The Field at a Glance

2023–2024 (WITH COMPARISON TO PRIOR YEAR)

Across the United States and Canada, opera is a vital part of communities of all sizes. Opera companies large and small are deeply rooted in their cities, strengthening their communities by forging partnerships that bridge divides and create positive change.

ECONOMIC IMPACT IN 2023–2024

In the 2023–2024 season, opera companies played an important role in their local communities, both in major metropolitan areas and cities of all sizes. They employed and engaged nearly 45,000 administrators, artists, and trustees in their artistic and civic work. These companies invested nearly one and a quarter billion dollars in the economy — an increase of 4% from the season prior.

$1.23 billion +4%
Invested in the Economy

2.04 million -2%
Total Attendance

17,900 +13%
Administrators Employed*

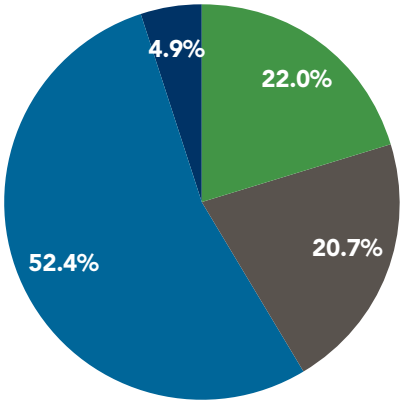
22,700 -4%
Artists Employed

3,800 -5%
Board Members/Trustees Engaged



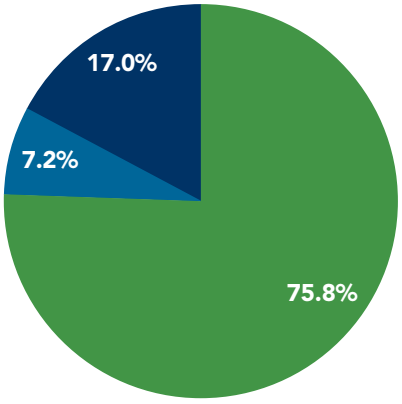
El Milagro del Recuerdo at San Diego Opera

Revenue Breakdown



- Box Office Revenue
- Other Earned Revenue
- Private Support
- Government Support

Expense Breakdown



- Program †
- Development
- General/Administrative

88% of the top 50 largest U.S. cities have opera companies**
Total U.S. cities with opera companies: 119

53% of the top 15 largest Canadian cities have opera companies**
Total Canadian cities with opera companies: 13

BOX OFFICE RECOVERY UPDATE

27.6%	22.0%
FY2019	FY2024

Box office as a percentage of all revenue

* Administrators include full-time, part-time, and contract positions.
** Opera companies in OPERA America's Professional Company Membership. The top 50 U.S cities (as of July 1, 2024 per census.gov) and the top 15 Canadian cities (as of 2021 census per statcan.gc.ca) have populations of approximately 400,000 or more.
† For the purposes of this report, marketing expenses are included in program expenses.

Karli Cadel

Excerpted from the 2025 *Annual Field Report*, available at **operaamerica.org/AFR2025**

PERFORMANCE ACTIVITY IN 2023–2024

Entrepreneurial artists and innovative producers are expanding the definition of opera and infusing the art form with a diversity of stories, perspectives, and artistic styles. In 2023–2024, companies increased the number of performances, titles, and premieres in their seasons over the previous year, though the number of productions decreased slightly. New works comprised half of the titles offered, consistent with the previous year.

247 +4%
Distinct Titles

449 -4%
Productions

1,762 +2%
Performances

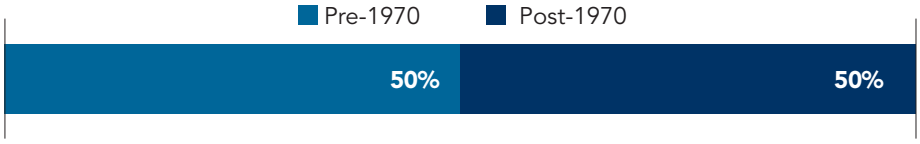
282 +2%
Venues

44 +7%
North American Premieres

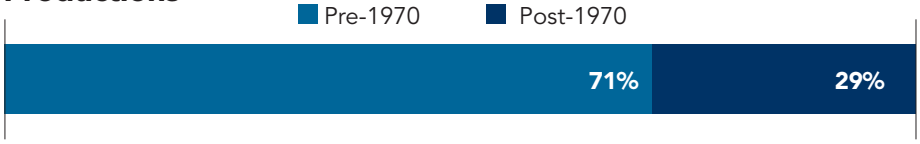


La bohème at the Florentine Opera

Titles



Productions



Top 5 Most-Produced Titles

1. ***La bohème***
   (Puccini/Giacosa/Illica)
2. ***Carmen***
   (Bizet/Meilhac/Halévy)
3. ***Madama Butterfly***
   (Puccini/Giacosa/Illica)
4. ***The Barber of Seville***
   (Rossini/Sterbini)
5. ***Don Giovanni***
   (Mozart/Da Ponte) | ***La traviata***
   (Verdi/Piave)



Amahl and the Night Visitors at Central City Opera

Top 5 Most-Produced North American Titles

1. ***Amahl and the Night Visitors***
   (Menotti)
2. ***Florencia en el Amazonas***
   (Catán/Fuentes-Berain)
3. ***Book of Mountains and Seas***
   (Huang Ruo)
4. ***Scalia/Ginsburg***
   (Wang)
5. ***Glory Denied***
   (Cipullo/Philpott)

Traveling Lemur Productions (*Bohème*); Amanda Tipton (*Amahl*)

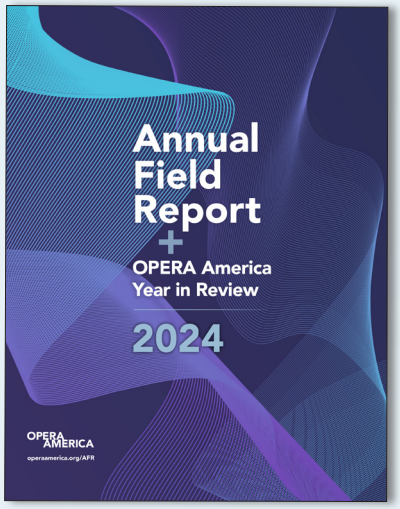
Data are drawn from the FY2024 Professional Opera Survey, extrapolating for OPERA America's full Professional Company Membership and the most up-to-date information from OPERA America's Performance Database. This summary does not include the extensive activity of OPERA America's Associate Members and Educational Producing Associate Members, or the very few North American companies outside of the membership (nor the secondary economic impact of activity related to attendance).

The Field at a Glance is excerpted from the 2025 *Annual Field Report*, available at **operaamerica.org/AFR2025.**

Access the *Annual Field Report* Online

Download this year's *Annual Field Report* — plus spreadsheets of complete financial data — at operaamerica.org/AFR.







Questions about this report?

Those interested in learning more can contact OPERA America's research manager, Irene Fitzgerald-Cherry, at IFCherry@operaamerica.org. Customized analyses for Professional Company Members available upon request.

All Annual Field Reports since 2006 are available online.