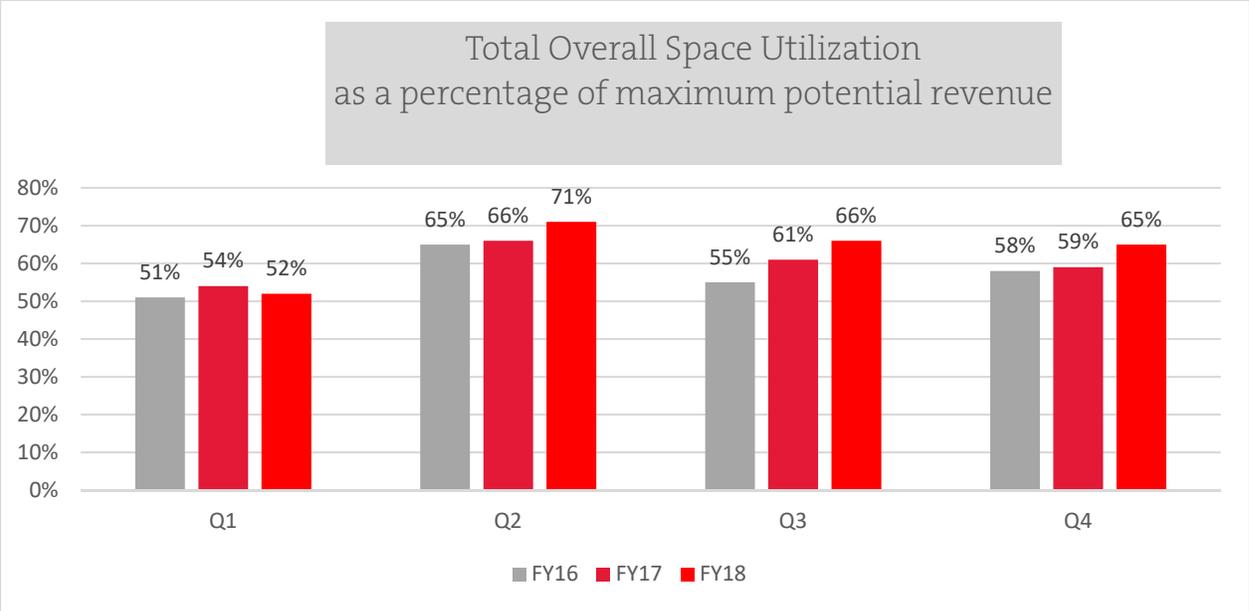
1. A slight increase in hourly rates for non-member rentals in large spaces.
2. A slight increase in member studio rentals.
3. A larger increase in non-member studio rentals (while remaining competitive with market rates).
4. Custom pricing of larger spaces to serve specific customer requests. Replicating an industry model currently being applied by other rental facilities, the Opera Center will begin to charge for large spaces on a tiered structure in which fees depend on the specific needs of the event, e.g., auditions with one table and 2 chairs vs. recitals with 75 chairs.
5. Additional fees for events requiring use of the lobbies and green room.
6. Catering coordination packages for clients wishing to engage OA staff to source food and beverage for receptions and provide setup services.
7. Charges for additional technical services, such as multi-camera recordings, live streaming and lighting packages.

Revenue goals for the Opera Center's first quarter of FY2019 have been met, with \$211,000 in contracted revenue. This is \$6,000 above the goal of \$205,000 and \$16,000 above the \$195,000 revenue projections presented at the June 2018 board meeting.

Additionally, recent changes in contracting procedures, a focus on expedited account processing and the implementation of an accounts receivables tracking system under the supervision of a newly created Customer Service Supervisor position, have reduced processing and collection times dramatically. Ninety-three percent of FY2019 Q1 contracted revenue has already been processed and collected, a notable increase over FY2018.

IV. OPERA CENTER UTILIZATION

Utilization of the Opera Center (calculated as a percentage of *revenue* capacity) continued to increase in FY2018 over previous years. Overall utilization reached an annual average of 63%, up one percentage point from the prior year and again exceeding the original business model of 58% capacity utilization.



V. CUSTOMER RELATIONSHIP MANAGEMENT SYSTEM (CRM)

Soon after his arrival in the winter of 2018, Opera Center Director Christian De Gré observed that one of the biggest pain points expressed by Opera Center staff was the need to verify and cross-reference booking information in numerous places to complete basic tasks. Christian has worked effectively with OA’s CIO, Kevin Sobczyk, to make substantial improvements to the CRM. These improvements have reduced errors and contributed to significant productivity and morale improvements.

VI. FACILITY MAINTENANCE AND ENHANCEMENTS

A number of maintenance projects have been completed recently or are underway, led by Opera Center Facilities and Technical Manager Matthew Wilson.

1. Opera Center HVAC systems went offline due to a pump malfunction in studio 710 in late July. This forced the closure of the Opera Center for three days over a weekend due to excessive heat. The unit has since been repaired. New prevention protocols have been established, and requests for bids to replace some units and/or change the servicing plan have been issued. The greatest issue now lies with the temperature in Scorca Hall in the summer. The Opera Center staff is exploring ways to service the hall prior to summer 2019 to lessen stress on HVAC systems.
2. In September, two leaks affected operations. The men’s eighth-floor bathroom had minor damage from a leak from the office on the ninth floor. At the same time, a urinal in the men’s seventh-floor bathroom suffered a malfunction, causing gallons of water to flood the bathroom, south hallway and reception area. The unit has been repaired and an analysis is underway to discover the root of the problem and means to prevent future damage.

VII. OPERA CENTER STAFFING

A. CUSTOMER SERVICE ASSOCIATES

As was explained at the winter Board of Overseers meeting, OA is determined to pay Customer Service Associates (CSAs) above minimum wage in order to distinguish these positions from more mundane minimum wage jobs.

Beginning CSAs are now paid \$14/hour, \$1/hour above minimum wage. This will increase to \$16/hour when minimum wage in New York City rises to \$15/hour on January 1, 2019. Additionally, department restructuring is aimed at minimizing CSA turnover and rewarding good performance. The Opera Center director, in coordination with the Opera Center Manager Noelle Deutsch who manages the CSAs, has created tiers for CSAs, giving them the ability to take on additional responsibilities for higher pay.

Higher remuneration shifts have also been created for Customer Service Associates with the launch of a new catering program administered in collaboration with Prince Nyatanga, OA's Artistic Services Coordinator. Higher pay for these shifts is covered by charges to renters.

Recently implemented structural and staffing changes have created better working conditions and a more relaxed culture at the Opera Center. This has led to improved customer service, more attention to detail, more proficiency with account management, a lower turnover rate, a faster turnaround time on bookings, more revenue-growth potential, a deeper working relationship with other OA departments and, ultimately, a more collaborative workplace.

*Submitted by:
Christian De Gré, Director, National Opera Center*

MINUTES OF THE MEETING OF THE GOVERNANCE COMMITTEE JUNE 8, 2018, 11:00 A.M. – 12:00 P.M. VIA TELE-CONFERENCE

IN ATTENDANCE

Susan F. Morris (Chair), John E. Baumgardner Jr., Daniel Biaggi, Larry Desrochers, Christopher Hahn, Carol Lazier, Frayda B. Lindemann, Charles MacKay, Timothy O'Leary, Jane DiRenzo Pigott, Dona D. Vaughn, Marc A. Scorca.

I. REVIEW OF THE MINUTES OF THE FEBRUARY 2018 MEETING

Susan Morris called the meeting to order and asked for a motion to approve the minutes of the last meeting. They were approved unanimously.

II. CURRENT STATUS

Susan referred members to the printed Board Book report. Four current members of the board are eligible for re-election to a second three-year term. Marc confirmed that each of them is enthusiastic about being re-elected.

In terms of required rotations, there is an unusually high number this year, seven in total. In addition, Charles MacKay is retiring from his position as general director of The Santa Fe Opera, requiring him to resign from the board. Bill Florescu resigned from the Florentine Opera and, similarly, resigned from the OPERA America bBoard.

III. CANDIDATES FOR ELECTION

Thus, nine candidates can be proposed for election. The committee recommends eight distinguished opera leaders:

- Annie Burrige, general director of Austin Opera
- Anthony Freud, general director of Lyric Opera of Chicago
 - Anthony has been in rotation for two years and previously served as OA's Chair.
- Carol Henry, chairman of the LA Opera Executive Committee.
 - Carol has been in rotation for one year.
- Sue Marineau, board president of The Santa Fe Opera.
- Robert Tancer, Officer of the Arizona Opera Board
 - Bob is the immediate past chair of OA's National Opera Center Board of Overseers.
- Ryan Taylor, general director of Minnesota Opera
- Roger Weitz, general director of Opera Omaha
- Carole Yaley, Board member of Central City Opera.

Members of the Governance Committee discussed these candidates and recommended them unanimously to the Board of Directors.

IV. OFFICERS

Members of the Governance Committee reviewed the slate of officers and recommended unanimously the re-election of Timothy O'Leary to a two-year term as Chair. Wayne Brown, Kathryn Smith and Laura Kaminsky were recommended for election to one-year terms as vice-chairs, and Perry Leech was nominated for a two-year term as secretary. (Evan Hazell is at the end of his first year of a two-year term as treasurer.)

V. BOARD MEMBER SELF-EVALUATION

Members of the committee reviewed the self-evaluation form proposed by the staff and recommended a slight expansion. As presented, the list of assessment points was very transactional and did not include less tangible points, such as understanding the OA mission. A revised draft will be reviewed at the fall meeting.

VI. NATIONAL OPERA CENTER BOARD OF OVERSEERS

Members of the Governance Committee reviewed several candidates for election: Margee Filstrup (Tulsa) and Virginia Lauridsen (Des Moines). Marc reported that Pamela Rigg declined his invitation to consider joining the board of overseers as she seeks to narrow the range of her volunteer commitments. Members of the committee approved the election of Filstrup and Lauridsen unanimously.

VII. HONORARY OR EMERITUS BOARD

Susan Morris suggested that it would be appropriate to consider establishing criteria for an honorary or emeritus board in conjunction with OPERA America's 50th anniversary. Marc agreed that staff would research the policies and procedures governing such board members at member companies and provide a report and recommendations for consideration at the fall meeting.

VIII. OTHER BUSINESS

As there was no other business, the meeting was adjourned.

*Submitted by:
Marc A. Scorca, President/CEO*

GOVERNANCE REPORT

NOVEMBER 2018

I. OVERVIEW

The by-laws permit up to 40 board members, including at least 15 Professional Company Member general directors and OPERA America's President/CEO. The Board of Directors currently includes 39 members, including 16 general directors and the CEO.

II. REVIEW OF CURRENT STATUS

A. Members Eligible for Re-Election

Board members may serve for two consecutive three-year terms before rotating off the board for at least one year. The following members complete their first three-year term on June 30, 2019, and are eligible for re-election:

- Ned Canty
- Michael Egel
- Laura Kaminsky
- Bill Palant
- Jane DiRenzo Pigott
- Yuval Sharon
- John Turner
- Dona D. Vaughn

Members of the Governance Committee will communicate with each of these members between the fall and winter Board Meetings to discuss the possibility of standing for re-election for a second three-year term.

B. Required Rotations

Members who will complete their second three-year term on June 30, 2019 and are required to rotate off the board for at least one year, are:

- Nicole Paiement
- Kathryn Smith

Members of the Governance Committee are deeply grateful to these members for their exemplary support of OA and look forward to honoring their service at the annual conference in San Francisco in June.

Including the required rotations, three positions are available to be filled at this time.

III. CANDIDATES FOR MEMBERSHIP

Members of the Governance Committee will begin to review a list of candidates for election to the board at the fall meeting. The development of a strong candidate list will continue through the fall to result in a list of preferred candidates for review at the winter meeting.

IV. OFFICERS

With the rotation of Kathryn Smith, members of the Governance Committee will have to identify a candidate for vice-chair, with the responsibility to lead the Communications and Advocacy Committee.

- A. Chair:** Timothy O’Leary is in the first year of his second (and last) term as chair.
- B. Vice-Chair:** Wayne Brown is eligible for election to a second one-year term as vice-chair.
- C. Vice-Chair:** Laura Kaminsky is eligible for election to a second one-year term as vice-chair.
- D. Secretary:** Perryn Leech is in the first year of a two-year term as secretary.
- E. Treasurer:** Evan Hazell is eligible for election to a second two-year term as treasurer.

V. NATIONAL OPERA CENTER BOARD OF OVERSEERS

There are no candidates for election at this time.

VI. HONORARY OR EMERITUS MEMBERS

At the recommendation of the Governance Committee, staff have researched the companies that have honorary or emeritus board members in order to learn about the criteria, roles and responsibilities of such members. A report and preliminary recommendation will be reviewed by the committee at the fall meeting.

VII. BOARD MEMBER SELF-EVALUATION

The self-evaluation instrument introduced at the last meeting by the staff has been modified according to the suggestions of the Governance Committee and will be reviewed at the fall meeting. If approved, it will be distributed to board members.

*Submitted by:
Marc A. Scorca, President/CEO*

MINUTES OF THE MEETING OF THE MEMBERSHIP COMMITTEE

JUNE 11, 2018, 5:00 P.M. – 6:00 P.M.

VIA TELE-CONFERENCE

IN ATTENDANCE

Larry Desrochers, Carol E. Domina, Jim Feldman, Timothy O'Leary, Bill Palant, Kathryn Smith, Dan Cooperman, Vincent Covatto, Kurt Howard, Christina Loewen, Kevin O'Hora, Marc A. Scorca, Melissa Walters.

Marc Scorca called the meeting to order. He acknowledged that the committee chair and board secretary, Bill Florescu, was no longer with Florentine Opera and therefore had stepped down from the board. Minutes from the meeting of February 24, 2018, were approved unanimously.

I. DEVELOPMENT

A. INDIVIDUAL AND INSTITUTIONAL GIVING

Marc Scorca noted that individual giving continues to grow and is in a strong position for year end. Melissa Walters reported that the annual fund had reached \$726,579 against the \$735,000, with a significant body of support left to be renewed. Staff has raised the year-end goal to \$750,000 and anticipate the possibility of exceeding it. Dan Cooperman reported expected growth in the number of individuals from about 800 in FY2015 to 1,600 projected in FY2018.

Dan highlighted the focus groups that he is holding with groups of general directors, directors of development and trustees to discuss ways OA can engage more trustees in the membership. He noted that the first issue of the new trustee publication, *Across the Board*, had just mailed to positive response.

Marc highlighted recent and upcoming travel programs, including the Ambassador trip to Germany in the summer that is currently under-enrolled. He noted a conversation with Anthony Freud that suggested lagging attendance in patron travel. OA is considering trying shorter trips as a consequence.

Marc reiterated the goal of achieving 100% participation in the Annual Fund from members of the Board of Directors and Board of Overseers. He thanked those who had already contributed.

Marc explained that institutional support from foundations, corporations and government had exceeded goal for the year. He noted recent grants from the American Express Foundation, Howard Gilman Foundation, NEA: Our Town and Virginia B. Toulmin Foundation. Kevin O'Hora noted that \$1.2 million had already been secured for FY2019. Marc announced that the Ann and Gordon Getty Foundation had renewed its support of the Innovation Grants program for at least one more year, into FY2020.

B. NATIONAL OPERA CENTER CAMPAIGN

Marc reported on the success of the campaign and dedication of Plácido Domingo Hall. He noted that this special campaign and other recent mini-campaigns allow OA to retire the Opera Center Campaign; remaining funds from pledges and periodic dedications through the 50th anniversary will pay off the remaining bridge loan.

C. 50th ANNIVERSARY

Marc previewed a discussion of the 50th anniversary plan that will be held at the October board meeting, including conversations about what programs to endow and what programs to revive. He articulated a goal of identifying 50 donors to step forward with special anniversary gifts.

D. DEVELOPMENT AND TRUSTEE NETWORKS

Dan reported that over 50 development staff and 55 trustees will be attending the conference in St. Louis, demonstrating robust and growing engagement.

II. MEMBERSHIP

A. ORGANIZATIONAL RENEWALS

Marc reported that Professional Company Membership had achieved a recent record in both number of companies and revenue received. He noted that two companies, dell'Arte Opera Ensemble and West Bay Opera, had chosen not to renew.

Dan noted that PCM utilization is relatively high across all budget groups: All Budget 1 and 2, and nearly all Budget 3, companies engage with OA services; 75–90% of Budget 4/5 companies participate. OA continues to enhance services for these smaller companies. Marc noted that regional meetings have been very successful at interfacing with these smaller companies. Vincent Covatto also reported that eight new companies to the membership, primarily Budget 4/5s, were participating in a special welcome session at the annual conference.

Committee members discussed what do if OA learns that a current PCM no longer meets the stated eligibility requirements, either due to a temporary financial difficulty or a change to its operational model. Consensus was that instances should be discussed on a case-by-case basis.

ABCE membership was also growing steadily. Associate and Business Membership had exceeded goals; Career Services and Educational Producing Affiliate Membership were nearing goals, with expectation of meeting them.

Bill Palant asked if his solicitation letters to artist managers had yield any new memberships. Vincent reported that none had.

B. ADVERTISING AND SPONSORSHIP

Marc reported that advertising and sponsorship goals had been exceeded.

C. PCM APPLICATIONS

Committee members engaged in a robust debate about an application from Seagle Artist Colony (SAC). SAC describes its operations as 60% pay-to-sing and 40% new work development with paid singers. Moreover, the company only uses piano accompaniment in performances. Committee members were open to the idea of a hybrid company but were uncomfortable with the balance toward pay-to-sing. There were mixed perspectives on the company's decision to perform only with piano; some felt it was unprofessional, while others felt that any artistic judgement about ensemble size or composition would be arbitrary. The application ultimately was not approved due to SAC's primary emphasis on singer training.

A second application from Winter Opera Saint Louis was approved unanimously. Winter Opera's first year of dues were underwritten by a grant from the Missouri Arts Council.

III. PARTNER ORGANIZATIONS

Christina Loewen reported that Opera.ca had 14 renewing PCMs; only Opera Atelier would not be returning. She expected a total of \$93,000 CAD in dues. Christina also shared that Opera.ca had conducted three consultations about strengthening value of EPA membership. She would be hosting the first of a series of annual summits for EPAs in Montreal in September, hosted by McGill University.

Marc indicated the success of the World Opera Forum and promised to provide more detail in the main board meeting. He noted that members of Opera Europa and Ópera Latinoamérica would be attending the St. Louis conference, and that he would be attending Ópera Latinoamérica's fall meeting in Quito, Ecuador.

V. ADJOURNMENT

There was no other business and the meeting was adjourned.

*Submitted by:
Dan Cooperman, Director of Development and Membership*

MEMBERSHIP REPORT NOVEMBER 2018

		FY2019-to-Date (as of 10/11/18)			FY2019 Budget		FY2018-to-Date (as of 9/30/17)		FY2018 Final	
		No.	Total	%	No.	Total	No.	Total	No.	Total
PCMs	U.S.	41	\$221,197	104%	123	\$645,000	14	\$100,275	140	\$643,360
	Canada	—	—	—	14	\$38,000	0	—	14	*\$35,673
ABCES	Associate	30	\$6,000	24%	100	\$25,000	24	\$4,975	120	\$28,425
	Business	14	\$3,550	18%	67	\$20,100	8	\$2,033	98	\$25,083
	Career Serv.	6	\$750	14%	44	\$5,500	10	\$1,225	42	\$5,225
	Edu. Prod. Affil.	7	\$2,450	12%	58	\$20,300	8	\$2,800	57	\$19,900
TOTAL		98	\$233,947	29%	406	\$753,900	64	\$111,308	471	\$757,666

**includes Canadian member dues across all categories of membership*

I. PROFESSIONAL COMPANY MEMBERS (PCMS)

A. FY1208 PCM RENEWALS

FY2018 ended with a recent record of 140 active U.S. PCMs and \$643,360 in dues.

Four companies did not renew membership: dell'Arte Opera Ensemble, Nickel City Opera, Opera Carolina, Opera Ebony and West Bay Opera. Nickel City Opera and Opera Carolina considered hiatus status but never completed the required paperwork. (Opera Carolina has officially entered hiatus status for FY2019.)

Four companies renewed on hiatus status:

- Opera San Jose (Year 3 of 3)
- Dayton Opera (Year 2 of 3)
- West Edge Opera (Year 1 of 3)
- Festival Opera (Year 1 of 3)

Thirteen new PCMs were brought into the membership:

- Boston Opera Collaborative (Boston, MA; Budget 5)
- Experiments in Opera (Brooklyn, NY; Budget 5)
- Haymarket Opera (Chicago, IL; Budget 4)
- Heartbeat Opera (New York, NY; Budget 5)
- Heartland Opera Theatre (Joplin, MO; Budget 5)
- The In Series (Washington, D.C.; Budget 4)
- Opera Cultura (Oakland, CA; Budget 5)
- Opera Las Vegas (Las Vegas, NV; Budget 5)
- Orchestra of New Spain (Dallas, TX; Budget 4)
- Painted Sky Opera (Edmond, OK; Budget 5)
- The Phoenicia International Festival of the Voice (Phoenicia, NY; Budget 4)
- Union Avenue Opera (St. Louis, MO; Budget 4)
- Washington Concert Opera (Washington, D.C.; Budget 4)

Ten PCMs returned to the membership during FY2018:

- Asheville Lyric Opera (Asheville, NC; Budget 4)
- El Paso Opera (El Paso, TX; Budget 4)
- Eugene Opera (Eugene, OR; Budget 4)
- Greensboro Opera Company (Greensboro, NC; Budget 5)
- Opera Fort Collins (Fort Collins, CO; Budget 5)
- Opera Grand Rapids (Grand Rapids, MI; Budget 4)
- Opera Idaho (Boise, ID; Budget 4)
- Opera Santa Barbara (Santa Barbara, CA; Budget 3)
- Tacoma Opera Association (Tacoma, WA; Budget 4)
- Virginia Opera (Norfolk, VA; Budget 2)

B. FY2019 PCM RENEWALS

The FY2019 PCM membership renewal period launched on September 4. Forty-one companies (nearly three times the number in the first month of FY2018 renewals) have renewed to date, thanks to two changes to the renewal process. First, staff adopted a new policy about which year's financials are used to calculate dues; e.g., FY2019 dues are now calculated based on FY2017 audits rather than FY2018 financials. This allows companies to renew without waiting for completed current year audits. Second, a downloadable renewal form allows companies to submit renewals digitally.

Updated 2019 PCM Manuals and Quick Guides, along with certificates of membership, will be distributed to all companies following submission of their membership renewal.

Opera San Jose has informed staff that they will not return to membership following the end of three years on hiatus. Letters have been sent to the two members of their board who are also OA Individual Members encouraging them to stay engaged as liaisons for their company.

C. FY2019 PCM APPLICATIONS

Ten applications (approximately \$13,000 in dues) will be presented to the Membership Committee for approval as new PCMs in FY2019. All applicants meet the PCM requirements, although two raise issues for discussion. To note, Skylark Opera Theatre was approved as a PCM in 2015 but never became active; staff asked them to reapply given recent changes in mission. Summaries of the companies have been provided to committee members for discussion.

Applicant	Location	Budget	Dues
Baltimore Concert Opera	Baltimore, MD	Budget 5	\$800
Center Stage Opera	Reseda, CA	Budget 5	\$350
Fresh Squeezed Opera	New York, NY	Budget 5	\$350
Odyssey Opera	Boston, MA	Budget 3	\$3,500
Opera in the Rock	Little Rock, AR	Budget 5	\$350
Pocket Opera	San Francisco, CA	Budget 4	\$1,200
Skylark Opera Theatre	St. Paul, MN	Budget 5	\$475
Spoletto Festival	Charleston, SC	Budget 3*	\$5,362
Victory Hall Opera	Charlottesville, VA	Budget 5	\$350
White Snake Projects	Boston, MA	Budget 5	\$350

**multi-disciplinary*

D. CONSULTATIONS, VISITS AND REGIONAL MEETINGS

a. Board Consultations and Company Visits

Board Consultations — Marc Scorca

- Charlottesville Opera (July)
- Florentine Opera Company (September)
- Opéra de Montréal (September)
- Virginia Opera (in preparation)
- Hawaii Opera Theatre (December)
- Des Moines Metro Opera (January)
- Washington National Opera (January)
- Austin Opera (February)

Member Company Visits

- Odyssey Opera (Boston); White Snakes Project (Boston) — Dan Cooperman
- The Santa Fe Opera — Marc Scorca
- San Francisco; Opera Parallèle; West Bay Opera — Kurt Howard
- Seagle Music Colony — Laura Lee Everett
- Washington National Opera; Domingo-Cafritz Young Artists — Laura Lee Everett
- McGill University; Opéra de Montréal — Laura Lee Everett
- Minnesota Opera; Nautilus Music-Theater — Laura Lee Everett
- Minnesota Opera — Brenda Huggins

b. Regional Meetings

A regional meeting will be held in Los Angeles for Southern Californian companies on Wednesday, October 31. Additional regional meetings will be held in New York City and Upstate New York in 2019.

II. ABCE MEMBERS (ASSOCIATE, BUSINESS, CAREER SERVICE, EDUCATION)

OA ended FY2018 with a recent record of 317 ABCE members and \$78,633 in revenue, \$7,700 above the budgeted goal.

Over the summer, staff reviewed all ABCE members to ensure they meet the requirements of membership, as defined by the OA by-laws. A number of for-profit Associate Members were identified and re-qualified as Business Members.

All Associate Members were invited to send staff to participate in a workshop — either in person (\$75) or via live stream (\$25) — on major gift philanthropy at the National Opera Center that preceded the Development Forum on October 3. Five associates (Dance/USA, Lighthouse Opera Company, New Music USA, Singnasium and Vital Opera) participated in person; Opera MODO tuned into the live stream. Additional workshops and webinars are being considered for enhanced year-round service.

III. PARTNER ORGANIZATIONS

a. Opera.ca

Laura Lee attended Opera.ca's Education and Artist Training Summit in September in Montreal as part of Opera.ca's efforts to increase engagement with Canadian Educational Producing Affiliate members.

Opera.ca members are convening in Edmonton, Alberta, for the Annual Business Meeting. Kurt Howard will attend this meeting on behalf of OA to ensure that all Canadian members understand the full range of services available to them.

b. Opera Europa

Opera Europa's fall meeting takes place in Paris in close proximity to OA's fall board meeting. As a result, staff are not able to attend. Opera Europa's Technical/Production Forum takes place at the same time, and two U.S. members are planning to attend. In order to encourage them to represent OA in addition to their own companies, and to be willing to de-brief with OA staff after the meeting, OA has offered to cover 50% of the airfares for these members.

Opera Europa's spring meeting takes place in Antwerp at the end of April and will focus, in part, on new works. Audrey Jungers has contacted Marc asking for assistance in planning the meeting since the environment for new works is more vibrant in the U.S. than in Europe.

c. Ópera Latinoamérica (OLA)

OLA's fall meeting takes place in Quito, Ecuador, in mid-October. Several U.S. members will be in attendance. Marc will also attend, seeking to encourage OLA members to think of North American companies as potential partners. (OLA members gravitate naturally toward Europe even though they have more in common with North America.)

OLA will send three participants to this year's Leadership Intensive in February. In addition, OLA will have a delegation of members at the annual conference in San Francisco and have been promised a forum in which they can introduce themselves and their repertoire/production plans.

IV. ADVERTISING

FY2019 has reached \$50,985 against a budgeted goal of \$80,000. Bookings for the fall and winter magazine issues have surpassed FY2018 totals, auguring well for achieving the goal.

V. CONFERENCE SPONSORSHIP

Staff has conducted interviews with all sponsors following the St. Louis conference to learn more about what they valued in their conference experiences. Sponsors unanimously expressed that the opportunity to forge meaningful and authentic relationships with staff at member companies is their primary motivation for sponsoring. They felt OA had made significant improvements to the conference experience in St. Louis to this effect. The flexibility of sponsorship packages that OA offered was also appreciated to allow for the customization of that experience. The sponsorship prospectus will be updated shortly with changes for the 2019 conference in San Francisco.

Submitted by:

Dan Cooperman, Director of Development and Membership

Vincent Covatto, Organizational Membership Manager

Peiharn Chen, Development Coordinator

Activity Report for the OPERA America Board of Directors October 2018

Highlights:

- *Opera's Changing Worlds – Education and Artist Training Summit*
- *Annual General Meeting, Edmonton, Alberta*
- *New Governance Series in Equity and Inclusive Practice*
- *Membership Report*

Opera's Changing Worlds: Education and Artist Training Summit.

The first ever Education and Artist Training Summit was held at Opera McGill September 21-22, 2018. The Summit was an overwhelming success with over 120 delegates and sold out by the Friday before the Labour Day weekend. The event was not only Opera.ca's largest attended event in history, but also the most multi-generational with delegates ranging from McGill undergraduate students to seasoned opera faculty members.

The Summit was an in-depth exploration of the increasingly diverse career paths for today's emerging artists, opportunities for greater gender equity among opera creators and administrators, and more direct connection/communication between training programs, universities and the professional producing sector.

The centerpiece of the Summit was a workshop performance of new operas by female composers and librettists selected for the new Mécénat Musica Prix 3 Femmes. The Mécénat is a new \$25,000 award in Canada for emerging women composers and librettists. We were pleased to welcome Laura Lee Everett from OPERA America as a moderator and speaker on Gender Equity. The Summit was made possible through the support of Opera McGill, Opéra de Montréal and Musique 3 Femmes. Three universities have already expressed interest in hosting the next one.

Opera.ca AGM 2018: Giving Voice to Impact

Opera.ca held its **Annual General Meeting of Members** in Edmonton, Alberta, October 26-27, 2018. At the AGM, delegates continued their collective journey of increasing opera's civic impact with hands-on sessions on evaluating impact, sampling existing evaluative models within the context of our civically-engaged opera practices, all while contributing to the development of a nation-wide framework for measuring opera's social and civic impact. We were pleased to have Kurt Howard of OPERA America join us for this meeting.

Governance Series on Diversity and Inclusive Practices

Opera.ca launched a new program at this year's AGM, a special **Governance Series on Equity, Diversity and Inclusion** on board composition, unconscious bias training, and inclusive practices. The Governance Series was held on Saturday, October 27, and guided by one of Canada's leading diversity and inclusion strategists and facilitators, **Alden Habacon**.

Membership

Opera.ca launched its fall PCM renewal campaign mid-August. The renewal deadline is November 2, 2018. As with last year, we also updated and distributed the Guide to Professional Company Membership.

Due to the overwhelming demand for Summit registration, we have had a membership surge in the categories of Educational Producing Affiliates, Affiliates and Individuals. Membership was a requirement to attend the Summit.

New memberships as a result of Summit (not including Individuals)

EPA (3 year)

University of Toronto

University of British Columbia

University of Western Ontario, Don Wright Faculty of Music

EPA Regular

COSI-Centre For Opera Studies In Italy

Institut Canadien D'Art Vocal / ICAV

Opera Nuova

University of British Columbia

Université de Montréal, Faculté de Musique

Wilfrid Laurier University, Faculty of Music

Affiliates

Opera 4 All

Musique 3 Femmes

Cirque du Soleil

Submitted by:

Christina Loewen

Executive Director, Opera.ca, October 2018

Opera Europa's **autumn conference** welcomed 370 participants in Paris mid-October. The event was hosted by **Opéra national de Paris** (a day in Opéra Garnier and a day in Opéra Bastille) and **Opéra Comique**, with performances also on offer at Théâtre des Champs-Élysées and the Philharmonie, and a guided tour of the Théâtre du Châtelet during its renovation works. It was a great opportunity to involve so many of Opera Europa's members in the event.

The theme was **Imagination** and the structure of the conference drew on the experience of the World Opera Forum, with more interactive sessions and fish tank debates than in the past. General and Artistic Directors mingled with the Education forum, the Fundraising & Friends forum, the Audio-Visual & Digital Media forum and the Technical & Production forum.

During the conference, the **OperaVision** team presented its report on the first year of activity of the free streaming platform. With 41 performances streamed and around 1.4 million video views (of which half for full performances and half for extra material), OperaVision had established itself as a reference point in the online opera landscape. Year 2 would see a growth in education material while continuing to vary the repertoire of titles on offer.

The Opera Europa Board also began talks about launching a new Advocacy campaign. The topic was explored during some of the conference sessions, and Opera Europa's management team will be exploring ideas and options in the coming months.

Opera Europa's **spring conference** will focus on **Creation** and new work, hosted by **Opera Vlaanderen** in Antwerp, Belgium, from **25 to 28 April 2019**.

Other spring meetings will include a Technical & Production forum at La Monnaie in Brussels on 8-9 March 2019 around the world premiere of Mark Grey's *Frankenstein* ; a joint meeting of the Human Resources forum and the Artistic Administration forum around the spring conference in Antwerp ; a meeting of the Costumes, wigs and make-up forum in Vienna ; and a meeting of the Fundraising & Friends forum.

Audrey Jungers

General Manager of Opera Europa

24 October 2018

DEVELOPMENT REPORT NOVEMBER 2018

I. INDIVIDUAL GIVING AND MEMBERS

A. FY2018 ANNUAL FUND

OPERA America's individual giving and membership program for FY2018 continued to build on the successes of FY2017. The organization achieved an all-time record of 1,515 Individual Members (Members, Patrons and Ambassadors), an increase of 9% over the preceding year. The FY2018 Annual Fund achieved a total of \$831,758 — 15% growth over FY2017 and 27% over FY2016.

	FY2018 FINAL	FY2017 FINAL	FY2016 FINAL	FY2015 FINAL
Ambassadors	\$704,793	\$609,314	\$555,731	\$513,294
Members/Patrons	\$126,965	\$117,090	\$98,947	\$64,689
TOTAL	\$831,758	\$726,404	\$654,678	\$577,293

	FY2018 MEMBERS	FY2017 MEMBERS	FY2016 MEMBERS	FY2015 MEMBERS
Ambassadors	267	252	226	194
Members/Patrons	1,248	1,135	1,014	647
TOTAL (w/o Comps)	1,515	1,387	1,240	851

Increases can be attributed to concurrent efforts in retention, matriculation, re-engagement and acquisition. Performance metrics in all four areas remained nearly consistent with the prior year, continuing to build on OA's multiyear growth.

RETENTION: Donor retention in all major groups remained nearly on par with prior years: Ambassadors (\$500+) at 92%; Patrons (\$76–\$499) at 82%; and Members (\$75) at 51%.

MATRICULATION: Twenty-one percent of renewing donors/members increased their gifts in FY2018, just shy of the 26% that increased in FY2017. More than one-third of renewing Ambassadors and Patrons made increased gifts.

RE-ENGAGEMENT: A total of 180 donors/members were reengaged after up to four or more years of lapsing, totaling \$22,829 in support and accounting for 3% of all gifts.

ACQUISITION: FY2018 had 439 new, non-complimentary donors/members, totaling \$54,286. These new members accounted for 29% of all contributors and 7% of all gifts. Eighty-one percent of new donors/members joined as Individual Members (\$75); 5% entered at the Ambassador level.

Staff continue to measure the success of its acquisition campaigns, including the Fiscal Year-End campaign in May and June 2019. OA solicited approximately 2,000 individuals by mail, each with two letters and several e-mails. For the first time, staff used a mail house to mail three-quarters of the letters; although contributions exceeded the mail house costs, the development department will instead hire additional staff to mail future campaigns in-house at a lower cost. Staff are also evaluating additional models for future acquisition campaigns, including the use of matching gifts to entice new gifts.

B. FY2019 ANNUAL FUND

	FY2019 ACTUAL <small>(as of 10/5/2018)</small>	FY2019 BUDGET	FY2018 ACTUAL <small>(as of 10/2/2017)</small>	FY2018 FINAL
Ambassadors (\$500+)	\$56,295	\$815,000	\$73,195	\$704,793
Patrons (\$76–\$499)	\$6,400	\$65,000	\$5,375	\$59,305
Members (\$75)	\$19,987	\$70,000	\$15,825	\$67,660
TOTAL	\$82,682	\$950,000	\$94,395	\$831,758

The 2019 Annual Fund reached \$82,682 during the first quarter of the fiscal year; it is currently 9% to year-end goal. A few significant Q1 Ambassador renewals have been delayed pending cultivation around 50th anniversary donor strategies. Member enrollment is over goal-to-date thanks to Pensacola Opera’s decision to enroll all of its board members as Individual Members.

C. MEMBER AND DONOR BENEFITS

Staff has revised member and donor benefits in order to increase the value proposition for opera practitioners (e.g., singers, composers, librettists, directors, etc.) and opera company trustees. A new online membership directory for individuals is currently being beta-tested; the directory, which was requested by members, will provide a centralized listing of individuals with name, professional specialty, city/state and website that can be searched by opera professionals. New resources for trustees are being assembled from a PCM Governance Survey and issues of OA’s former trustee newsletter. The full listing of benefits will be released in late fall.

II. SPECIAL EVENTS AND TRAVEL

A. BACKSTAGE BRUNCH

OA will host a third Backstage Brunch: Women in Opera on Saturday, April 6, 2019, co-chaired by Lynn Loacker (Santa Fe Opera, Beth Morrison Projects; formerly, Seattle Opera, New York City Opera) and Laura Kaminsky. The brunch will feature a performance, a topical discussion and a seated brunch in Domingo Hall. It is hoped the event will raise at least \$15,000, which will fund the next year of the Mentorship Program.

B. PATRON TRAVEL

Ten OA patrons joined Marc and Dan for a 10-day tour to the Munich and Bayreuth opera festivals in July/August. The group saw a total of seven operas, including Yuval Sharon’s celebrated new production of *Lohengrin* at Bayreuth.

Staff are considering a shorter international tour to Paris for April 10–14, 2019. OA continues to re-evaluate its travel program in light of enhanced domestic activity related to its 50th anniversary.

III. BOARD GIVING

In FY2018, 100% of Board of Directors members contributed to OA’s Annual Fund, totaling \$261,400 in personal gifts and \$107,500 in institutional support. Twelve board members generously increased their support from FY2017.

Ninety-five percent of Board of Overseers members (19 of 20) contributed, totaling \$76,675. Seven Overseers members generously increased their support from FY2017.

OA is also grateful for the members of the board who have solicited contributions to OA from members of their own boards.

IV. INSTITUTIONAL GIVING

OA secured \$1,449,100 in corporate, foundation and government funding for FY2018. This exceeded the FY2018 budget by approximately \$125,000, thanks to new and increased support from Bank of America, Ann and Gordon Getty Foundation, Andrew W. Mellon Foundation, Hyde & Watson Foundation, Missouri Arts Council and St. Louis Regional Arts Commission.

To date, OA has received \$1,443,000 in committed institutional support for FY2019, against a budgeted goal of \$1,513,000. A total of \$167,000 is anticipated in submitted and upcoming proposals. If all is received, the final FY2019 total will be approximately \$100,000 ahead of goal, thanks to a grant from the Booth Ferris Foundation (see below).

Notable awards in the months since the June 2018 board meeting include:

- Charles and Cerise Jacobs Charitable Foundation (\$310,000 for FY2019–2022) — Support of a new grant program for composers and librettists of color.
- Booth Ferris Foundation (\$200,000 for FY2019–2020) — Support for the development and implementation of a new digital marketing strategy for social media and website.
- New York State Council on the Arts (\$12,000 per year for FY2019–2022) — Support of regional meetings in Central New York and New York City, and onsite workshops with young artists at New York State companies.

Proposals to the Arthur F. and Alice E. Adams Charitable Foundation and NYC & Co./Manhattan Borough of Cultural Tourism were declined.

Additional proposals are being cultivated, developed and/or submitted to the Hearst Foundations (new teacher resources), John S. and James L. Knight Foundation (50th anniversary), Bloomberg Philanthropies (50th anniversary), William & Flora Hewlett Foundation (Opera Conference 2019), Wells Fargo (Opera Conference 2019) and several regional foundations in cities where OA will host Civic Practice meetings. Staff appreciate the assistance of OA member companies in identifying and supporting these proposals.

V. DEVELOPMENT NETWORK

The second annual Development Forum was held on October 4 and 5, 2018, at the National Opera Center. Sessions and discussions focused on bringing donors along through company transitions; managing board members; the mechanics of annual funds; the implications of the new tax code; prospect and database management; learning from Innovation Grants; successful practices for collaborating with marketing/PR staff on digital communications (crossover session with the Marketing/PR Forum); and implementing changes to inherited business practices (with the Marketing/PR Forum).

Thirty-nine representatives from twenty-six opera companies attended. Fourteen companies sent members for the first time.

American Lyric Theater*	Michigan Opera Theatre*	Palm Beach Opera
Ardea Arts	Minnesota Opera	Pittsburgh Festival Opera
Beth Morrison Projects*	National Sawdust*	Portland Opera
Cincinnati Opera*	New Orleans Opera*	San Francisco Opera
Golden Gate Opera*	On Site Opera	Seattle Opera
Heartbeat Opera*	Opera Lafayette	Townsend Opera, Modesto
HERE*	Opera on Tap*	Vancouver Opera*
Lyric Opera of Kansas City*	Opera Saratoga*	Washington National Opera
The Metropolitan Opera*	Opera Theatre of Saint Louis	

**Attended for the first time*

The Forum was preceded by an add-on workshop (\$75) on “The Art and Science of Asking,” presented by the consultant Brian Saber of Asking Matters. The four-hour afternoon seminar was opened to practitioners in other arts disciplines through allied arts service organizations.

Sixty-five people registered to participate, of which two-thirds came from OA PCM or Associate companies. More than 30 others participated via live stream (\$25).

VI. TRUSTEE PROGRAMS

A. ACROSS THE BOARD TRUSTEE NEWSLETTER

In September, staff produced the second issue of the semiannual trustee newsletter, *Across the Board*. It features an interview with Michelle Myers of Opera Theatre of Saint Louis about managing board members; a summary of Marc's "Four Balances" of surpluses and deficits as presented at the conference; a recapitulation of other important conversations from the conference; and additional information about OA services for trustees. It was mailed to OA's list of opera company trustees. Additional copies will be sent to general directors so they can distribute them to their board members.

B. NATIONAL OPERA TRUSTEE RECOGNITION PROGRAM (NOTRP)

The 12th iteration of the NOTRP was launched in early September, with nominations due on Wednesday, October 17. More than two dozen nominations are expected presently. Carol Lazier has gratefully agreed to serve as chair of the nomination committee for a second year. She is joined on the committee by fellow NOTRP recipients: Holly Mayer (The Dallas Opera), Susan Morris (The Santa Fe Opera), John Nesholm (Seattle Opera), Ruth Orth (Pensacola Opera) and Rick Williams (Michigan Opera Theatre).

C. PCM GOVERNANCE SURVEY

A new benchmarking survey of board demographics, committees, policies and giving was distributed to development directors. Such information was requested by general directors, development directors and trustees in a series of focus-group conversations held over the summer about how OA can better serve companies in supporting good governance. The survey is due Friday, October 26; nearly two dozen companies have completed it to date.

D. NATIONAL TRUSTEE FORUM

Planning is underway for the 2019 National Trustee Forum on Thursday and Friday, February 21–22. An orientation for new attendees will be held in the afternoon of Wednesday, February 20. Marc has sent initial save-the-date communications to trustees who have engaged with OA over the past year. He has also begun planning content with input from the forum's Steering Committee. Registration will be mailed in early November with an early-bird discount for first-time attendees.

VII. 50TH ANNIVERSARY

Frayda Lindemann, a 50th anniversary co-chair (along with Charles MacKay), hosted a meeting of a group of OA donors and advisors to discuss plans for the 50th anniversary on October 18. A full report will be presented to the board for discussion (see the Discussion Topics section of the Board Book). Elements of the celebration, as currently conceived, include:

- Overall purpose: To celebrate the last 50 years of opera in America, including the establishment of an opera infrastructure across the country and emergence of an American opera repertoire, and to point to the future with optimism about the vibrancy of the art form.
- Defining Elements:
 - Symposia and related events (regional meetings, receptions) in each of OPERA America's founding cities.
 - Promotion of a "great American opera tour" featuring performances of American operas throughout the period of the celebration.
 - Oral history interviews with at least 50 leaders who have made an indelible impact on American opera.
 - Research and articles for a special issue of *Opera America* magazine and member magazines/newsletters.

- A podcast series documenting each year from 1970 to 2020, and other digital media.
- Celebratory events at the 2019 and 2020 annual conferences.
- A special winter 2020 Board of Directors meeting in Washington, D.C. and fall 2020 board meeting and concluding celebration in New York City.
- Fundraising strategies to build annual support, cover expenses for the celebratory activities and fund special OPERA America programs.
- A preliminary schedule of activities in founding cities is being developed.

Submitted by:

*Dan Cooperman, Director of Development and Membership
Vincent Covatto, Organizational Membership Manager
Kevin O'Hora, Institutional Giving Manager
Melissa Walters, Individual Giving and Membership Manager
Peiharn Chen, Development Coordinator*

THE NATIONAL OPERA CENTER AMERICA

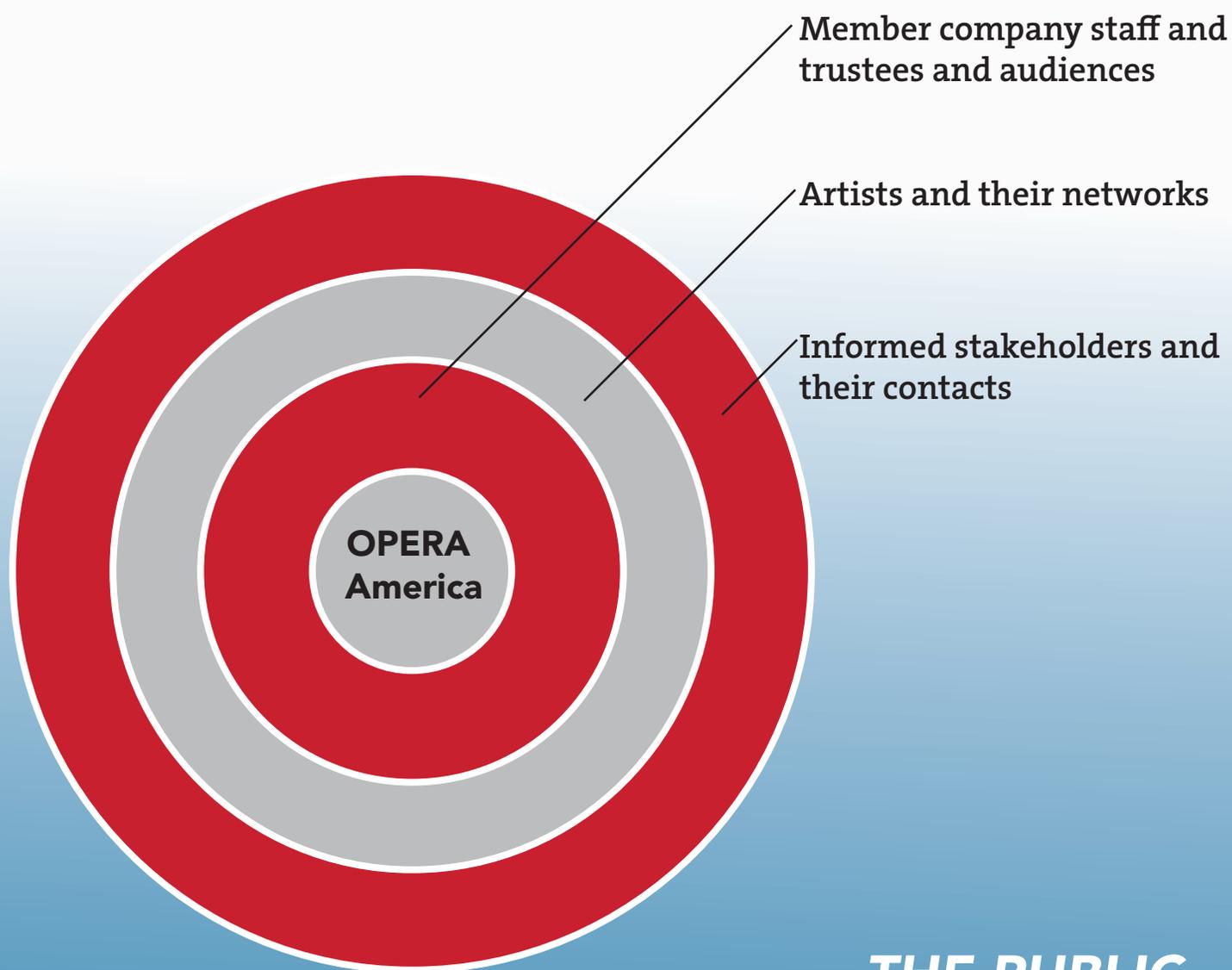
50th Anniversary: 1970 to 2020 (and Beyond)
Preliminary Ideas and Timeline

THE NATIONAL OPERA CENTER AMERICA

OPERA America

as the

CENTER OF COMMUNICATION



THE PUBLIC

FOUNDING COMPANIES

Cincinnati Opera, celebrating its 100th anniversary in 2020

Houston Grand Opera

Kentucky Opera (Louisville)

Lyric Opera of Kansas City

Minnesota Opera (from the merger of Center Opera and St. Paul Opera)

Mississippi Opera (Jackson), celebrating its 75th anniversary in 2020

New Orleans Opera

Opera Carolina (Charlotte)

Opera Omaha

Opera Philadelphia (from the merger of the Lyric Opera and Grand Opera)

Opera Saratoga (formerly Lake George Opera)

Pittsburgh Opera

San Diego Opera

Seattle Opera (Opera Conference 2020)

Tulsa Opera

Washington National Opera

NOTE: Baltimore Opera has been removed from this list due to organizational uncertainty.

I. ANNIVERSARY CELEBRATION GOALS

A. Celebrate 50 Years of American Opera

Demonstrate the vibrancy of the art form, the emergence of an American opera repertoire and the relatively recent establishment of an American opera "industry."

- Two-thirds of today's opera companies have been established since 1970, including companies like Los Angeles Opera, Opera Theatre of Saint Louis and The Glimmerglass Festival.
- Most what has emerged as the "American canon" has been composed since 1970.

B. Increase Understanding and Curiosity

- Increase awareness about the vibrancy, variety, relevance and accessibility of opera.
- Build discourse and curiosity about opera, especially American opera and artists.
- Increase appreciation of the contribution of opera companies to healthy communities.
- Strengthen the case for support for opera companies.

C. Point to the Future

- Create optimism about what is ahead artistically in terms of new works, styles of production, varied venues, etc.
- Generate excitement around new strategies for audience engagement, education, civic impact and fund development.
- Invest in the next two generations of leadership, including Opera Teens and artists.

D. Celebrate OPERA America's role as a catalyst for progress across the field.

- Solidify position as the champion for American opera through grantmaking, professional development and advocacy.
- Build reputation as neutral provider of authoritative information.
 - Increase followers across all print and social media platforms.
- Increase membership.

E. Unify and motivate members and stakeholders in communicating the vitality and relevance of opera and opera companies across their networks.

- Create an all-embracing, inviting tagline.

II. TIMELINE: JULY 1, 2019, TO DECEMBER 31, 2020 (18 MONTHS)

A. Specific Dates

- Kick-off lunch at Opera Conference in June 2019 in San Francisco
- Winter Board Meeting/Trustee Weekend in D.C. in March 2020 (tentative)
 - Including Opera Day on the Hill and an event at the Supreme Court
 - Combined with Trustee Weekend and the National Trustee Recognition Awards
- Opera Conference 2020 in Seattle (May), with special evening event to mark the anniversary.
- Special Board Meeting in Cincinnati in July 2020
 - In association with company's 100th anniversary
- Closing Special Event in New York in November 2020
 - Concurrent with Fall Board of Directors Meeting

B. Over 18 Months

- **Events in 16 Founding Cities**
 - Symposia about a variety of topics, highlighting the role of the host company in the development of American opera over the last half century
 - Regional Meetings
 - Receptions for local patrons

- **Spotlight on All Companies**
 - Include profiles of all companies by decade or theme.
 - *Opera America* magazine
 - Anniversary Web Hub
 - Companies participate in creating profiles, links.

III. IDEAS FOR THE CELEBRATION

A. Artists Ambassadors

Engage artists in OPERA America's extended family to create, share and amplify messaging throughout the celebration; participation in events, social media, podcasts, etc.

- Involve noted artists.
- Composers and librettist who have received grants (150 and counting)
- Singers who have participated in professional development programs
- Artists who have participated as speakers and panelists

B. Great American Opera Tour

- Create an interactive national map of all opera companies performing American operas during the celebration.
 - Work with members to support ads in *The New York Times*.
 - Work with airline magazines to promote travel.
 - Promote through NPR and other media.

C. Symposia in Founding Cities

Symposia will highlight the place of the host company in the development of American opera over the last half century. Topics will be tailored to the interests of the host companies. Regional meetings and receptions will be planned in conjunction with events.

- The development of an American opera repertoire
- Women in opera
- The development of a national young artist training infrastructure

D. Digital Media

- Create opportunities for public participation.
 - "Who brought you to your first opera?"
- Weekly podcasts with highlights of each year from 1970 to 2020; one year per podcast.
 - Opera companies founded
 - Works premiered
 - Singers who won major competitions
- Full deployment of OPERA America's digital media strategy, using all channels
- Engage artist ambassadors in posting material on their own social media
- Celebrity strategy: Ask celebrities who like opera (through agents) to answer simple written questions: "Who brought you to your first opera?" etc.

E. Traditional Media

- Explore opportunities through NPR and PBS.
- Enlist radio stations to feature recordings of American operas and American singers.
- Engage journalists, bloggers and freelancers.
 - Invite them to nominate/vote on the most important and/or favorite American operas by decade from 1970 to 2020.

F. Virtual Hall of Fame

- Launch in 2020 in *Opera America* magazine and on Anniversary Web Hub.
 - Profiles of people who have made an indelible contribution to the art form, to the field and to their companies (no specific number).

- Interviews, if possible (see Oral History, below)
- Members participate by submitting nominations (every year).
 - Create criteria, nomination form.
- Committee selection
- Roster of honorees increases every year from 2020.
- Wrap in material from NEA Opera Honors.

G. Oral Histories

Audio (and video) interviews with 50 leaders who've made indelible contributions to opera. This number can expand over time.

H. Research and Articles

- Commission research and articles that document repertoire trends, the development of new works, OPERA America's grants, etc.
- Write articles for a special OPERA America publication, *Opera America* magazine throughout the year.
- Provide articles for member use in magazines and newsletters.
 - Work with journalism programs to commission select graduate students for research/articles.

I. Opera America Magazine

- Six issues of the magazine will provide the print platform for the anniversary in place of any special stand-alone book/publications.
- Conference 2020 issue (spring 2020) will be the cornerstone.

J. Opera Teens

- Focus attention on the creation and support of OPERA America's Teen Councils as a means to point to the future.
- Expand from the current 18.
- Award mini-grants to support local activities.
- Create national convening.

K. Community Partners

- Event at TheTimesCenter
- Exhibit/event at the Lincoln Center Library
- What can members do in their communities? Create list of possibilities.

IV. Fundraising Strategies

A. Annual Fund: In order to support the plans outlined above, it will be important to increase staff in key areas.

- Invite select leadership donors to increase their annual giving to the \$50,000 level, at least through FY2021 and the conclusion of the 50th Anniversary.
- Invite select leadership donors to make special contributions of \$50,000, spread over two or three years.
- Invite all Annual Fund donors to increase contributions by 50%.

B. Is there a 50th Anniversary Campaign to endow specific projects?

- Several donors have expressed interest in endowing professional development activities for administrators and artists.
 - Earnings from a \$1–2 million endowment could support the Leadership Intensive, mentorship programs and some singer services.
- Members have repeatedly requested the reintroduction of a granting program in support of second and subsequent productions of works that have already premiered.

- Such a program would require an endowment of at least \$2.5 million to support grants of approximately \$200,000 every other year. A \$5 million corpus would support annual grants.
- The Opera Center is filled with panels that can be dedicated to organizations and individuals in associate with the 50th anniversary.
 - The value of available panels is over \$1 million.
 - A few studios are still available for naming.

All gifts to the Opera Center are allocated to the Opera Center Endowment, dedicated to supporting the operation and maintenance of the facility.

C. Participating donors will be invited as guests to attend the closing event in November 2020. Other donors and members will be invited to purchase tickets (moderately priced) to the event. Any net earnings from the event will be committed to the support of OPERA America's Opera Teens program.

THE NATIONAL OPERA CENTER AMERICA

DISCUSSION TOPIC: DIGITAL MEDIA PROGRAM

A key component of OPERA America's 50th Anniversary Strategic Plan is the transformation of the organization's communication capacity, especially in the digital and social sphere. Through this expansion of the organization's digital presence, OA seeks to become the most reliable, authoritative source of information about the art form and the industry. OA members will benefit by having additional content to share with their constituents and a more robust communication partner with which to share their content and drive traffic to their channels. Combined, these tactics will increase the quality and quantity of digital conversations, helping to create more-informed advocates for the art form. To achieve these goals, OA is embarking on a plan that involves strategies across a number of its digital platforms and utilizes both in-house and outside expertise.

Until this point, the organization's digital efforts have been sporadic, lacking a unifying strategy and capacity to execute its goals. However, thanks to funding from board member Bob Ellis and a grant from the Booth Ferris Foundation, OA will be able to achieve significant progress by July 1, 2019, the start of the organization's 50th anniversary celebration. The recent grant from the Booth Ferris Foundation will enable OA to retain an outside consultant assist in creating a digital communications strategy and to design and build a new organizational website. It is expected that the consultant(s) will be selected by January 2019 and that the website will be launched by January 1, 2020 to coincide with the beginning of the actual anniversary year.

Work on this plan began earlier in 2018 with a generous gift from Bob Ellis which enabled the organization to purchase necessary camera equipment and to create a new staff position to capture and manage the organization's video content. Other preparatory measures include the identification and prioritization of topics on which OA should concentrate and aligning those topics with OA content.

The following outlines OA's goals, plans and actions to date on the three main aspects of this digital media activity:

SOCIAL MEDIA

As of October 22, the organization has 45,812 followers on its three main social channels: Twitter (23,869), Facebook (19,154) and Instagram (2,789). In terms of total followers, OA has more followers than Budget 2 PCMs, which average 40,002 followers on those channels. However, OA's follower counts are less than half those of Budget 1 organizations (94,217), excluding the Metropolitan Opera.

Since OA does not have regular performances and lacks a significant ticket-buyer base, it is also useful to compare the follower counts of other arts service and nonprofit arts news organizations:

Company	Twitter	Facebook	Instagram	Total
Americans for the Arts	64,185	54,302	10,157	128,644
Opera News	46,403	38,588	12,973	97,964
Theatre Communications Group	22,539	30,089	3,536	56,164
New Music USA	15,190	14,635	1,980	31,805
League of American Orchestras	13,022	10,733	1,130	24,885
Dance USA	16,288	5,837	1,125	23,250
Chorus America	5,472	8,472	1,385	15,329
Chamber Music America	6,587	5,564	1,374	13,525
OperaWire	1,879	3,160	3,102	8,141
Average	21,285	19,042	4,085	44,412
OPERA America	23,869	19,154	2,789	45,812

Of those listed, OA's counts fall in the upper third and, among service organizations, is second only to Theatre Communications Group, which has a far larger membership.

By increasing the quality and quantity of posting over the course of this new digital media strategy, OA seeks to double its follower count so it equals that of the Budget 1 average by December 31, 2010. It is anticipated that that follower counts will continue to grow beyond these goals as the plan progresses. Sizeable growth in followers among all of the organization's social media channels will increase the audience for and consumption of OA's news and information resources.

Recognizing that engagement rates are a crucial measurement of social media interaction, OA is also now monitoring these rates among its social channels, and measuring them with the help of tools like Sprout Social. OA is working to establish its baseline for these metrics and the factors behind them in order to create engagement goals. For the week ending October 20, OA had a total of 295 engagements on its three main channels. This represents an increase of nearly 64% over the prior week, demonstrating that benefits are already being seen through this early stage of increased activity.

Over the last several months, OA has experimented with a variety of content toward establishing the organization's authority on social media. These experiments included different types of media (video, photo, text) and content (news, data, action items) in a range of tones. Types of content include infographics of data garnered from the Professional Opera Survey, newly captured video content, clips of older video content, news articles of note for the field and updates about OA programs and events. Some of the overarching lessons learned by OA through these experiments include the value of posting a variety of content (especially timely content), tagging others as appropriate and engaging in conversations with followers. As the organization's capacity to create content increases, OA will generate more items that convey stories in the field,

such as videos from Opera Grants for Female Composers recipients and Innovation Grant projects.

OA has held a series of internal meetings around its social strategy and seeks to establish a social media team within the organization that extends beyond the marketing department to create an array of content that better represents the organization and the field. OA will establish regular meetings to generate ideas, plan content and maintain workflow.

Each of the major social media channels has its own characteristics that fit different aspects of the OA brand and digital strategy. Twitter, for example, is well-suited to OA's identity as a source of news and information. Facebook allows for a mix of content types that can be shared easily among follower circles and integrates well with Eventbrite and other outside tools. Instagram is a very visual channel, ideal for posting photos, video and infographics. Its demographics skew much younger than other social media channels, and posts have capacity for much larger impressions. Instagram also represents the greatest capacity for growth for OA, since the organization has not previously dedicated much effort to this channel.

By January 15, 2019, OA intends to post consistently three to five times per week on its three major social channels: Twitter, Facebook and Instagram. By July 1, 2019, OA will increase that frequency to five to seven times per week per channel. Content will be tailored to the strengths of each channel and its audiences, and will feature original OA items, as well as content curated from members and outside sources. Content will be weighted toward visual materials, which perform far better than text-heavy posts, and will contain a mix of factual and storytelling material.

In addition to these three main channels, the organization is intent on establishing its authority through posts on its blogging platform, Medium, using excerpts from *Opera America* magazine and other long-form, written content. Once internal capacity is established, OA also intends to pursue podcasting, taking advantage of the Opera Center's technical strengths, its position as a gathering point for the industry and OA's ability to engage leaders in the field as guests on the show.

One of the most important next steps for OA in social media is the selection and engagement of an outside consultant to provide insight on strategy and help create tactics. OA has been in discussion with several potential consultants, including Raise the Roots and Media Cause, and intends to select its consultant by January 2019.

VIDEO

A gift from Bob Ellis enabled OA to hire a digital media manager to manage the organization's video material, as well as portable video equipment to capture new content. With the ability to create new video content and to repurpose the organization's store of past material, OA has the potential to engage and inform larger audiences on both its social media channels and its website. Video has the capacity to move the needle significantly in an important area for OA's communications strategy: telling compelling stories about opera, especially about the companies and people creating opera in North America today and the impact opera is making in communities.

Throughout the year, many key members who have these stories to tell come through the doors of the Opera Center for auditions, rehearsals, meetings and events. One challenge that needs to be overcome is identifying who is coming to the Opera Center with enough notice that OA can arrange to shoot video interviews. In addition, the Opera Center's spaces are booked increasingly more often, making it a challenge to find a suitable location at the right time. OA administration is establishing a routine of regularly speaking with the Opera Center staff to identify potential noteworthy visitors and is endeavoring to increase its capacity to film in more venues in the Center.

Another challenge faced by the organization in creating new video interview content is staff capacity across departments to assist in the creation and review of the various messaging. These videos focus heavily on in-depth content spread across all departments of the organization, requiring input from many key players.

Refining a plan for creating and deploying additional new and repurposed video content will be part of the overall digital strategy created with the external consultant, to be selected by January 2019. In the meantime, however, OA is experimenting with content creation and repurposing existing content to test its strengths and opportunities in these areas.

Among the more immediate video plans include the creation of a Video Room page on operaamerica.org with embedded videos from the organization's YouTube channel by December 1, 2018. This will enable OA to share video links on social media that direct traffic to the OA website, rather than YouTube. This plan also will help keep viewers engaged on operaamerica.org, directing them to additional videos on that page and resources throughout the website.

WEBSITE

A complete redesign of operaamerica.org is also planned, thanks to Booth Ferris Foundation grant. This funding will enable OA to bring in an outside firm for the purposes of planning a website strategy and building an entirely new website. This kind of outside expertise would not be possible without this funding, and is crucial for creating a more sophisticated, user-friendly website that conveys and encourages usage of the organization's vast resources. OA is in the process of interviewing potential firms with the intent to engage one in January 2019. The new website is intended to launch on January 1, 2020, the start of the organization's 50th anniversary year. At least one firm being interviewed has the capacity to consult both on the website and social media components together, allowing for a more integrated strategy.

Since many of OA's members and constituents live outside of New York City and may not interact with the organization in person on a regular basis, it is crucial that the website provide a more useful, dynamic and regularly updated experience that accurately reflects OA and the opera field. Therefore, one of the key factors in the redesign will be the capacity for members of the staff to quickly and easily update information and features, while still maintaining the integrity of the databases throughout the website.

Although each of the elements in this document (social media, video and website) represent different areas of work, they are all integral components necessary to establish OA’s authority and reach in the digital communication realm by the organization’s 50th anniversary. Each of these elements and the steps necessary to execute them are possible with thanks to Bob Ellis and the Booth Ferris Foundation.

TIMELINE OVERVIEW

December 1, 2018	Launch Video Room on operaamerica.org
January 2019	Select consultant(s) for website redesign and social media strategy
January 15, 2019	Goal: Consistently publish at least three to five times per week on each of Twitter, Facebook and Instagram
February 2019	Update to Communications and Advocacy Committee
June 2019	Annual Conference in San Francisco and announcement of OA’s 50 th anniversary plans
July 1, 2019	Official beginning of 50 th anniversary celebrations
July 1, 2019	Goal: Increase frequency of social media posts to five to seven times per week, per channel.
July 1, 2019	Begin sharing member content to OA social channels
January 1, 2020	Launch of new operaamerica.org
January 1, 2020	Step up frequency of sharing member content to social channels
December 31, 2020	Goal: Achieve a total follower count equal to the Budget 1 PCM average

**MINUTES OF THE MEETING OF THE
ARTISTIC SERVICES COMMITTEE
JUNE 19, 2018, 3:00 P.M. – 4:00 P.M.
ST. LOUIS, MISSOURI**

IN ATTENDANCE

Perryn Leech (committee chair), Ned Canty, Larry Desrochers, David B. Devan, Robert Ellis, Christopher Hahn, Laura Kaminsky, Zizi Mueller, Timothy O'Leary, Bill Palant, Jill Steinberg, Dona Vaughn, Laura Lee Everett, Claire Gohorel, Gina Hays, Kurt Howard, Marc A. Scorca. L. Michelle Smith (observing)

I. WELCOME

Perryn Leech called the meeting to order, and the minutes of the meeting of February 23, 2018, were approved unanimously.

II. UPDATE ON CO-PRODUCTION LOAN FUND

Loan Fund guidelines and application materials were provided on the Board Hub for committee review. Kurt Howard guided members through the specifics of the program, and the committee discussed the application requirements. The guidelines were approved unanimously; loan applications will be available beginning on July 1, 2018.

III. ARTISTIC ADMINISTRATION FORUM DISCUSSION ABOUT AGMA SCHEDULE C

Marc Scorca briefed the committee on a telephone conference call held June 13 with 21 representatives from AGMA signatory member companies. Consultant Michael Bronson participated in a discussion of the changes made by AGMA to Schedule C singer classifications and the process by which changes are made. A group of administrators will attempt to meet with AGMA for informal discussions about these concerns. San Francisco Opera is coordinating the effort since OPERA America does not interact directly with unions on behalf of the field.

IV. COMPOSERS AND LIBRETTISTS OF COLOR GRANT PROGRAM

OA has been approached by a funder to design a grant a program that would provide direct support to composers and librettists of color. Discussion ensued about the specific parameters the funder wishes to impose on the program, e.g., that both the composer and librettist of a project must be people of color. It was noted that the Opera Grants for Female Composers program gives composers greater flexibility to work with any librettist, regardless of gender. Laura Kaminsky explained that every grant program and competition has restrictions and requirements and that every composer has to make a personal choice about submitting applications. While OA will hear from artists about any restrictions, the program still delivers money into the field, specifically for creative voices that may be new to opera.

It was agreed that discussion with the funder should continue to try to achieve the greatest possible flexibility, but that a program that supports artists of color is valuable to the field.

VI. ADJOURNMENT

As there was no new business, the meeting was adjourned.

*Submitted by:
Laura Lee Everett, Director of Artistic Services*

ARTISTIC SERVICES REPORT

NOVEMBER 2018

I. GRANT ADMINISTRATION

A. NEW WORKS FORUM FEATURE GRANTS

Thanks to renewed funding from the Andrew W. Mellon Foundation, OPERA America is able to provide \$30,000 per year in FY2018, FY2019 and FY2020 to support performances of excerpts of new works produced by Professional Company Members during each New Works Forum. These pieces expand the repertoire available to forum participants in terms of style, scope and subject matter, and bring companies from outside New York City into the aesthetic mix. The four works were selected, and they feature the stories of immigrant experiences in America.

- ***The Falling and the Rising*** by Zach Redler and Jerre Dye — Co-commissioned by Opera Memphis, Arizona Opera, San Diego Opera, Seagle Music Colony, Texas Christian University and the United States Department of Defense. A full performance will be presented by Opera Memphis and the Army Field Band and Chorus at the Alvin Ailey Theater.
- ***The Phoenix*** by Tarik O'Regan and John Caird — Commissioned by Houston Grand Opera
- ***The Ghosts of Gatsby*** by Evan Mack and Joshua McGuire — Commissioned by Opera Birmingham, Samford University and Seagle Music Colony
- ***The Last American Hammer*** by Peter Hilliard and Matt Boresi — Commissioned by Urban Arias

B. OPERA GRANTS FOR FEMALE COMPOSERS: DISCOVERY AND COMMISSIONING GRANTS 2019

The Discovery Grant application became available on October 3, 2018, and it includes a new demographic question for applicants. Commissioning Grant applications will be available in January 2019 with the same addition to the application.

Two works supported by the program will be presented by the PROTOTYPE Festival during the winter New Works Forum: ***p r i s m*** by Ellen Reid and Roxie Perkins and ***Stinney: An American Execution*** by Frances Pollack and Tia Price. Both address topics of social justice in the American South.

C. NEW WORKS EXPLORATION GRANTS

As approved at the last committee meeting, the \$40,000 available for Exploration Grants will be divided into two tranches: July 1, 2018, through December 31, 2018, and January 1, 2019, through June 30, 2019. As of October 11, 2018, \$11,989 has been approved and/or distributed to 12 member companies. Opera Philadelphia's production of *Sky on Swings* received the most requests for funding (4) in this first period. Remaining funds, if any, will roll over into the second period.

D. THE ROBERT L. B. TOBIN DIRECTOR-DESIGNER SHOWCASE

Fifty-one letters of intent were submitted; 47 letters of intent were approved for the application stage and 38 full applications were submitted. Adjudication will take place on October 24 and 25, 2018.

E. CO-PRODUCTION LOAD FUND

The first round of applications will be reviewed after a first-quarter deadline of November 30, 2018. Kurt has spoken with several potential applicants, but many of the potential projects are for new productions of traditional works, which do not qualify for consideration under this loan program. Many of the new works are site-specific works, which also limits the potential pool of applicants, as the loan is focused on shared physical productions. Several companies have indicated an interest in entering into co-productions but are unfamiliar with likely partners. In the coming months, Kurt Howard will initiate calls with companies that have participated in the Future Season Survey to discuss potential partnerships that OA can help foster.

F. INCLUSION, DIVERSITY, EQUITY AND ACCESS (IDEA) GRANTS FOR COMPOSERS AND LIBRETTISTS

The Charles and Cerise Jacobs Charitable Foundation has confirmed funding over four years to support a program that encourages the work of composers and librettists of color. The title of the program will be IDEA Opera Grants, drawing on a term that is in use in the funding community. IDEA stands for Inclusion, Diversity, Equity and Access.

This will be the first OA grant program designed with a racial equity lens. In recognition of the barriers to participation for creators of color in a historically white and Western European musical tradition, this program provides support for the promotion and development of new works by diverse creative teams. This four-year commitment of support will provide grants of up to \$12,500 to creative teams composed of composers and librettists identifying as ALAANA who are composing theatrical musical works, plus an additional \$12,500 to produce professional video of excerpts of the work for promotional use. Additional support will be provided to these teams to attend the Opera Conference and New Works Forums. The first cycle of these grants will be offered in FY2020, with applications opening in July 2019.

FY2019 will be used to promote awareness of the program through partnership with other agencies that serve different areas of the arts community, through communication from OA, and at several workshops and seminars. These efforts will serve as a platform to expand the OA network of producers, trainers, teachers and incubators who work with ALAANA artists. Full guidelines and an announcement of the complete grant program is set for December, leading into the first seminar at the New Works Forum in January 2019.

II. FORUMS

A. NEW WORKS FORUM

Change of Dates! The new dates for the 2019 New Works Forum at the National Opera Center are **January 10–13, 2019**. Generously supported by the Andrew W. Mellon Foundation, content for the forum this year will focus on topics of collaboration from both the artistic and business perspectives. Additional discussion will explore storytelling around socially relevant topics.

Registration has been staggered to allow PCM members the first opportunity to register and apply for travel stipends. Forum attendance over the past two years has pressed against capacity limits. Registration closes on December 19, 2018.

B. SINGER TRAINING FORUM

The fall 2018 forum was held **October 5–6, 2018** at Minnesota Opera, in tandem with the Education and Community Engagement Forum. The forum focused on the current political/socially-charged atmosphere, with topics about **trauma-informed approaches to training, intimacy and safety in the rehearsal room**, and **anti-harassment tools for individuals and organizations**. Featured speakers are listed in the Learning and Leadership report.

“Standards for Opera Singers,” developed by members of the forum, will soon be posted on operaamerica.org/ForArtists page of the OA website and distributed by NATS, NOA and ACDA.

Eighteen participants from 17 organizations attended:

ADA Artist Management	The Atlanta Opera
Houston Grand Opera	The Metropolitan Opera
Minnesota Opera	University of Northern Colorado
The Glimmerglass Festival	Opera Fort Collins
Nautilus Music-Theater	University of Northern Iowa
Opera Birmingham	University of Wisconsin-Madison
Opera in the Ozarks	West Texas A&M University / NOA
Opera Omaha	Wolf Trap Foundation for the Performing Arts
Shenandoah Conservatory	

This year’s attendees were 30% female and 10% ALAANA; last year’s attendance was 28% female and 0.5% ALAANA. Forum members will continue to invite more women and specialists of color.

Participants have asked to change the forum’s name to the **Performer Development Forum** to better reflect the artists they work with, which includes pianists, conductors and musicians, and address the full gamut of post-graduate training.

Forum members discussed diversifying the pipeline of artists and training, focusing on creating better points of access for those with socioeconomic challenges:

- Creating a platform for group auditions to reduce the cost and fatigue of access for singers and pianists.
- Grouping auditions in cities at the same time, even if not in the same space.
- Creating a “match date” among companies for announcing YAP offers and aligning material submissions and audition dates leading up to it.
- Looking at more advanced pre-screening software to reduce time and staff hours in the early part of the process.

Recommended actions for the forum include a discussion with GD/artistic leaders around support for these changes.

Prior to the forum, Laura Lee attended Opera.ca’s Education and Artist Training Summit from September 21–23 in Montreal, Opera.ca’s first gathering for training professionals. It was co-hosted with Opera McGill at the Schulich School of Music, Opera de Montreal and Musique 3 Femmes. Panel presentations and fishbowl discussions focused on gender equity in opera, “minding the gap” between training and career success, and young artist program challenges for

Canadian artists. Many of the same issues are being addressed in Canada and the U.S. Concurrent programming was provided to McGill students who participated in the summit discussions, a practice that should be carried over to meetings of the Performer Development Forum (formerly Singer Training Forum) in the U.S.

C. TECHNICAL/PRODUCTION FORUM

The fall 2018 forum will be held **November 15–16, 2018**, at the National Opera Center. Session content will include topics about recruitment and retention, safety procedures, training practices and support materials, innovation in relation to design standards, contract language, and co-productions.

D. ARTISTIC ADMINISTRATION FORUM

The Artistic Administration Forum will be held **March 25, 2019**. Topics are likely to include development of EDI practices in casting and staffing, and exploring the recommendations made by the Performer Development Forum (formerly Singer Training Forum), noted above.

III. ONSTAGE AT THE OPERA CENTER

A. 2018–2019 SEASON

Programs continue to be offered at the rate of \$25 for non-members and \$10 for members, with special \$5 rates for students for certain events. All events are live streamed, including on Facebook, and archived on YouTube.

Emerging Artist Recitals

- Friday, November 9, 2018 Wolf Trap Opera
- Wednesday, December 5, 2018 Florida Grand Opera Studio
- Thursday, March 14, 2019 Chautauqua Opera Young Artist Program
- Friday, April 12, 2019 Opera Saratoga

Creators in Concert

- Thursday, September 27, 2018 Laura Kaminsky
- | | | | |
|----------------|--------------|----------------------------|-------------------|
| Attendance: 62 | Members: 39 | Non-Members: 23 | Revenue: \$685.00 |
| YouTube | Streamed: 42 | Lifetime: 87 | |
| Facebook | (Live N/A) | Lifetime (10+ seconds): 62 | |
- Thursday, February 7, 2019 Gregory Spears
 - Wednesday, May 1, 2019 Paul Moravec (rescheduled from 17/18 season)

Conversations

- Wednesday, October 17, 2018 Ryan Speedo Green, bass-baritone
- Wednesday, April 17, 2019 Greer Grimsley, bass-baritone

B. 2019–2020 Season

Due to a change in her schedule, Stephanie Blythe has been rescheduled to the 2019–2020 season. Offers are going out to artists and programs for the rest of the season.

IV. PROFESSIONAL DEVELOPMENT PROGRAMS

A. FEEDBACK AUDITIONS

Feedback Auditions are supported by the Howard Gilman Foundation and the Patricia Scimeca Fund for Emerging Singers. Rates remain \$75 for members and \$100 for non-members.

Fall 2018

- September 24, 2018 6:30 p.m. – 9:30 p.m. 9 singers (100% filled)
Panelists:
Lee Prinz, Senior Manager, Colbert Artists Management
Beth Greenberg, Director
Dean Anthony, Artistic/Producing Director, Asheville Lyric Opera
Director of the Opera Program, Janiec Opera Company at Brevard
Mila Henry, conductor/coach (pianist)
- October 18, 2018 6:30 p.m. – 9:30 p.m. 4 singers (45% filled)
Panelists:
Bill Palant, Managing Director, Étude Arts
Laurie Rogers, Director of YAPs and Head of Music Staff, Opera Saratoga
Patrick Diamond, Stage Director
David Holkeboer, coach (pianist)

Spring 2019

- Tuesday, May 14, 2019 6:30 p.m. – 9:30 p. m. *Registration not open*

B. CAREER BLUEPRINTS FOR SINGERS (CBS)

The 2018 sessions were held at the National Opera Center from August 22–24 and September 5–7. Seventy-six applications were received this year; 30 artists (with 10 alternates) were selected. As a welcome to new members, Melisa Walters, individual giving manager, introduced the benefits participants received as OA members.

The combined package is valued at over \$2,000. Participation fees were \$250 for members. Non-member pricing was \$325 and included a complimentary one-year membership, thanks to generous underwriting support from the Howard Gilman Foundation. With only 30 participants over two sessions, participants received individual, tailored sessions and feedback.

During each three-day workshop, participants received:

- Digital headshots: 75–90-minute professional photography sessions, including hair and makeup styling.
- Audio recording: One-hour session with a professional sound engineer and pianist.
- Video recording: 30-minute HD digital video recording of audition material and valuable feedback from a panel of four industry professionals.
- Website design/style training: three-hour group sessions with a web designer and writing/style editor, plus 20-minute individual follow-up sessions reviewing their completed websites once they have incorporated the newly created resources into personal web pages. Follow-up editing for one year on biographies and written materials for all participants.
- Resume review: One-on-one resume and bio review with audition experts.
- 2-hour group seminars discussing personal branding and business essentials.

In collaboration with OA staff, the faculty of panelists and experts included **Ana de Archuleta** (ADA Artist Management), **Marcus Beam** (IMG Artists), **Daniela Candillari** (conductor), **Gregory Carpenter** (Opera Colorado), **Patrick Diamond** (director), **Sarah Fraser** (Fletcher Artist Management), **Beth Greenberg** (director), **Jeff Larson** (L2 Artists), **David Lefkowich** (director), **Gloria Parker** (Insignia Artists), **Lee Prinz** (Colbert Artists), **Laurie Rogers** (Opera Saratoga), **Sarah Rotker** (Metropolitan Opera Guild), **Audrey Saccone** (Marie Forleo International) and **Marc Verzatt** (director). Services were provided by **Caroline Baribeau** (makeup) and **Jessica Osber** (photographer), and coach/pianists included Jeremy Chan, David Holkeboer, Matthew Lobaugh and Djordje Nestic.

A survey was distributed to all participants for detailed feedback, but the verbal response has been very positive. Many participants expressed how useful the sessions were and how valuable the overall package was relative to the cost.

C. RECORDING DAYS

This popular program filled 60 one-hour recording sessions this fall. Pricing was:

- Audio only \$150 members / \$200 non-members
- Audio/video \$200 members / \$250 non-members

All available slots were converted to video sessions and sold out completely. Six Recording Days, all video, will be held in August, September and October 2019, pending renewed funding from the Howard Gilman Foundation.

D. CAREER TRANSITIONS FOR SINGERS

Thanks to the Howard Gilman Foundation, the second annual Career Transitions Seminar will be on **Wednesday, February 27, 2019**, at the National Opera Center.

E. OFFSITE PROFESSIONAL DEVELOPMENT WORKSHOPS

The first NYSCA-funded offsite workshop for singers of this season was held June 27–29, 2018, at Seagle Music Colony in Schroon Lake, NY. Notable faculty included **Susan Ashbaker** (Tri-Cities Opera), **Andrew Bisantz** (Eugene Opera), **Candace Evans** (stage director), **Jeff Larson** (L2 Artists), **Robert Wesley Mason** (baritone), **Talise Trevigne** (soprano) and **Tiffany Soricelli** (financial advisor). Topics explored the real-life demands of launching and sustaining a career as a singer.

The second NYSCA-funded workshop will be held on **Saturday, December 1, 2018**, in Rochester, NY, hosted by Eastman School of Music, and will focus primarily on the business of the arts for graduate students entering the opera field.

V. EXHIBITION GALLERIES

SEVENTH FLOOR PRODUCTION DESIGN GALLERY

The seventh-floor gallery exhibit changed over on August 8 to a feature an installation curated by **Charlie Corcoran**, scenic designer. In this exhibit, Corcoran included operas that exemplify the classical design aesthetic of his collaborations with one of the most influential directors in the American theater, Stephen Wadsworth. The exhibit includes two costume pieces designed by Camille Assaf, color architectural models, paint samples and props, as well as collections of photos, renderings and sketches from each of the following operas: *Fidelio*, *Così fan Tutte*, *The*

Marriage of Figaro, Katya Kabanova, Hippolyte et Aricie, Don Giovanni and The Turn of the Screw, which were collaborations with The Julliard School, The Metropolitan Opera's Lindemann Young Artist Development Program, The Santa Fe Opera and Opera Columbus. This exhibit will be on display until January 8, 2019.

EIGHTH-FLOOR EXHIBITION GALLERY

Luke Harlan's FY2017 Director Designer Showcase exhibit for *The Flying Dutchman* will be installed in October/November 2018. This is the final exhibition of the 2017 teams. June 2019 will begin the cycle of 6-month exhibitions for winning team projects from the 2019 Director-Designer showcase, following their presentations at Opera Conference 2019 in San Francisco.

VI. OTHER DEPARTMENTAL ACTIVITIES

A. VISA SUPPORT

OA continues to provide peer support letters for guest artist visas.

In FY2018:

- Total letters produced: **126**
- Companies serviced: **37** (three are non-members)
- Fees paid for services: **\$1,950**

Top users of visa letter services:

18 — The Metropolitan Opera

17 — The Dallas Opera

9 — Cincinnati Opera, San Francisco Opera

8 — Opera Philadelphia

5 — Boston Lyric Opera, Hawaii Opera Theatre and Seattle Opera

For FY2019, OA has composed a total of **23** letters of support since July 1, 2018, with revenue of **\$300** from expedited service fees.

Submitted by:

Laura Lee Everett, Director of Artistic Services

Gina Hays, Artistic Services Manager

Prince Nyatanga, Artistic Services Coordinator

Claire Gohorel, Grantmaking Manager

Kurt Howard, Director of Programs and Services

CIVIC PRACTICE REPORT

NOVEMBER 2018

I. COMMITTEE OVERVIEW

The Civic Practice committee was formed to bring focused attention to the work OPERA America and member organizations are advancing to extend the public benefit of opera outside the walls of the opera house. Informed by convenings supported by NEA Our Town grants, OA has placed increased civic practice at the core of its strategic plan. This new committee will oversee and advise on matters related to OA's civic practice programs, funding through Civic Practice Grants, equity initiatives and gender-parity initiatives.

II. CIVIC PRACTICE IN OPERA

"Civic Practice refers to projects that bring artists into collaboration and co-design with community partners and local residents around a community-defined aspiration, challenge or vision." — *Michael Rohd, founder, The Center for Performance and Civic Practice; faculty, OPERA America's Civic Action Group*

Civic practice is predicated on an ongoing process of learning, partnership and change. Efforts are more likely to be successful when companies partner with organizations that may be dissimilar and unfamiliar to the opera company. This work requires administrators, artists, board members, volunteers, funders and community members to expand their understanding of what it means for opera companies to be engaged cultural assets in their communities.

Civic practice draws on the art form's authentic creative assets to address public priorities and community needs. The leaders who undertake this work have a nuanced understanding of a community's historical context and a deep respect for existing cultural norms. They are able to develop strong cross-sector partnerships focused on stewarding a process of relationship-building and co-creation.

III. CIVIC ACTION GROUP

A. OVERVIEW TO DATE

The Civic Action Group is a peer-learning cohort of company representatives examining how opera can increase its capacity to address community priorities through civic practice. With support from the National Endowment for the Arts, OPERA America convened opera leaders and advisors in the areas of creative placemaking and community-based arts to discuss their current approaches to community engagement and partnership, and identify common challenges.

Following convenings in FY2017 and FY2018 supported by an NEA Our Town grant, OA is taking action to foster this work. Effective strategies and other civic practice resources are available on a new web page (operaamerica.org/CivicPractice) for the opera field and beyond.

B. FY2019 AND FY2020

A new NEA Our Town grant is supporting expansion of this learning through regional workshops based in cities where host companies are taking bold steps to build their capacities in civic practice. These workshops, to include general directors, staff and trustees, will include peer

review of projects and discussion guided by a lead faculty member, Mark Valdez, and members who participated in the Civic Action Group in 2017 and 2018.

Two meetings are scheduled in FY2019, and two are scheduled in FY2020.

- Austin Opera, February 4–5, 2019
- Opera Orlando, May 3–4, 2019
- Opera Memphis, September 2019
- Opera Omaha, October/November 2019

Marc Scorca and Claire Gohorel will lead the meetings.

IV. OPERA FUND: CIVIC PRACTICE GRANTS

Following approval of the Opera Fund: Civic Practice Grants guidelines at the spring board meeting, the new grant program was launched in July with the posting of guidelines and application forms on the OA grants website (operaamerica.org/Grants). Grants are available to U.S. Professional Company Members only, due to restrictions on the underlying funding of the Opera Fund endowment.

Civic Practice Grants build on learning from the Audience Development program. This new grant program is intended to support Professional Company Members' efforts to learn more about civic priorities within their communities, to develop relationships with leading arts and non-arts organizations, and to discover and deliver services that strengthen both the community and the opera company.

Letters of intent (LOI) were due on September 10, with final applications due on October 2. Following the submission of the LOIs, staff reviewed the proposals and provided feedback to applicants. Many of the proposals were still firmly rooted in audience-development strategies related to mainstage productions, but OA staff drew the applicants' attention to the civic practice resource page to help them understand more clearly the objectives of this new grant program. Forty-seven LOIs were submitted, and all were approved to move into the application stage; 36 applications were completed.

The adjudication will be held on November 14 and 15, 2018. Due to the nature of these grants, panelists have experience in civic practice and knowledge of OA, and represent a diversity of perspectives. Proposed additions to the approved pool of panelists will be provided for committee review at the November meeting. As is OA's practice, the panelists' identities will remain confidential until the awards are announced in December.

Grants of up to \$30,000 each will be awarded in each grant cycle. Applicant companies must provide a budget that documents the anticipated expenses associated with the activities that will be undertaken, with annotations of how these expenditures will advance the company's civic practice. A company may submit only one Civic Practice application in each cycle. Civic Practice Grants will be available on a biennial cycle beginning this year and continuing in FY2021.

V. INCLUSION, DIVERSITY AND EQUITY

A. ALAANA OPERA NETWORK

An ALAANA Opera Network Steering Committee has been established. (ALAANA = Asian, Latinx, Arab, African and Native American, an acronym widely used by Grantmakers in the Arts in their advocacy for traditionally underfunded communities. It is a more specific term than “people of color.”) The Steering Committee will be the hub of a larger network that will guide OA and the entire field in creating and supporting policies and practices that build a more racially and culturally equitable field. The Steering Committee will meet virtually this November, and there will be an opportunity to convene in person (with a virtual option) at the conference in San Francisco.

B. EQUITY VALUE STATEMENT, RESOURCE PAGE AND COMMUNICATIONS

In June, OPERA America’s board approved the Equity, Diversity and Inclusion Values Statement. The intent of the statement is to guide OA’s practices toward more equitable decision-making and programs, and to be able to respond to issues in the world around us.

The Values Statement will reside on a new EDI resource page, currently in development. The statement is fluid and will change as insight and vocabulary evolve. The page will link to OA’s page on Civic Practice, the Women’s Opera Network and anti-harassment resources. It also will provide links to training, conference and meeting opportunities, and online learning.

Brandon Gryde is working with the marketing and communications department to develop EDI-focused, semi-annual newsletters, highlighting key issues, member stories and opportunities for learning. Important information will be included, too, in regular transmissions of *OperaLink* and in *Opera America* magazine.

VI. WOMEN’S OPERA NETWORK (WON)

A. REGIONAL CONFERENCE CALLS

The Women’s Opera Network hosted five regional phone calls this spring/summer, each led by a WON Steering Committee member. The calls served as an opportunity to learn about common issues across the field for women working in opera, to discuss ways women and allies can help achieve gender parity, and to prioritize action steps for OA and the network. All participants affirmed the value of the calls for networking, communication and awareness of resources in their region and requested that the calls continue on a semi-annual basis.

Northwest	Participants: 12	LEADER: Kristine McIntyre
Northeast	Participants: 23	LEADER: Ana De Archuleta
Southwest	Participants: 13	LEADER: Miah Im
Canada	Participants: 26	LEADER: Cheryl Hickman
Midwest	Participants: 25	LEADER: Deborah Sandler

Common themes and issues on the calls included:

- Misogyny is still very present in the field, exemplified in a lack of basic respect for women, pushback for speaking up, and issues with taking direction from a woman in a leadership role.
- Women are hired based on experience; men are hired based on potential.

- Gender parity has not been achieved when men are in the top leadership positions and women are in the secondary leadership positions, but that seems a prevalent belief in some places.
- Executive searches look at a small pool of candidates for general director positions that remains predominantly male and white.

Recommended actions and ways to elicit change included:

- Allies and women need to be bold advocates for each other, learn who the women in the field are, talk about other women in conversation and promote them to everyone, especially those with hiring authority.
- Companies should self-examine where the company stands on gender parity and then set goals for improvement, or share track records if the history shows strong parity gains.
- Create professional development opportunities within organizations for advancement so women move up, not out.

B. WON STEERING COMMITTEE

The WON Steering Committee will convene via phone in mid-November to discuss plans for the year, including the current round of mentorship applications, use and distribution of field research, scheduling the next round of regional calls, adding webinars on select topics, and beginning planning for the network sessions at Oper aConference 2019.

Submitted by:

Kurt Howard, Director of Programs and Services

Brandon Gryde, EDI Officer

Laura Lee Everett, Director of Artistic Services

Claire Gohorel, Grantmaking Manager

Brenda Huggins, Learning and Leadership Manager

MINUTES OF THE MEETING OF THE COMMUNICATIONS AND ADVOCACY COMMITTEE

JUNE 19, 2018, 2:00 P.M. – 3:00 P.M.

ST. LOUIS, MISSOURI

IN ATTENDANCE

Kathryn Smith (committee chair), Ned Canty, Carol E. Domina, Robert Ellis, Barbara Glauber, Evan J. Hazell, Zizi Mueller, John Nesholm, Timothy O’Leary (ex officio), L. Michelle Smith, Nicholas Durst, Brandon Gryde, Kurt Howard, Patricia Kiernan Johnson, Marc A. Scorca.

I. WELCOME AND INTRODUCTIONS

The meeting was called to order and the minutes were approved unanimously. Kathryn Smith introduced new member L. Michelle Smith, and Patricia Kiernan Johnson introduced new staff member Nicholas Durst, digital media manager and video producer.

II. DIGITAL AND SOCIAL MEDIA UPDATE

A. VIDEO

OPERA America is continuing to make a concerted effort to deepen and improve its digital and social media presence. Thanks to gifts from Bob Ellis and foundation funders, OA purchased video equipment, hired Nicholas Durst and is retrofitting a studio at the Opera Center to become an in-house video production suite. Nicholas has also been posting clips created from existing video content, tagging featured companies in the hope that companies may re-post the content. The goal of OA’s social media efforts is not just to increase the visibility of OA, but also that of the field at large.

Patricia requested that companies share interesting content with OA so that it can re-share it, and she also invited feedback on the videos OA creates, noting that the organization is still in the learning phase with regard to video production.

B. PODCAST

Patricia shared plans to develop biweekly podcasts, including interviews with guests and industry news. Prompted by questions from committee members, Patricia responded that OA is currently working on ways to evaluate its success and listenership, as well determining the podcast’s structure and tone. The audience for the podcast would be similar to the *Opera America* magazine audience: people who have a vested interest in the opera industry, such as administrators, trustees and creators. Bob Ellis noted the importance of having a narrative thread between episodes — to create the feeling that a listener has missed out if he skips an episode.

III. POLICY ISSUES AND UPDATES

A. NEA BUDGET

Brandon Gryde and Marc Scorca reviewed the updates included in the board report regarding the NEA budget, immigration issues and O and P visas, and tax reform and UBIT taxes on fringe benefits.

Marc noted that the all-time high for the NEA's budget was \$174 million, decades ago, in comparison to the FY2019 increase to \$155 million.

Brandon reported that arts advocates are currently working on a one-pager asking Congress for a one-time infusion of additional funds for the NEA and National Endowment for the Humanities in honor of Louise Slaughter, the New York congresswoman who co-chaired the Congressional Arts Caucus for over 20 years and passed away last March.

As part of the Charitable Giving Coalition, OA has worked with the Association of Fundraising Professionals to create a brief survey to track trends in giving to the charitable sector. Brandon will be working with Marc and Dan Cooperman to distribute this survey to general directors and development departments. Brandon expected that the survey would be sent out about every six months for the next couple years.

IV. VALUES STATEMENT ON EQUITY, DIVERSITY AND INCLUSION

Brandon and Marc presented a revised version of the Values Statement originally presented for discussion at the February meeting, informed by further discussions with the field, colleague organizations and consultants. Marc noted that the current draft would not be shared at this conference; the draft will be approved by the board, posted on OA's website and serve as a lens through which OA examines all of its work to make sure it's living up to its own values. Marc noted that OA is considering whether to require its members to submit an equity statement to be eligible for grants. Tim added that if this is made a requirement, it needs to be an equity statement that has been adopted by the company's board.

Kathryn asked the committee to review the values statement in preparation to approve it for full board review. Discussion about terminology in the statement ensued, and L. Michelle Smith suggested that inclusion be framed as "change by addition" rather than "change by subtraction" (i.e., making it clear that bringing more people to the table doesn't mean taking something away from people who are already at the table). Marc suggested the committee proceed with voting on the statement, with an indication that changes will be made to reflect Michelle's suggestion and that future changes will be made as learning progresses and vocabulary evolves. Kathryn called for a motion to approve the values statement and to present it for full board approval. The motion was approved unanimously.

V. CIVIC PRACTICE

Marc reported that OA received a renewed two-year Our Town grant from the National Endowment for the Arts, which will allow OA to take its civic practice work from the past two years and extend it to four regional meetings over the next two years.

VI. ADJOURNMENT

There being no other business, the meeting was adjourned.

Submitted by:
Patricia Kiernan Johnson, Director of Marketing and Communications
Brandon Gryde, Director of Government Affairs and EDI Officer

MARKETING AND COMMUNICATIONS REPORT

NOVEMBER 2018

I. DIGITAL AND SOCIAL MEDIA

OPERA America is engaged in a concerted effort to increase its digital media presence for the benefit of the organization, its members and the entire opera field. By increasing the quantity, quality and range of social posts, OA seeks to elevate the national discourse on opera, provide information to opera advocates and increase the organization's visibility.

With guidance from board member L. Michelle Smith, the marketing and communications department is establishing a digital strategy framework that identifies priorities, goals and tactics for this work. Thanks to recent grants from Bob Ellis and the Booth Ferris Foundation, OA will also engage a digital communications consultant to further articulate and strengthen the plan.

With the purchase of portable video equipment in June, thanks to a gift from Bob Ellis, OA has recorded a number of videos at Opera Convergence 2018 and at the Opera Center. Having this equipment provides shooting flexibility, and the department is learning how to manage space, technical equipment and guest availability to capture good material as often as possible.

This summer, OA experimented with new types of social post content, including videos using pre-existing footage, newly shot videos, data graphics, and links and commentary on industry and general news. The results of these experiments provide valuable information that informs OA's digital engagement on strategic and technical fronts. The increase in videos posted to YouTube resulted in 13,254 views between July 1 and September 30, 2018, over 37% more views than recorded in the same timeframe in 2017.

OA is creating a Video Room page on operaamerica.org. OA's YouTube videos will be embedded on this page, which will be searchable and sortable. This will enable OA to share video links on social media that direct traffic to the OA website, rather than YouTube.

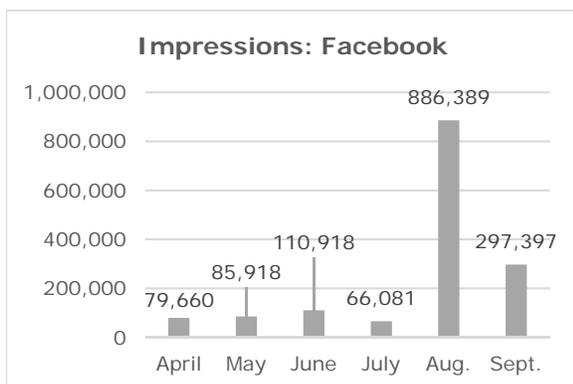
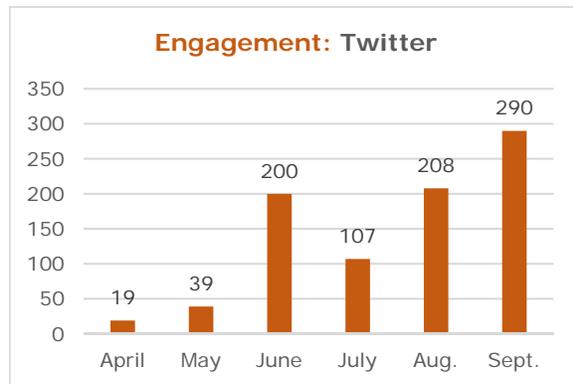
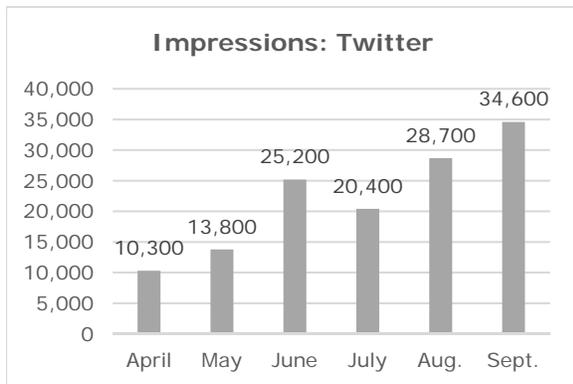
This fall, OA began a more active engagement on Instagram, first with an Arts in Education Week campaign and then an Instagram takeover during the Education and Community Engagement Forum in Minnesota. Detailed statistics will be delivered with Sprout Social (see the following Analytics section), but between September 26 and October 2, the OA Instagram posts garnered 18,274 impressions. Instagram users tend to skew younger: 61% of OA's Instagram followers are under 35. On Facebook, that figure is 40%. The department is gaining knowledge of its audiences on social media through increased attention to demographics and is tailoring content accordingly.

As part of the effort to broaden and deepen its engagement on multiple digital platforms, OA has been exploring launching a podcast. Ideas for this project were discussed at the spring 2018 board committee meeting and in subsequent internal meetings. The podcast is envisioned to feature commentary from Marc and interviews with field leaders and would be aimed at administrators, trustees, artists and those invested in the success of opera. To allow sufficient time for content and technical planning, the podcast launch has been postponed until January 1,

2020, the start of the organization's 50th anniversary year. Content is already being assembled to provide the basis of content for these podcasts.

SOCIAL MEDIA STATISTICS

Below are several charts showing the growth in impressions and engagement on Twitter and Facebook from April through September 2018. OA is now using Sprout Social, a very robust analytic, scheduling and monitoring service that will allow for comprehensive analysis in a unified form.



There are several important factors to note with these statistics, especially in relation to outliers:

- **The slightly higher rates in June** — especially on Twitter — are a result of postings made during Opera Conference 2018 in St. Louis. The conference month has traditionally been a time when both postings and visibility increase. The department looks forward to intensifying that in 2019.
- **The dramatically higher Facebook rates in August** and, to a less extent, September are due to postings made by OA following the passing of Aretha Franklin on August 16 and David DiChiera on September 19.
 - Aretha Franklin was the 2012 Honorary Chair of National Opera Week. OA had additional video footage that was shot and edited in 2012 that was repurposed and posted almost immediately following the news of her passing.
 - From August 16 through October 10, this post reached 575,000 people, had 156,884 video views and nearly 20,000 points of engagement.
 - OA possesses the raw and edited videos from David's 2010 NEA Opera Honors tribute. Again, this footage was repurposed and shared following his passing.

- The main video post by OA reached nearly 19,000 people and the video was viewed nearly 6,000 times.

In the case of both Aretha Franklin and David DiChiera, the success of these posts was due to the availability of high-quality video content that was posted in a timely manner, which was then shared by followers.

II. OA WEBSITE

OA is also embarking on a complete website redesign, also supported by the Booth Ferris grant noted above. Unlike the organization's earlier redesign efforts, designated grant funding will enable OA to utilize an outside firm in the strategy, planning and building portions of this project. OA is currently interviewing potential firms to undertake this work. The goal is to launch a website that is far more interactive and dynamic on January 1, 2020, the start of the organization's 50th anniversary year.

In the interim, OA is creating and updating resource pages on its current website. For example, in early August the [Civic Practice](#) web page was launched to provide access to the organization's rich material in this area. This page was launched two months prior to the Civic Practice Grants application deadline to aid potential applicants. This seems to have been particularly effective in that a number of themes on the web page were thoughtfully incorporated in many of the applications. Similar pages for Innovation Grants, Equity and Diversity Resources and Opera Teens are in development.

III. NATIONAL OPERA WEEK

National Opera Week 2018 is **Friday, October 26 through Sunday, November 4**. Bass-baritone **Ryan Speedo Green** will serve as this year's Honorary Chair. Opera Advocacy Day also takes place during National Opera Week, on Thursday, November 1. This year OA is placing a greater priority on social media participation, based on feedback from participants. Although in-person events are still an important component of Opera Week, social media enables greater participation and visibility. In particular, OA urges companies to share multimedia content, especially videos. Especially valued are videos from staff, audience members, artists, creators and other partners that convey a personal passion for opera. These videos can be created by anyone, using a phone or computer. Professional video productions are not necessary; the key qualities are conveying authenticity, passion and personality. OA has made a special invitation to nearly 150 composers and librettists who are part of the organization's extended family to amplify the impact of #OperaWeek on social media.

Information about and suggestions for National Opera Week and Opera Advocacy Day participation is available at operaamerica.org/OperaWeek. Companies and individuals are encouraged to participate in National Opera Week, regardless of membership in OA. Activities should be submitted online at operaamerica.org/OperaWeek to be included in the listings. Social media activities should use tag **#OperaWeek** and **@OPERAAmerica** for greatest visibility.

III. MARKETING/PR NETWORK

A. 2018 MARKETING/PR FORUM

This year's Marketing/PR Forum was held on October 5 and 6, 2017, at the National Opera Center. Like last year, this year's Marketing/PR Forum was held in conjunction with the Development Forum, providing several opportunities for cross-network discussion.

Twenty representatives from the 18 opera companies registered for the forum:

Boston Lyric Opera ¹	Kentucky Opera	Opera Lafayette ¹
Chautauqua Opera Company	Madison Opera* ¹	Opera Tampa
Cincinnati Opera ¹	The Metropolitan Opera* ¹	Opera Theatre of Saint Louis ¹
Des Moines Metro Opera	Michigan Opera Theatre ¹	Portland Opera
Florida Grand Opera	New Orleans Opera* ¹	San Francisco Opera ¹
Indianapolis Opera ¹	Opera Carolina ¹	The Santa Fe Opera ¹

**First time attendance by company*

¹First time attendance by individual

By comparison, the 2017 Forum had 29 attendees from 23 companies.

This marks the seventh year of this forum meeting. Over the course of those seven meetings, 88 unique individuals from 52 unique companies have attended.

Highlights of the meeting agenda include sessions on budgeting and ROI; insights from the Wallace Foundation work with Opera Theatre of Saint Louis; press and PR; and equity, diversity and inclusion. Two joint sessions with development staff were well-received: consistency of digital brand and messaging, and implementing change.

One of the key discoveries during this forum was that there should be a future joint meeting between marketing/PR and the artistic and technical/production forums. Nearly every attendee reported friction between their marketing/communications department, who want to capture content during rehearsals for promotional use, and the tech/prod and artistic networks, who are staunchly protective of the artists. Forum participants expressed a strong desire for future sessions to help resolve these issues.

Several companies shared that combinations of excellent box office service (including follow-up calls to new subscribers) and automation tools have been used to drastically improve their subscription renewal rates and/or increase purchase volume from existing buyers.

B. BENCHMARKING AND SNAPSHOT SURVEYS

First deployed for FY2011, the annual Marketing Benchmarking Survey helps PCM marketing and staff and leadership measure their efforts and results in context with other organizations. This extensive survey covers marketing-specific topics that the Professional Opera Survey does not and provides valuable information to OA staff in these areas. Recognizing that not all questions need to be answered each year and that the complete the Benchmarking Survey requires significant work on the part of respondents, OA launched a condensed Snapshot Survey in 2015 that alternates with the more extensive Benchmarking Survey. FY2018 is a Snapshot Survey year, and the survey has been altered to reflect changes in the industry, while still providing throughlines to earlier surveys.

The FY2018 Snapshot Survey was launched in late September with a deadline of October 26. Information on FY2018 participation will be provided at the board meeting. Only those companies that complete the survey will be given the final report.

Below are the completion rates for prior surveys:

Marketing Benchmark/Snapshot Surveys: Participating Companies				
FY2017	FY2015	FY2014	FY2013	FY2012
32	51	55	37	33

The marketing staff at the following six organizations should be congratulated for completing all five years of the survey:

Manitoba Opera	Opéra de Montréal	Seattle Opera
Michigan Opera Theatre	San Diego Opera	Utah Opera

Any company that missed the October 26 deadline but still would like to complete the FY2018 survey should contact Patricia K. Johnson at PKJohnson@operaamerica.org.

C. NETWORK CONFERENCE CALLS

In September, OA revived its Marketing/PR Network conference calls, which were enthusiastically received. Calls were organized by budget size to create commonality and were moderated by the network co-chairs, Carlos Vicente of Sarasota Opera and Joe Gfaller of Opera Theatre of Saint Louis.

V. COMMUNICATIONS AND MEDIA INTERVIEWS

A. PRESS INQUIRIES AND INTERVIEWS

The following press inquiries were addressed since the June board report:

- *Colin McEnroe Show*, WNPR Radio (CT): Radio appearance with Heidi Waleson on her *Mad Scenes and Exit Arias* book (October 17).
- *Chicago Business Journal*: Interview with Lewis Lazare on the orchestra strike at Lyric Opera of Chicago (October 10).
- *Opera News*: Fact check from Fred Cohn about David DiChiera (October 3).
- Associated Press: Interview with Jocelyn Gecker about a sexual harassment story (October 2).
- *Crain's Detroit Business*: Data inquiry from Sherri Welch about opera companies similar in budget to Michigan Opera Theatre (October 2).
- *Pittsburgh Post-Gazette*: Laura Lee Everett interview with Jeremy Reynolds on context around women stage directors in opera (September 21).
- *The Wall Street Journal*: Inquiry from Charles Passy about dance in opera (unable to schedule, September 17).
- *Detroit Free Press*: Interview with David Lyman about David DiChiera (September 15).
- *Pittsburgh Post-Gazette*: Data inquiry from Jeremy Reynolds about statistics of female stage directors and tech crew in opera (August 17).
- *The Washington Post*: Interview with Peggy McGlone for a follow-up article on sexual harassment in the classical music world (August 2).
- *The Wall Street Journal*: Inquiry from Charles Passy about the Park Avenue Armory as a cutting-edge presenter (unable to schedule, July 11).

- *The New York Times*: Interview with Michael Cooper on Lincoln Center's leadership (June 30).
- KETC TV (St. Louis): Video interview with Ruth Ezell on Opera Conference 2018 (June 20).
- *St. Louis Post-Dispatch*: Interview with Sarah Bryan Miller on Opera Conference 2018 (June 12).
- *Oregon ArtsWatch*: Interview with David Bates on local new opera initiative (reporter failed to respond to follow-up, June 8).

C. PRESS RELEASES

Since the June board report, four press releases were issued, copies of which are available on the OA website in the Press Room at operaamerica.org/PressRoom:

- Details Announced for OA's Onstage at the Opera Center 2018–2019 Season (September 24, 2018)
- OA Welcomes 10 New Members to Its Board of Directors (August 2, 2018)
- OA Announces Recipients of Opera Grants for Female Composers: Commissioning Grants (July 10, 2018)
- OA Announces Details for Opera Conference 2018 in St. Louis, MO (June 11, 2018)

VI. LIBRARY

The Ardis Krainik Research and Reference Library continues to grow through donations and strategic acquisitions. Recent noteworthy acquisitions include *Jarmila Novotná: My Life in Song* by Jarmila Novotná and William V. Madison, editor (University Press of Kentucky); *A Mad Love: An Introduction to Opera* by Vivien Schweitzer (Basic Books); *Mad Scenes and Exit Arias: The Death of New York City Opera and the Future of Opera in America* by Heidi Waleson (Metropolitan Books); and *Opera as Opera* by Conrad L. Osborne (Proposito Press).

VII. OPERA AMERICA MAGAZINE

The recently published fall issue of *Opera America* demonstrates the continued effort to make the magazine compelling reading. Under the art direction of Michael Wilson, the magazine has achieved the look and feel of a newsstand publication. The three feature stories in fall — a look at recent works based on news sources, a consideration of the use of sound enhancement, an exploration of career possibilities for singers who are leaving the stage — cover topics of interest to huge swatches of the membership. The magazine team is now working on the annual Year in Review issue, which will include a focus on the enormous role played by standard repertoire in American opera, along with a report from Brandon Gryde on the organization's EDI efforts.

VIII. OTHER ACTIVITIES

A. MARKETING AND PROMOTIONS

To promote OA's FY2019 activities and programs, the department has created a number of collateral materials over the last several months. These include the Artistic Services Professional Development brochure; *Onstage* season brochure, postcard, rack card and poster; Trustee newsletter; new Women's Opera Network buttons; National Opera Week collateral; and logo and postcard for Opera Conference 2019. These are in addition to facilitating the more functional items needed for other departments, such as the PCM Manual, updated letterhead and other stationery items, as well as the organization's many e-blasts.

The marketing and communication team continues to seek out opportunities for advertising and promotion of OA, its programs, events and services, and the National Opera Center.

B. ELECTRONIC MEDIA FORUM

OA continues to engage consultants Michael Bronson and Joseph Kluger. Bronson and Kluger advise the organization and its PCMs on items pertaining to electronic media. As a benefit of membership, they are available to consult with PCM staff at no charge and can be reached at ElectronicMedia@operaamerica.org.

Submitted by:

Patricia K. Johnson, Director of Marketing and Communications

Nicholas Durst, Digital Media Manager and Video Producer

Nicholas Wise, Communications and Publications Manager

Fred Cohn, Editor, Opera America Magazine

GOVERNMENT AFFAIRS REPORT

NOVEMBER 2018

I. OPERA AMERICA GOVERNMENT AFFAIRS OFFICE

A. PERFORMING ARTS ALLIANCE

The Performing Arts Alliance (PAA) continues operating with a focus on two priorities: advancing federal policies that support the performing arts and providing professional development for the member organizations. September's board meeting was conducted at the National Endowment for the Arts' office, with guests that included Acting Chair Mary Anne Carter, Sr. Deputy of Programs Tony Chauveaux, and Discipline Directors Ann Meier Baker (music and opera), Sara Nash (dance), Michael Orlove (presenting/international) and Greg Reiner (theater).

II. NEA

A. APPROPRIATIONS

In May, the House Appropriations Committee recommended a \$2 million increase for the National Endowment for the Arts (NEA), which would raise the FY2019 appropriation to \$155 million — a level that arts advocates have sought for the past several years. In June, the Senate Interior Appropriations Committee also recommended \$155 million for the NEA in FY2019. The full Senate Appropriations Committee supported this proposal.

In July, Rep. Glenn Grothman (R-WI) introduced an amendment to reduce the NEA's budget by \$23 million (15%). The amendment was defeated by a vote of 297–114, a demonstration of the bipartisan support for the agency. On August 1, the full Senate passed the Interior budget, which included \$155 million for the NEA.

In late September, with Congress unable to pass all of its appropriations bills, lawmakers passed a "minibus" spending bill along with a short-term continuing resolution that will fund the federal government through December 7. The NEA and other cultural agencies will continue to operate with level funding until that time.

As reported at the last board meeting, there was some interest in requesting a special infusion of money for the NEA and the NEH in honor of recently deceased Representative Louise Slaughter (D-NY), longtime chair of the Congressional Arts Caucus. While this potential infusion was supported by Slaughter's family and referenced during a House appropriations markup, no official amendment was offered. As the FY2019 Interior budget has yet to be passed, advocates have until December 7, when the current CR expires, to make a final push. However, due to weak leadership from the organization that had introduced the idea, it is unlikely that this request will move forward.

B. LEADERSHIP

Mary Anne Carter, formerly the appointed senior deputy chair, is currently acting chair of the NEA. By many accounts, the agency morale under her leadership remains strong. While the administration has proposed elimination of the NEA, it has also appointed new ex officio members from Congress to the National Council on the Arts: Senator Tammy Baldwin (D-WI) and Representatives Chellie Pingree (D-MA) and Glenn Thompson (R-PA).

III. TAX ISSUES

A. CHARITABLE DEDUCTION

OPERA America continues to work with nonprofit colleagues through Independent Sector and the Charitable Giving Coalition to urge Congress to encourage giving to nonprofits through tax policy.

Charities are still determining how the passage of 2017's comprehensive tax reform legislation will impact giving and the charitable sector. With the doubling of the standard deduction (among other changes that impact whether taxpayers will itemize), studies have shown that charitable giving will decrease by as much as \$17.2 billion in 2018.

Last fall, charities lobbied to enact policy that would provide a universal charitable deduction, available to all tax payers regardless of whether they itemize or not. Representative Mark Walker (R-NC) and Senator James Lankford (R-OK) introduced The Universal Charitable Giving Act of 2017 to create a policy. This proposal included a cap of one-third of the standard deduction. The Joint Committee on Taxation (JCT) reported the bill would cost \$221 billion over 10 years, based on pre-tax reform rates, and made the assumption that all taxpayers would partake of this incentive (though current estimates report that 45% of taxpayers would participate, which would potentially halve the cost). Reps. Chris Smith (R-NJ) and Henry Cuellar (D-TX) also introduced the Charitable Giving Tax Deduction Act to create an above-the-line-deduction with no additional caps. While charities support both proposals, much of the push is toward the Walker/Lankford bill, as it has the best chance for support. It should be noted that Senator Debbie Stabenow (D-MI) also introduced universal charitable deduction legislation without Republican support.

In July, House Republicans released a Tax Reform 2.0 priorities framework that did not include mention of the charitable sector. This two-page document laid out very little information and, rather than serve as a fix to tax reform, it is proposed as an upgrade. The Senate has made it clear it will not participate in a similar exercise. Future vehicles for changes to the tax code will be challenging, as Republicans do not want to admit to making any mistakes, and Democrats largely want to leave the bill as-is in an effort to demonstrate failure. However, the coalitions continue to meet with congressional offices to urge support for passage of a universal charitable deduction.

B. UBIT

Charities continue to meet with congressional offices regarding a new Unrelated Business Income Tax (UBIT) provision that taxes nonprofits on fringe benefit expenses, including parking, transportation and gym benefits. The Center for Association Leadership (ASAE) has been leading the charge to advocate to the IRS and Treasury Department about the immediate impact this will have on the charitable sector. ASAE has three main asks: delayed implementation of this new provision (as it's currently law under the new tax reform legislation), urging the Treasury to provide detailed guidance specific to tax-exempt entities, and exemption for nonprofits in states that are mandated by law to provide transportation benefits to employees.

There have been several proposals to repeal the new UBIT provision. Rep. Mark Walker introduced the LIFT for Charities Act (H.R. 6460), which repeals the new UBIT provision; Senators Ted Cruz (R-TX) and James Lankford (R-OK) also introduced a repeal bill. Senate Finance Committee staff have communicated that this issue is on their radar, yet they consider other issues to be priorities.

In August, the Treasury released new guidance that would impact very few, and financially complex, charities. While UBIT must now be calculated on each trade or line of business (rather than aggregated as was allowed prior to reform), organizations may now net their fringe benefit expenses against any other UBIT income, which could wipe out any tax liability. This does not help the many nonprofit organizations that do not have unrelated business income, but are impacted by the new fringe benefit tax.

C. IRA ROLLOVER EXPANSION

After years of advocacy, the IRA rollover provision that allows individuals 70.5 and older to make tax-free IRA withdrawals as contributions to charities became permanent in 2015. Newly introduced legislation seeks to expand this legislation. The Legacy IRA Act (H.R. 1337) would allow seniors, starting at age 65, to make tax-free IRA rollovers to charities through life-income plans (charitable gift annuities or charitable remainder trusts). This legislation supports middle-income seniors who still require an income but want to continue supporting charities and avoid taxes on the contributions. When the senior passes, the remaining funds are retained by the charity.

The bill was introduced by Representative Kevin Cramer (R-ND). It is estimated to cost only \$106 million; however, it is expected to raise \$1 billion each year for charities. Retirement income was included in the Tax Reform 2.0 framework, and the coalition is seeking an opportunity to include the Legacy IRA Act in the Retirement Enhancement and Savings Act (RESA).

D. JOHNSON AMENDMENT

Nonprofits have closely watched Congress' interests in repealing, or weakening, the Johnson Amendment, a provision that prohibits nonprofits (including places of worship and foundations) from partisan politics and electioneering. Under the guise of religious freedom, Republicans in the House attempted to repeal this provision during tax reform last fall. While a full repeal never made it into the final tax legislation, the House appropriations bill that funds the IRS includes language that would prohibit the IRS from enforcing the Johnson Amendment against churches. The Senate's companion appropriations bill did not include this weakening of the Johnson Amendment. Both the House and the Senate will have to negotiate the final language in this bill. Senator Lankford, while providing much support to nonprofits around charitable giving, has supported proposals to repeal this provision and is one of the conferees.

IV. ARTS EDUCATION

A. ARTS EDUCATION APPROPRIATION

The U.S. Department of Education (USDOE) arts education programs are the only direct source of federal education funds committed to improving arts learning opportunities in schools. The Every Student Succeeds Act re-authorized what was previously the Arts in Education (AIE) program under the name Assistance for Arts Education (AAE). While President Trump has called for the elimination of the program, in the FY2018 "minibus" package Congress approved \$29 million in funding, a \$2 million increase. Advocates are seeking \$30 million for FY2019. The "minibus" bill includes FY2019 funding for the Labor, Health and Human Services, Education, and Related Agencies. It provided level funding for the AAE program (\$29 million).

Arts advocates weighed in to support full funding of the new state block grant program supporting a "well-rounded" education within ESSA, called Student Support and Academic

Enrichment Grants (Title IV-A). While the program is authorized to receive up to \$1.65 billion under the new law, it received just \$400 million in FY2017. The FY2018 “minibus” funding bill boosted support for the program to \$1.1 billion, which allows the program to be operated on a formula basis. A robust coalition has taken shape in support of this funding pool, and detailed information about how Title IV-A could support schools with increased funding is available on the Title IV-A coalition website. The “minibus” bill increased funding to \$1.17 billion for FY2019.

B. EVERY STUDENT SUCCEEDS ACT (ESSA)

The Every Student Succeeds Act (ESSA) hands to states and localities an increasing role in determining the use of federal education funding, and significantly loosens the accountability provisions of the No Child Left Behind Act. In partnership with the Education Commission of the States and the Arts Education Partnership, the Arts Education Policy Working group continues work on crafting a complete guide to ESSA. The guide, [ESSA: Mapping Opportunities for the Arts](#), is available online and examples of arts-supportive policies are being added as states begin to implement their plans. Increasing the presence of arts education in local schools will depend on the degree to which parents, educators, artists and other stakeholders organize to advocate for policy change at the state and local levels.

V. FOREIGN ARTISTS

A. VISA ISSUES

OA works in coalition with the Performing Arts Visa Working Group (PAVWG) and the Taxation on International Artists Task Force to improve the visa and tax procedures for international artists presented by U.S. nonprofit performing arts organizations.

Over the summer, several policy memos from U.S. Citizenship and Immigration Services (USCIS) and one announcement from the IRS suggested important changes for foreign guest artists and the U.S. petitioners engaging them. Effected on September 11, 2018, USCIS now has full discretion to deny visa petitions without first asking for more evidence to support the application through a Request for Evidence (RFE) or a Notice of Intent to Deny, reversing years of practice. USCIS has announced postponed implementation of a new policy that would create barriers for artists seeking to extend their stay in the U.S. for additional performances pending issuance of operational guidance.

International guest artists can apply for an agreement that determines their U.S. tax liability in advance, a Central Withholding Agreement (CWA). Since October 1, 2018, the IRS has implemented a policy that nonresident performers will only be able to qualify for a CWA if they individually earn \$10,000 or more in gross income within the calendar year.

The Working Group is partnering closely with a full array of U.S.-based national arts organizations to weigh in with policy leaders at USCIS and IRS regarding these changes and is encouraging members to share examples that can help illustrate the need for improved policies. In the meantime, petitioners need to take extra care when assembling visa materials: [Artists from Abroad: The Complete Guide to Immigration and Tax Requirements](#) has been updated throughout the website, along with several linked templates and tips documents to incorporate the latest changes and guidance.

In late May, OA and the League of American Orchestras met with two personnel from the State Department — one from Visa Services — to share some concerns. At that meeting it became

apparent that anyone needing to obtain a visa to enter the U.S. should expect increased wait times at consulates because officers have been instructed to take more time with vetting across all classifications.

On June 26, 2018, the Supreme Court voted in a 5–4 ruling to uphold President Trump’s proclamation issued September 24, 2017, which bars nearly all nationals from seven countries from entering the United States. The proclamation was the third version of a travel ban issued by the Trump Administration, and it impacts nationals from Chad, Iran, Libya, North Korea, Somalia, Syria, Venezuela and Yemen.

While nationals from some countries are banned entry, nationals from other countries must undergo enhanced screening and vetting. The proclamation includes a list of potential circumstances under which individual waivers might apply, including:

(C) The foreign national seeks to enter the United States for significant business or professional obligations and the denial of entry would impair those obligations.

While case-by-case waivers can theoretically be made available, PAVWG has not heard from petitioners navigating the petition process for artists from the named countries, so it is unknown whether such waivers are being granted.

USCIS announced in September that it has created a dedicated e-mail inbox for directly accepting copies of negative consultation letters from labor unions, in response to union concerns about letters falsified by petitioners. After six months, USCIS will analyze data to identify areas for improvement in the consultation process. While this letter is generally required, the union’s opinion is advisory and not binding on USCIS, whether positive or negative. While it is unclear how this new process will impact timing, this new policy is not intended to change the weight of a union’s advisory opinion.

Finally, please note that USCIS has increased the premium processing fee (PPS) for filing form I-907, which expedites the processing of forms I-129 and I-140, from \$1,225 to \$1,410 effective October 1, 2018. USCIS explains that the 14.92% increase accounts for inflation from 2010, when the PPS fee was last increased. Standard processing fees have also increased.

VI. INTERNATIONAL CULTURAL EXCHANGE

A. CULTURAL PROGRAMS DIVISION APPROPRIATIONS

The president’s budget blueprint, released March 16, proposed a 28% cut to the U.S. Department of State’s 2019 budget. The budget also proposed reducing funding to the Educational and Cultural Exchange (ECA) programs (no amount given), while sustaining the Fulbright Program.

The Senate Appropriations Committee passed a budget that includes \$690,585,000 for the Bureau of Educational and Cultural Affairs, with not less than \$112,360,000 for the Office of Citizen Exchange. The House appropriations bill would fund ECA at \$646,143,000 (level with the current fiscal year), with not less than \$111,360,000 for the Office of Citizen Exchange.

The Office of Management and Budget (OMB) sent letters to both the House and Senate outlining concerns that their spending bills exceeded the administration’s budget request, citing concerns over funding for educational and cultural affairs. The final “minibus” spending bill for FY2018

provides level funding to the Bureau of Educational and Cultural Affairs, at \$111.4 million. Advocates are asking for \$115 million for FY2019.

VII. MUSIC MODERNIZATION ACT

A. EQUITY FOR ARTISTS

In September, Congress unanimously passed the biggest update to music legislation in the past 40 years: the Music Modernization Act (MMA), uniting provisions from across the music community under one legislative umbrella to ensure advancement and protections for all music creators. The Recording Academy states the MMA accomplishes:

For Songwriters

- A new and transparent collection entity to ensure that songwriters always get paid for mechanical licenses when digital services use their work.
- Allows ASCAP and BMI to secure fair rates for their songwriters.
- Establishes fair compensation for songwriters when the government sets rates.

For Artists

- Closes the “pre-1972 loophole” so that digital services will pay legacy artists the compensation they deserve.
- Establishes fair compensation for artists when the government sets rates.

For Studio Professionals

- Gives copyright protection to producers and engineers for the first time in history.

For Fans

- Provides fans with more access to music across digital music services due to better music data-sharing.

VIII. ACTIONABLE STEPS

A. OPPORTUNITIES TO ADVOCATE

While OA continues to represent the field on these issues, it is most important for members of Congress to hear from constituents.

- **Opera Advocacy Day:** As part of National Opera Week, Opera Advocacy Day provides an opportunity for large numbers of opera stakeholders to urge lawmakers to take action on the issues that impact the field. Action alerts are written in a way that administrators, artist and audiences alike can easily write to their representatives. Opera company staff can share Action Alert links on social media to further engage their stakeholders in advocacy.
- **Appropriations:** Because Congress has not yet passed an Interior bill, advocates can continue to urge their lawmakers to fund the NEA with at least \$155 million for FY2019, the amount requested in both the House and the Senate.
- **Tax Policy:** Opera companies can join in urging Congress to support a universal charitable deduction. Additionally, sharing information with OA's government affairs office about the changes in giving to your organization as a result of tax reform, or of the expenses incurred by your organization as a result of the new UBIT provision on fringe benefits, assists in making the case on the Hill.

- Visa Issues: Opera companies should share any significant challenges with obtaining visas with either the Government Affairs or Artistic Services staff at OA. It is helpful to hear from members in determining whether a barrier to hiring a foreign guest artist is a one-time challenge or a trend across the arts community.
- Ongoing: Opera companies should continue to invite members of Congress to attend performances and public events. This is a great opportunity for lawmakers and their staff to observe the good work of opera companies in their communities. As a reminder, if any OA members anticipates a visit to the Washington, D.C. area, Brandon Gryde will help arrange a visit with congressional offices during and serve as a guide on Capitol Hill. E-mail Brandon Gryde at BGryde@operaamerica.org at least three weeks prior to the visit.

*Submitted by:
Brandon Gryde, Director of Government Affairs*

MINUTES OF THE MEETING OF THE LEARNING AND LEADERSHIP COMMITTEE JUNE 19, 2018, 1:00 P.M. – 2:00 P.M.

ST. LOUIS, MISSOURI

IN ATTENDANCE

Barbara Glauber (committee chair), Ned Canty, Robert Ellis, Laura Kaminsky, Timothy O’Leary, Claire Gohorel, Kurt Howard, Brenda Huggins, Marc A. Scorca.

I. APPROVAL OF THE MINUTES OF THE MEETING OF FEBRUARY 2018

The meeting was called to order, and the minutes of the February meeting were approved unanimously.

II. OPERA CONFERENCES 2018, 2019 AND 2020

The 2018 St. Louis conference was on track for the highest attendance record, with over 650 attendees — of which 440 were paid registrations. The faculty features a high number of St. Louis-based speakers, due in large part to the assistance of the Opera Theatre of Saint Louis staff.

Opera Conference 2019 will be hosted in partnership with San Francisco Opera. A special discounted rate at the official hotel, the Park Central, was secured through the assistance of consultant Mary Powell. Planning has begun for the 2020 conference, currently scheduled in partnership with Washington National Opera for May 2020; this will kick off OPERA America’s 50th anniversary celebrations.

III. THE OPERA FUND: CIVIC PRACTICE GRANTS AND CIVIC ACTION GROUP

Incorporating guidance from the winter meeting, proposed guidelines and the application form for Civic Practice Grants were distributed to the committee members in advance of the meeting. Marc and Kurt reviewed the history leading to this grant program and the activity the grant funding is intended to foster. Civic Practice Grants would be offered every other year, alternating with the Opera Fund: Repertoire Development Grants. Staff expect to be able to award up six grants of \$30,000 each. Following discussion regarding implementation details, the committee unanimously approved implementation of the new grant guidelines and application.

Marc reported that NEA Our Town funding was renewed for FY2019 and FY2020, providing for continued expansion of the Civic Action Group learning through two regional convenings over each year of the two-year grant period. These convenings will provide opportunities to coach companies engaged in this work and inform trustees/boards of the impact of civic practice. Mark Valdez has been engaged as faculty.

IV. GRANT MANAGEMENT

A. INNOVATION GRANTS

The 2018 adjudication panel awarded \$1.2 million in Innovation Grants to 20 companies. Seven panelists represented a diversity of thought and expertise in areas reflected in the grant applications. Staff have implemented start-up calls with all awardees to set mutual expectations,

convey panelist feedback and assist with tools or resources from other grant awardees. The Ann and Gordon Getty Foundation has confirmed a one-year extension of funding, providing the opportunity for two-year grants in the 2019 cycle. Marc is scheduled to meet with the foundation in the spring to discuss the program to date and request ongoing funding.

Kurt shared initial learning from the 2017 grants, noting five primary areas: civic engagement, audience experience, creative and artistic exploration, process and operations, and pipeline expansion. Posters highlighting these projects will be displayed at the conference.

V. PROGRAM UPDATES

A. WOMEN'S OPERA NETWORK (WON) AND MENTORSHIP PROGRAM

Brenda Huggins reported about the first WON regional calls this year that served as platforms for sharing experiences, relationship-building and idea generation. The need for more research was emphasized. Kurt described the WON programming for the network at conference, created in partnership with Kathryn Smith, the steering committee chair.

Kurt reported on the progress of the three mentoring pairs, now about halfway through the year-long program. All participants have expressed appreciation for the program and will be in St. Louis for face-to-face meetings.

B. ANTI-HARASSMENT RESOURCES

Additional resources have been added to OA's anti-harassment webpage. A Code of Conduct for the Opera Conference has been created and will be displayed prominently throughout the conference. A next focus will be bystander intervention training, to provide simple skills for individuals to take action to stop harassment as it happens.

VI. EDUCATION AND COMMUNITY ENGAGEMENT PROGRAMS

Brenda reported on research conducted with seven PCMs regarding barriers to participation in Opera Teens and what OA might do to support these efforts. All companies reported the need for assistance with video documentation, promotion and sharing the stories of their work. She noted that one teen, Emma Flores, was participating in the conference.

Laura Kaminsky shared her experience participating in an interview with the Opera Teens Advisory Committee, stating that her "heart was so full" following the discussion. Timothy O'Leary echoed the sentiment, as he had also participated as an interviewee.

VII. LEADERSHIP INTENSIVE AND PROFESSIONAL DEVELOPMENT

Kurt reported that American Express has renewed funding for a 2018–2019 class, which will be held the first week of February 2019. He noted increasing numbers of alumni in leading positions across the country: Annie Burr ridge, Ian Rye, Peggy Kriha Dye, Michael Mori and Chandra McKern are in top positions with their companies.

VIII. ADJOURNMENT

There being no other business, the meeting was adjourned.

*Submitted by:
Kurt Howard, Director of Programs and Services*

LEARNING AND LEADERSHIP REPORT

NOVEMBER 2018

I. EDUCATION AND COMMUNITY ENGAGEMENT NETWORK

A. FALL FORUM

The 2018 Education and Community Engagement Forum, held in Minneapolis, Minnesota, and hosted by Minnesota Opera on October 4–6, took place concurrently with the Singer Training Forum for the first time. It was also the largest meeting yet, with **28 participants** from 19 PCMs and 2 opera guild members. Eight of the attendees had never been to a forum before.

Companies in attendance:

Ardea Arts*	Opera Theatre of Saint Louis
Austin Opera	Palm Beach Opera
Central City Opera House Association	San Diego Opera
Chicago Opera Theater	San Francisco Opera
Cincinnati Opera	San Francisco Opera Guild*
Houston Grand Opera	The Santa Fe Opera
Lyric Opera of Chicago	Sarasota Opera
Metropolitan Opera Guild	The Atlanta Opera
Minnesota Opera	Washington National Opera
Opera Omaha	Vancouver Opera
Opera Santa Barbara	

** First-time participants*

Minneapolis local guest speakers included:

- Teresa Bonner, executive director of Aroha Philanthropies, Jessi Fett, director of education and community engagement at Cowells Center for Dance, and Michael-Jon Pease, executive director of Park Square Theater, led a discussion on Creative Aging programs across arts disciplines.
- Doug Scholz-Carlson, artistic director of Great River Shakespeare Festival, presented on intimacy, safety practices and consent in the rehearsal room.
- Kelli Foster Warder, director of education at Hennepin Theatre Trust, led a workshop on equity and diversity, and diving into terms including “intent/impact,” “ally/advocate” and “equity/equality.” She also facilitated a discussion on what opera companies are doing to change internal practices to create more accessible and equitable environments that foster diversity.
- Laurie Witzkowski, a teaching artist/associate artist with In the Heart of the Beast Puppet and Mask Theater, led a workshop in trauma-informed teaching practice with hands-on exercises.
- Trina Olson, co-founder and principal of Team DYNAMICS, presented on equity and diversity topics, including a self-identifying process to determine each individual’s unique makeup of privilege and oppression.
- Wu Chen Khoo, operations director, and Laura Wilhelm, managing director, of Technical Tools of the Trade gave a presentation on their technical theater-training programs and led a hands-on workshop.

Other components of the forum included networking activities to identify personal strengths and a workshop exploring the fundamentals of teaching-artist practice led by Brenda Huggins and Mitra Sadeghpour, director of opera at University of Northern Iowa. Laura Lee Everett presented on anti-harassment tools in the workplace.

"Just a quick note to register my gratitude and absolute delight with having just experienced the most productive, thought-provoking and superlative in every way Education Forum ever! The speakers, topics, group activities, experts and facilitators were simply fantastic." — *Allison Felter, director of education and community engagement, Opera Theatre of Saint Louis*

B. OPERA TEACHING ARTIST (OTA) TRAINING TASK FORCE AND NETWORK

Led by Jamie Andrews, chief learning officer at Minnesota opera, the Opera Teaching Artist Training Task Force is in a recruitment phase. The task force will focus on articulating the skills needed for teaching-artist practice and the resources to advance and elevate the practice of teaching artistry in the opera field. In July, Brenda attended a two-week teaching-artistry leadership training at Lincoln Center to learn the Center's fundamentals of teaching-artist practice and teaching-artist purpose, and connected with Eric Booth, a nationally recognized practitioner leading the training.

A volunteer leadership committee of eight teaching artists actively working in the field have committed to monthly video conference calls throughout the 2018–2019 season to develop a new OTA Network. The goals of this network will be determined by the Leadership Committee, and will include creating a supportive space for teaching artists to share practices and advocate the value of their profession within the opera field, bringing awareness to the philosophies of the practice, and determining future goals and initiatives.

Members of the 2018–2019 OTA Network Leadership Committee:

- Christina Farrell, Iowa City, IA, Opera Ignite (Singer)
- Elise LaBarge, Chicago, IL, Lyric Opera of Chicago (Singer)
- Sara Litchfield, Chicago, IL, Lyric Opera of Chicago (Singer)
- Emily Roller, New York, NY, Metropolitan Opera Guild (Librettist)
- Heidi Stallings, New York, NY, Met Opera Guild, Roundabout, New Vic (Theatre Artist/Director)
- Karina Sweeney, Philadelphia, PA, Philadelphia Opera (Singer)
- Ashley Renee Watkins, New York, NY, Lincoln Center Education (Singer)
- Daniel Sonenberg, Orono, ME, University of Maine, Opera Maine (Composer)

C. FY2017 EDUCATION AND COMMUNITY ENGAGEMENT BENCHMARK SURVEY

Forty-five companies participated in the FY2017 Benchmarking Survey of education and community engagement activities. This year's survey simplified questions concerning department expenses, condensing granular questions to focus on personnel and non-personnel spending. New questions were included to capture the workforce of teaching artists in the field. Survey data is being tested for consistency in reporting, and the report will be shared with the network by December.

Participating Companies:

Ardea Arts
The Atlanta Opera
Arizona Opera
Austin Opera
Boston Lyric Opera
Central City Opera House Association
Chicago Opera Theater
The Dallas Opera
Des Moines Metro Opera
Fargo-Moorhead Opera
Florentine Opera Company
Florida Grand Opera
The Glimmerglass Festival
Houston Grand Opera
Indianapolis Opera
Intermountain Opera Bozeman
Long Beach Opera
Los Angeles Opera
Lyric Opera of Chicago
Lyric Opera of Kansas City
Manitoba Opera
Metropolitan Opera Guild
Minnesota Opera

Nashville Opera
New Orleans Opera Association
Opera Colorado
Opera Columbus
Opera for the Young, Inc.
Opera Memphis, Inc.
Opera Omaha
Opera Philadelphia
Opera Theatre of Saint Louis
Pacific Opera Victoria
Palm Beach Opera
Pensacola Opera
Pittsburgh Festival Opera
Pittsburgh Opera
San Diego Opera
San Francisco Opera
San Francisco Opera Guild
The Santa Fe Opera
Sarasota Opera Association
Seattle Opera
Tulsa Opera
Vancouver Opera

II. LEARNING PROGRAMS

A. NATIONAL OPERA TEACHER AND EDUCATOR SOURCE (NOTES)

Staff is preparing a proposal for the Hearst Foundation to grow the content of the NOTES database and ensure resources are more easily accessible for all educators. These efforts include promotion and distribution, research and connection with homeschool communities, soliciting new content from our members in the areas of S.T.E.M. and arts-integrated curriculum (S.T.E.A.M.), exploring new digital platforms for lessons containing opera basics for educators to use directly with their students in their classrooms, and expanding content to include contemporary American opera repertoire and connections with the traditional canon.

B. OPERA TEENS

Opera Teens is a national effort empowering high school students to pursue interests in opera. The fourth year of the initiative began this fall with 19 active councils across the U.S. (a growth of three new councils from last year). The National Advisory Committee, made up of teens representing local councils, will meet monthly via video conference during the academic year to guide the program. The Advisory Committee for the new 2018–2019 school year consists of five members representing four councils; recruitment will continue to further represent the cohort of teen councils across America. The committee manages a blog with content created by all teen councils, and it is planning video webinar interviews with opera professionals of interest to them. The teens also choose “opera of the month” titles to bring attention to professional opera performances in their local communities.

Councils will participate in National Opera Week. They will receive orientation materials with tips on growing their council attendance and templates for posters and other promotional materials.

Los Angeles Opera will host an Opera Teens: Next Gen Mentoring Brunch in partnership with OPERA America on November 3 that will include a panel discussion on career opportunities in the opera field and small-group mentoring activities.

Participating councils:

- Anchorage Opera — Anchorage Opera Teens
- Boston Lyric Opera — Boston Teen Opera
- Charlottesville Opera — Charlottesville Opera Teens Council*
- Cincinnati — SCPA Student Opera Council (Cincinnati, OH)
- Colonie Opera Rocks (Albany, NY)
- The Dallas Opera — Texas Opera Teens
- Florida Grand Opera — Forte Teens (Miami, FL)*
- LA Opera — LA Opera 90012 Ambassadors
- Lyric Opera of Chicago — Youth Opera Council (Chicago, IL)
- New Orleans Opera — New Orleans Teens
- New York City Opera Teens
- Opera Columbus — Columbus Opera Teens
- Opera Maine — Opera Maine Teens*
- Opera Theatre of Saint Louis — Teens of Opera Theater of St. Louis
- San Francisco Opera Guild, Opera Scouts*
- The Santa Fe Opera — Santa Fe Opera Teen Council
- Sarasota Opera — Young Adults Opera Club: The Verdi Chapter (Sarasota, FL)
- Washington National Opera — Capital Opera Teens (Washington, DC)*
- YPO Junior Opera Guild, (Miami, FL)

**Councils with representation on the National Advisory Committee*

III. LEADERSHIP INTENSIVE

A. LEADERSHIP INTENSIVE 2018–2019

American Express Foundation has renewed funding for fiscal year 2018–2019 Leadership Intensive programming. The weeklong intensive will be held February 1–8, 2019, at the National Opera Center.

Fifty-four applications were received by the September 7 deadline. For comparison, 62 applications were submitted in 2016, and 19 were submitted in 2017.

Twenty-six applicants advanced to phone interviews with staff, and the final selection will follow field interviews of the top 16 candidates. The interviews are assessing the candidate's fit for the program goals and potential growth into a leadership position. The applicant pool represents a diversity of ethnicity, gender, socio-economic background, professional areas of interest and experience. Finalists will be notified in November.

Christina Loewen and Opera.ca are reviewing candidates to receive support from Opera.ca to attend the Intensive. Ópera Latinoamérica participants are Carmen Larenas (artistic director, Teatro del Lago, Chile) and Paulina Ricciardi (artistic coordinator, Ópera Latinoamérica). Opera Europa will not be sending participants this year.

Returning faculty members Astrid Baumgardner, Michelle Ramos, Jeremiah Marks and Marc A. Scorca have been confirmed. Curriculum has been modified following feedback received from the class of 2017. Additional faculty will be identified to provide coursework specific to those participating in the 2019 Leadership Intensive.

B. LEADERSHIP ALUMNI

Since the last board meeting, several alumni have advanced their careers through moves or position changes:

	Title	Company	Change	Class
Jamie Andrews	Chief Learning Officer	Minnesota Opera	Promotion	2013
Alejandra Valarino Boyer	Director of Programs and Partnerships	Seattle Opera	New position	2017
Peggy Kriha Dye	General and Artistic Director	Opera Columbus	Promotion	2013
Barbara Lynne Jamison	General Director	Kentucky Opera	New position	2014
David Lomeli	Director of Artistic Administration	The Dallas Opera	Promotion	2016
Rhanda Luna	Director of Strategic Partnerships	Austin Opera	New position	2017
Nicole Malcolm	Director, Development & Recruitment	Canadian College of Performing Arts	New position	2017
Chandra McKern	Executive Director	Pensacola Opera	Promotion	2016
Lee Anne Myslewski	Vice President, Opera and Classical Programming	Wolf Trap Foundation for the Performing Arts	Promotion	2012
Jennifer Rivera	Executive Director and CEO	Long Beach Opera	Promotion	2016
David Rubeo	Executive Director	American Lyric Theater	New position	2013

IV. WOMEN'S OPERA NETWORK MENTORSHIP PROGRAM

The 2018 cohort of six protégés and mentors are wrapping up their on-site flash mentoring experiences, working to realize short-term goals and develop long-term goals that will sustain continued growth beyond the formal program. Protégés and mentors have expressed deep appreciation for the opportunity for professional growth within the program and plan to continue their relationships beyond the scope of the yearlong framework.

Twenty-two protégé applications from across the U.S. and Canada have been received for the 2019 cycle, with a range of interests represented, including marketing, development, community engagement, production, artistic management and executive management.

Three protégés will be selected for the 2019 program, and each will be matched with a mentor based on her specific interests. Three new mentors have applied; additional mentors may be recruited based on the interests of the protégés.

V. OPERA CONFERENCE 2019

Opera Conference 2019 takes place June 13–16, 2018, hosted by San Francisco Opera. The conference features performances of *Rusalka*, *Carmen* and Handel's *Orlando*, in a production originally created by Scottish Opera in 2011. Works by Opera Parallèle and Merola Opera are in the planning stages, but not yet confirmed. The opening session will take place the afternoon of June 13, and the conference will culminate with the New Works Forum the morning of June 16. A “save the date” splash page can be found at conference.operaamerica.org. A limited number of significantly discounted room rates at the Park Central San Francisco and the Mark Hopkins Intercontinental are available through the booking links on the conference site.

The conference will center around three topics explored across plenary sessions, open sessions and roundtables:

- Examining Traditions
- Civic Practice
- Business Innovation

With an investment in new software for conference registration and content management, Opera Conference 2019 will bring engagement tools into the hands of attendees to bring everyone into the conversations.

Registration will open December 6, with steep discounts available during the Advanced Registration period, which ends March 6.

V. OPERA CONFERENCE 2020

Following some discussion after the last board meeting, Opera Conference 2020 will now be hosted by Seattle Opera from May 13–16, 2020, to celebrate Seattle's role in launching OPERA America in 1970. Attendees will have the opportunity to stay in Seattle's newest hotel, the Hyatt Regency Seattle, located in the Denney Triangle in downtown Seattle. Opening in December 2018, the Hyatt will be the largest, most technologically savvy hotel in the Pacific Northwest.

VII. GRANTMAKING

A. GRANT MANAGEMENT

Members of the Learning and Leadership Committee requested that staff survey recipients of grants to determine how OPERA America is seen as a grantmaker. Following research of similar survey tools, staff launched a survey across all organizational grant programs to awardees from 2015–2018. General directors and grant managers received invitations.

A total of 104 invitations were distributed across 65 organizations, inviting participants to respond anonymously. Thirty-five responses were received; 34% of respondents have one or more active grants. The results indicate that the OPERA America team, and the application and review process, are well-appreciated parts of the success of these grant projects. A full report will be distributed at the committee meeting.

A second cycle of surveys will be issued this winter to unsuccessful grant applicants to gain a different perspective on our grantmaking.

B. INNOVATION GRANTS: 2018 CYCLE

This summer, individual orientation calls were conducted with each of the 20 new grantees to provide initial guidance and support as companies embarked upon their projects.

As of October 11, eight start-up reports have been submitted. Calls have been completed with Opera Memphis, The Dallas Opera, Opera Philadelphia, On Site Opera and Opera North. Calls provide an opportunity to discuss potential challenges or areas of uncertainty, and for Kurt Howard and Claire Gohorel to connect grantees with relevant resources in the field.

B. INNOVATION GRANTS: 2019 CYCLE

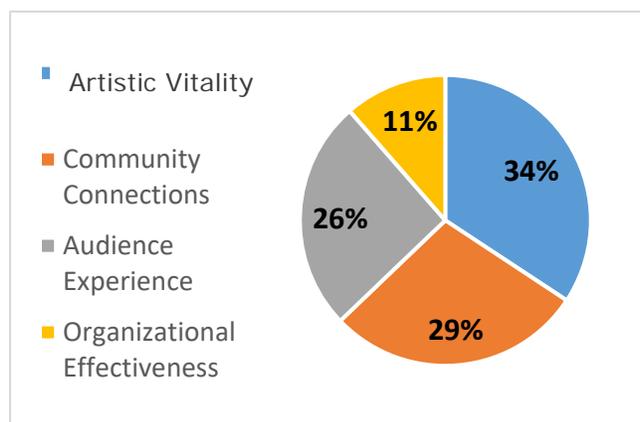
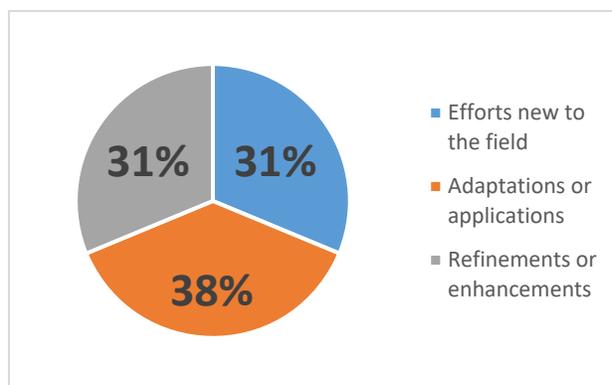
Letters of intent are due on November 8 for the grant period of July 1, 2019, through June 30, 2020. Application guidelines and samples of the application forms are available at operaamerica.org/Grants. Innovation Grants are available to U.S. and Canadian Professional Company Members in good standing. Due to a generous commitment by the Ann and Gordon Getty Foundation, proposals may be submitted for one- or two-year projects.

B. INNOVATION GRANTS: GENERAL

Over the first two cycles, 42 companies have been awarded over \$3.35 million in one- and two-year grants. Five companies have received grants in both cycles.

Projects are split across the three types of innovation:

- 1) Efforts new to the field (15)
- 2) Adaptations or applications of strategies that have been implemented elsewhere, but are new to the applicant company or its community (18)
- 3) Refinements or enhancements to proven organizational strategies that merit continued development (15)



Of the four areas of practice identified in the application, more projects are related to Artistic Vitality, although the benefits of projects are documented across all practice areas.

Distribution by Budget Group

Budget Group	% of awards (\$)	% of membership
1	30%	55%
2	48%	50%
3	9%	26%
4	6%	21%
5	0%	17%
Canada	7%	13%

Distribution by Geography

Region	% of awards (\$)	% of awards (#)
Northeast	18%	29%
Southeast	6%	10%
Midwest	25%	26%
Southwest	34%	20%
Northwest	10%	10%
Canada	7%	5%

*Submitted by:
Kurt Howard, Director of Programs and Services
Brenda Huggins, Learning and Leadership Manager
Claire Gohorel, Grantmaking Manager*

UPCOMING IMPORTANT DATES PLEASE MARK YOUR CALENDAR!

NEW WORKS FORUM

JANUARY 10–13, 2019

THE NATIONAL OPERA CENTER

WINTER 2019 BOARD MEETING AND TRUSTEE WEEKEND

FEBRUARY 21–23, 2019, IN NEW YORK, NEW YORK

AT THE NATIONAL OPERA CENTER

Wednesday, February 20

Board of Overseers

Friday, February 22

Morning and Afternoon: **OPERA America Board Committee Meetings**

National Opera Trustee Recognition Awards Dinner

Saturday, February 23

Morning: **OPERA America Board Committee Meetings**

Board of Directors Meeting

Hotel reservations at the Eventi are available at <http://bit.ly/OABoardWinter2019>. Cut off is

January 21, 2019.

SPRING 2019 BOARD MEETING

JUNE 12–13, 2019, IN SAN FRANCISCO, CALIFORNIA

HOSTED BY SAN FRANCISCO OPERA

Wednesday, June 12

Morning and Afternoon: **OPERA America Board Committee Meetings**

Board Dinner

Thursday, June 13
Morning: **OPERA America Board of Directors Meeting**

Afternoon: **Opera Conference 2019 Opening Session**

Thursday, June 13 – Sunday, June 16

Opera Conference 2019, featuring the following performances at San Francisco Opera:

Friday, June 14, 7:30 p.m.: *Carmen*

Saturday, June 15, 7:30 p.m.: *Orlando*