



# The 2010 Annual Field Report



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By Larry Bomback and Katherine Baltrush

## INTRODUCTION

OPERA America's *2010 Annual Field Report* (AFR) is based on the Cultural Data Project/Professional Opera Survey (CDP/POS), which OPERA America Professional Company Members in the U.S. and Canada complete each year. The CDP/POS collects detailed information on annual financial, performance and attendance activity, and this AFR highlights data from opera companies' 2010 fiscal years (which, when combined, span the range from March 2009 to December 2010). The CDP/POS for 2010 collected data from 97 companies across the U.S. and Canada, representing 80% of OPERA America's professional company membership. This survey universe represented an industry with total expenditures of \$883MM<sup>1</sup> in 2010, marking a decrease from the \$913MM in expenditures made by 97 companies the year before.

Companies that have reported consistently for five consecutive seasons comprise the AFR's Constant Sample Group (CSG). The 2010 CSG includes 59 U.S. and 12 Canadian companies for a total of 71 companies, six more than the 2009 AFR. This figure represents 59% of OPERA America's Professional Company Members. Interestingly, of the 71 companies in the AFR CSG, 20 (or 28%) have budgets under \$1MM, the largest such percentage (adjusted for inflation) since OPERA America started publishing the AFR.

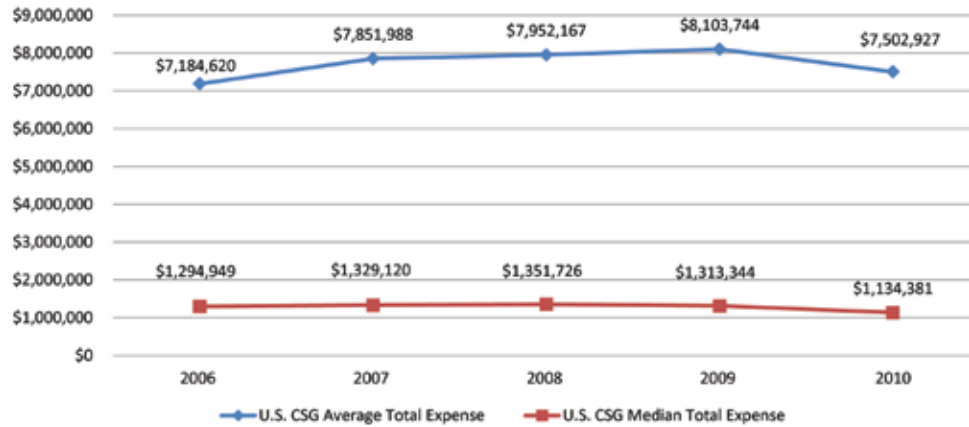
While last year's AFR demonstrated how CSG companies and their patrons responded to the worst months of the Great Recession, the 2010 report illustrates ticket buyer and donor reactions to

the early stages of the global economic recovery, as well as the tough choices opera companies have made as they adjust to what is now commonly referred to as the "new normal." Still, many companies showed signs of stabilizing by the end of 2010; 39 of the 71 companies included in the CSG reported an operating surplus in 2010, compared to 2009 when only 25 companies reported a surplus.

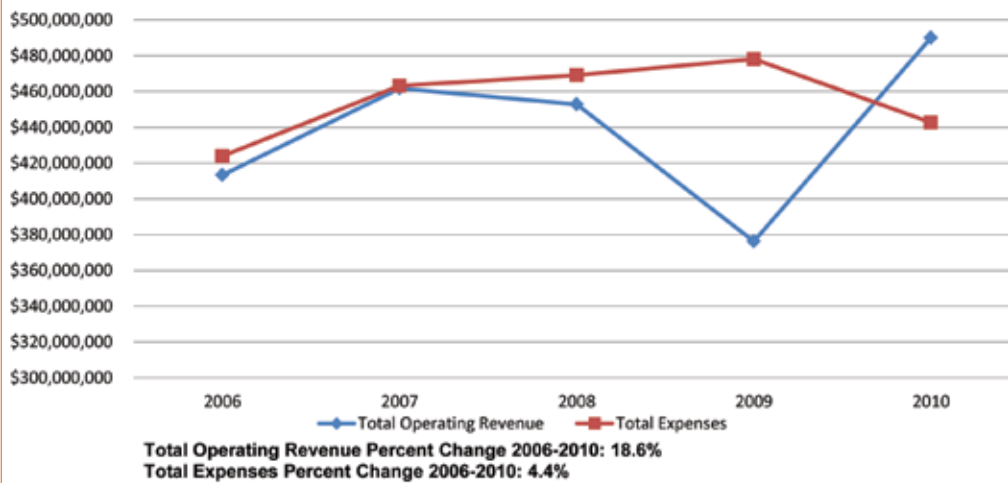
Total expenses of the U.S. CSG decreased over 7%, from \$478MM in 2009 to \$443MM in 2010. This decline, coupled with an increase in total operating revenue, resulted in an impressive turnaround in net operating income from an aggregate deficit of nearly \$102MM in 2009 to an aggregate surplus of over \$47MM in 2010. Thirty-one of 59 (or 52%) companies in the U.S. CSG achieved an operating surplus in 2010. The effect of the rapid stock market ascent throughout 2010 is evidenced by the increase in total net assets (including unrestricted, temporarily restricted and permanently restricted funds) of the entire U.S. CSG, which rose from \$700MM in 2009 to \$774MM one year later, an increase of over 10%. Total philanthropy received by U.S. CSG companies increased from \$268MM to \$291MM — more than 8% — year-over-year, as well. The increase was most noticeable in individual giving, which rose 13% from 2009. Total operating revenue for the U.S. CSG increased 30%, leaping from \$376MM in 2009 to \$490MM in 2010. Despite this increase, ticket sales revenue dropped considerably from \$153MM to \$139MM, or over 9%, from 2009 to 2010 as companies across all levels reduced the number of performances offered.

1. While the figures of the survey universe include the Metropolitan Opera, it has been excluded from the AFR since the exceptional size of the organization would skew the data.

### Average and Median Total Expenses U.S. Constant Sample Group (59 Companies) 2006-2010



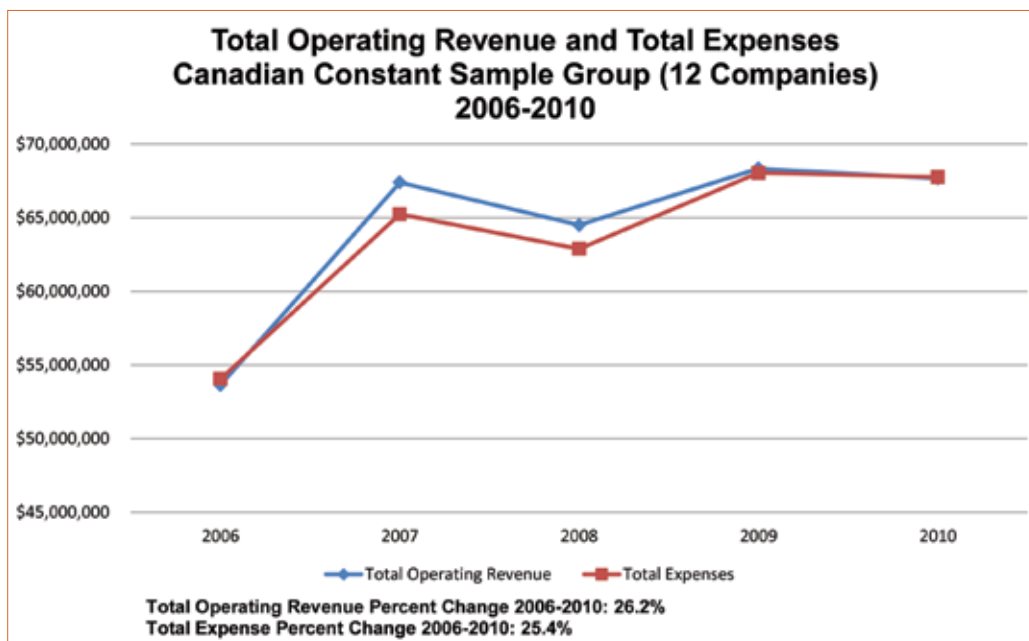
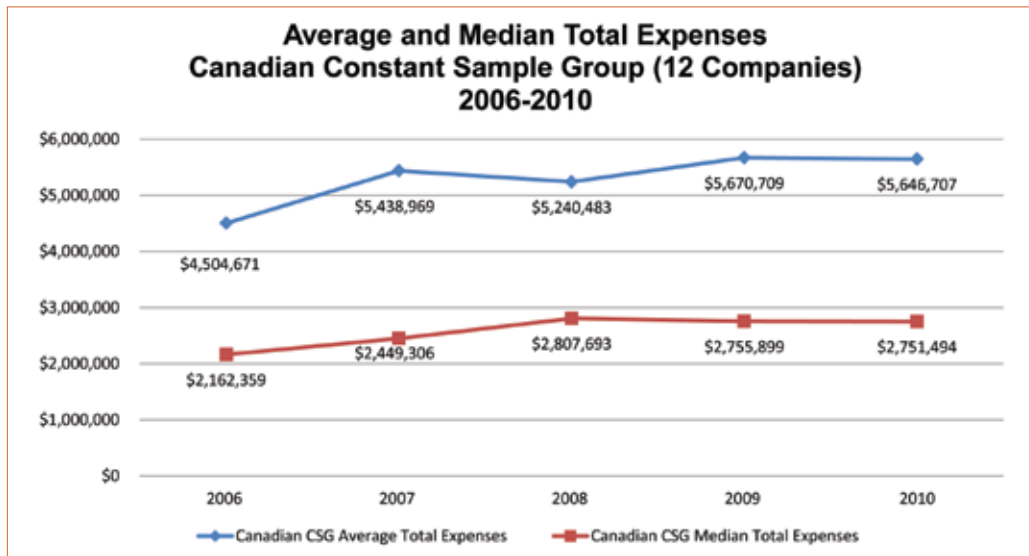
### Total Operating Revenue and Total Expenses U.S. Constant Sample Group (59 Companies) 2006-2010





In the Canadian CSG, however, ticket revenue held steady at \$25MM in both 2009 and 2010. Additionally, total contributed revenue remained stable at \$35MM year-over-year, although individual giving was up 8% from over \$9MM in 2009 to over \$10MM in 2010. Total expenses showed a decrease of less than 1%, dropping from just over \$68MM in 2009 to over \$67MM in 2010. Despite the subtlety of these changes, the Canadian CSG's

aggregate surplus of \$286,000 in 2009 reversed to an aggregate deficit of \$93,000 in 2010. The net assets of the Canadian CSG dropped by 72% from \$719,555 in 2009 to \$200,916 in 2010, owing to write-downs in receivables and sizable increases in payables among a few companies. Invested capital fell from \$33MM in 2009 to \$26MM in 2010, a decrease of 25%.



## THEMES

As the tables and charts on the following pages show, opera companies are, in general, becoming increasingly reliant on individual philanthropy. Institutional grant-making is declining, on average, and ticket revenue comprises a lesser percentage of total revenue than in any of the previous five seasons. In general, the dollar amount of a company's budget allocated to the creation of the art itself — including the costs of sets, costumes, singers, musicians and training programs — is shrinking. In some cases, artistic and production expenses have remained static as a percentage of total expenses, indicating that the shrinking dollar amount spent on the creation of opera is proportional to across-the-board reductions in costs. In other cases, though, expenses related to the production of opera comprise a smaller percentage of a company's total expenses.

Level 1 and Canadian companies in the CSG spent roughly two-thirds of their total expenses on the creation of art, on average. Level 2 CSG companies have increased artistic spending since 2006, despite some decreases in artistic personnel expenses since 2009; in 2010, 55% of total expenses, on average, were spent producing opera. Level 3 CSG companies spent less on the creation of opera than in any of the previous five seasons; artistic expenses for these companies represented only 53% of total expenses, on average.

It should be noted that the decrease in personnel costs from previous years reflected not only cuts in administrative staff, but also reductions in fees paid to artists and performers. The stabilization of personnel expenses in 2010 indicates that decreases in both administrative staff and artist fees — hopefully — lie in the past. Additionally, companies are identifying ways to reduce non-personnel costs significantly.

Negative working capital continues to challenge many opera companies, despite increases in net assets, as major gifts tend to be earmarked for specific programs or productions rather than for unrestricted purposes. While many companies report positive unrestricted net assets on their balance sheets, the lion's share of these assets are unavailable, being invested either in property and equipment

(and thus illiquid) or in board-designated reserves rather than undesignated funds.

Ticket prices have fluctuated in recent years as companies have responded to both their own changing needs and those of their patrons in a challenging economy. In 2010, lowest single ticket prices decreased across most of the U.S. CSG by between 5% and 15%, on average. Inversely, highest single ticket prices rose across the board to greater or lesser degrees. Orchestra seating also generally increased among the group, though Level 2 companies saw decreases in this category, on average. Subscription package prices rose as much as 36%, on average, in Level 2, 3 and 4 U.S. CSG companies, despite a general decrease in the number of productions mounted. Among the Canadian CSG, single ticket prices increased, on average, while both subscription packages and orchestra seating prices decreased by as much as 37%, on average. Interestingly, these decreases in subscription prices did not translate into increased subscription renewals among the Canadian CSG.

Finally, reductions in the number of performances in the U.S. CSG have had a noticeable impact on capacity utilization. With fewer seats available, aggregate capacity utilization reached nearly 81% in 2010. Though pre-recession levels still have yet to be attained, houses were fuller than they were a year before. Level 3 CSG companies, however, are an exception; despite decreasing the number of available seats, paid attendance for this group decreased by over 18%, on average, from 2009 to 2010. Unlike U.S. companies, the Canadian CSG produced more opera in 2010 than it had in any of the previous five seasons. That effort was rewarded with higher capacity utilizations than those achieved over the same period, increasing by over 28%, on average, since 2006.

Note: All data in the report is presented as an average in dollars for each level. Four-year trends are adjusted for inflation. The annualized inflation rate in the U.S. from 2006-2010 was 2.39%. In Canada, the annualized rate for the same period was 1.78%. For explanations of financial position terminology and productivity measures used throughout this report, refer to page 60.

# Level 1

## ANNUAL BUDGETS OVER \$10,000,000

10<sup>2</sup> companies comprise the 2010 Level 1 U.S. CSG:

The Dallas Opera	San Diego Opera Association
Florida Grand Opera	San Francisco Opera
Houston Grand Opera	The Santa Fe Opera
Los Angeles Opera	Seattle Opera
Lyric Opera of Chicago	Utah Symphony   Utah Opera

## OVERVIEW

- Eight of 10 companies in the Level 1 CSG reported an operating surplus in 2010 for an average surplus of \$4.2MM. This marks a noteworthy turn-around from the \$8.8MM average deficit reported in 2009.
- Average operating revenue for the Level 1 CSG increased over 46% from over \$23MM in 2009 to over \$34MM in 2010, reaching its highest level in five years' time. Average expenses declined by over 6% during that period, from \$32MM in 2009 to \$30MM in 2010.
- In 2010, average investment portfolios among Level 1 companies amounted to nearly \$48MM, their highest level in five seasons. This was the result of new endowment gifts and unrealized capital gains owing to the stock market rise.
- Working capital among Level 1 companies improved, on average, from (\$5MM) in 2009 to (\$1MM) in 2010. Significant accumulated deficits, however, still weighed on the majority of companies in the Level 1 CSG.

Operating Net Income Average of U.S. Constant Sample Group of (10) Level 1 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Total Operating Revenue	\$27,885,379	\$31,599,879	\$29,330,936	\$23,626,196	\$34,661,305	46.7%	24.3%	5.6%	3.2%
Total Expense	\$28,131,718	\$31,150,224	\$31,471,739	\$32,487,649	\$30,383,675	-6.5%	8.0%	1.9%	-0.4%
Operating Net Income (Loss)	(\$26,339)	\$449,655	(\$2,140,803)	(\$8,871,453)	\$4,277,630				
As Percentage of Expense	-0.9%	1.4%	-7.3%	-37.5%	12.3%				

Balance Sheet Average of U.S. Constant Sample Group of (10) Level 1 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Net Assets</b>									
Unrestricted	\$19,202,222	\$20,823,859	\$18,798,100	\$8,089,231	\$12,251,610	51.5%	-36.2%	-10.6%	-13.0%
Temporarily Restricted	\$8,553,393	\$12,168,329	\$14,497,912	\$14,572,090	16,098,640	10.5%	88.2%	17.1%	14.7%
Permanently Restricted	\$23,357,410	\$27,481,140	\$29,122,570	\$29,902,216	31,268,909	4.6%	33.9%	7.6%	5.2%
<b>Total Net Assets</b>	\$51,113,026	\$60,473,327	\$62,418,581	\$52,563,537	\$59,619,159	13.4%	16.6%	3.9%	1.5%
Total NA as % of Expense	181.7%	194.1%	198.3%	161.7%	196.2%				
<b>Working Capital</b>	\$7,920,896	\$9,153,309	\$5,827,142	(\$5,065,650)	(\$1,040,236)	-79.5%	-113.1%	--	--
as % of Expense	28.2%	29.4%	18.5%	-15.6%	-3.4%				
<b>Investments *</b>	\$37,835,526	\$45,758,261	\$45,953,517	\$40,066,861	\$47,939,866	19.6%	26.7%	6.1%	3.7%
as % of Expense	134.5%	146.9%	146.0%	123.3%	157.8%				
<b>Net Fixed Assets</b>	\$11,281,327	\$11,670,550	\$12,970,958	\$13,154,861	\$13,291,846	1.0%	17.8%	4.2%	1.8%
* Including Separately Incorporated Endowments									

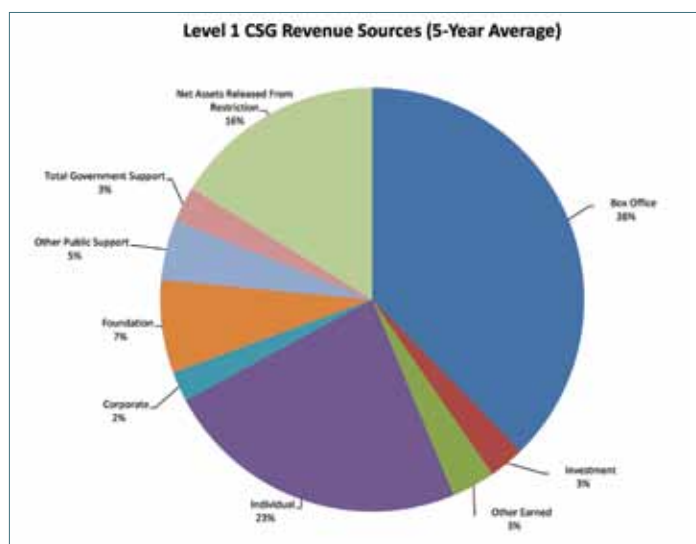
2. New York City Opera has been excluded from the U.S. CSG; the lack of a formal season of programming in 2009 renders their CDP/POS survey responses statistically irrelevant.

## REVENUE

- Average ticket revenue in 2010 was the lowest of the past five seasons, dropping by over 9% from 2006. Ticket revenue accounted for less than 30% of total operating revenue for the first time in five seasons.
- In 2010, revenue from investments was \$3.7MM on average, the second highest level since 2006.
- Individual gifts, on average, increased by over 35% from 2009 to 2010 and have risen nearly 27% since 2006. Foundation support declined from 2009 to 2010 by 19%, on average, although such support has increased by over 26% since 2006. Corporate support has increased slightly from 2009 to 2010, but has declined by 15% since 2006. Local, state and federal support of Level 1 companies fell by 8% from 2009 to 2010, and has dropped over 16% since 2006 to its lowest level in five seasons.
- The average Level 1 company ratio of contributed to earned revenue was 56%:44% over the past five seasons. This represents the narrowest split among all U.S. levels, by far.

Unrestricted Revenue Average of U.S. Constant Sample Group of (10) Level 1 Companies												
	2006		2007		2008		2009		2010		Percentage Change 1-yr	4-yr Annualized Growth Rate Actual Infl. Adj.
<b>Unrestricted Earned Revenue</b>												
Box Office	\$11,089,982	36.8%	\$11,550,696	36.6%	\$11,350,847	36.7%	\$11,348,928	48.0%	\$10,081,123	29.1%	-11.2%	-8.1%
Investment	\$1,804,669	6.6%	\$3,836,986	12.1%	(\$302,784)	-1.0%	(\$5,039,108)	-21.3%	\$3,702,952	10.7%	—	106.2%
Other Earned	\$1,559,406	5.6%	\$1,609,638	6.1%	\$1,720,512	5.9%	(\$1,181,215)	-5.0%	\$1,190,782	3.4%	—	-23.6%
<b>Total Unrestricted Earned Revenue</b>	<b>\$14,454,057</b>	<b>51.8%</b>	<b>\$16,998,901</b>	<b>53.8%</b>	<b>\$12,768,575</b>	<b>43.5%</b>	<b>\$5,128,606</b>	<b>21.7%</b>	<b>\$14,974,857</b>	<b>43.2%</b>	<b>192.0%</b>	<b>3.6%</b>
<b>Unrestricted Contributed Revenue</b>												
Private Support												
Individual	\$6,454,716	23.1%	\$6,549,372	20.7%	\$7,079,509	24.1%	\$6,088,680	25.8%	\$8,220,340	23.7%	35.1%	27.4%
Corporate	\$635,261	2.3%	\$673,469	2.1%	\$689,032	2.3%	\$749,281	3.2%	\$636,418	1.8%	-15.1%	0.2%
Foundation	\$1,606,095	5.8%	\$2,005,993	6.3%	\$2,248,479	7.7%	\$2,515,049	10.6%	\$2,030,507	5.9%	-19.3%	26.4%
Other Private Support	\$1,350,236	4.8%	\$1,193,231	3.8%	\$1,163,339	4.0%	\$1,505,432	6.4%	\$1,584,190	4.6%	5.2%	17.3%
<b>Total Unrestricted Private Support</b>	<b>\$10,046,309</b>	<b>36.0%</b>	<b>\$10,422,035</b>	<b>33.0%</b>	<b>\$11,180,359</b>	<b>38.1%</b>	<b>\$10,856,442</b>	<b>46.0%</b>	<b>\$12,471,455</b>	<b>36.0%</b>	<b>14.9%</b>	<b>24.1%</b>
<b>Total Unrestricted Government Support</b>	<b>\$863,525</b>	<b>2.9%</b>	<b>\$865,234</b>	<b>2.7%</b>	<b>\$885,101</b>	<b>3.0%</b>	<b>\$729,397</b>	<b>3.1%</b>	<b>\$671,240</b>	<b>1.9%</b>	<b>-8.0%</b>	<b>-16.5%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$10,949,834</b>	<b>38.9%</b>	<b>\$11,287,270</b>	<b>35.7%</b>	<b>\$12,866,460</b>	<b>41.1%</b>	<b>\$11,585,839</b>	<b>48.9%</b>	<b>\$13,142,694</b>	<b>37.9%</b>	<b>13.4%</b>	<b>21.1%</b>
<b>Net Assets Released From Restriction</b>	<b>\$2,581,488</b>	<b>9.3%</b>	<b>\$3,313,708</b>	<b>10.5%</b>	<b>\$4,495,901</b>	<b>15.3%</b>	<b>\$6,911,751</b>	<b>29.3%</b>	<b>\$6,543,754</b>	<b>18.9%</b>	<b>-5.3%</b>	<b>153.5%</b>
<b>Total Operating Revenue</b>	<b>\$27,985,379</b>		<b>\$31,599,879</b>		<b>\$29,330,936</b>		<b>\$23,626,196</b>		<b>\$34,661,305</b>		<b>46.7%</b>	<b>24.3%</b>

\* As a % of Total Operating Revenue



## EXPENSES

- Level 1 companies allocated approximately 66% of their total budgets to the creation of opera, on average. This represents the largest such allocation among all levels.
- Total personnel costs, including salaries and fees paid to administrative staff and artists, accounted for 67% of the total budget in 2010. Reductions in personnel expenses, however, were shared across departments. From 2009 to 2010, artistic personnel costs fell nearly 6%; production personnel expenses also fell by over 2%; marketing and box office personnel expenses decreased by almost 4%, as did education personnel at over 5%; singer training and development personnel were hardest hit, declining

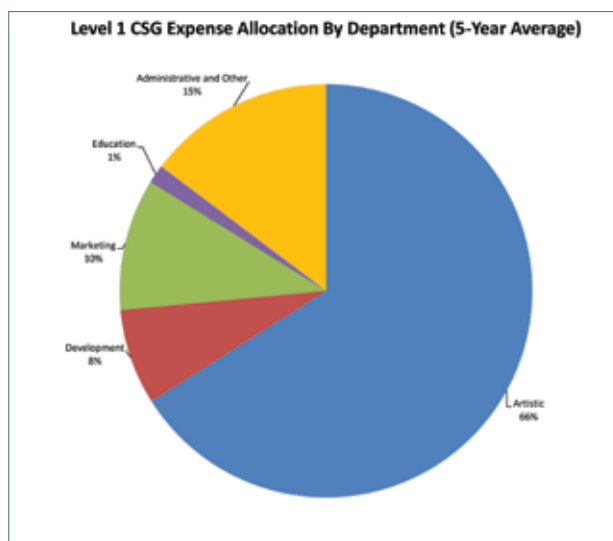
almost 39% and 24% respectively. The lone exception to these cuts was administrative personnel, the expenses for which increased over 5% year-over-year.

- Total non-personnel costs accounted for almost 33% of total expenses in 2010. As with personnel expenses, reductions to non-personnel expenses were shared across departments. From 2009 to 2010, production non-personnel costs fell over 10%; development non-personnel expenses dropped over 15%; administrative non-personnel expenses and non-personnel costs related to other earned income projects dropped by 8% and 7% respectively; broadcasting, recording and Internet non-personnel expenses were most reduced on a percentage basis, falling over 44%; marketing and box office non-personnel expenses also decreased, by over 2% year-over-year; education and singer training non-personnel expenses increased almost 24% and 77% respectively. It is worth noting, however, that both singer training and education non-personnel expenses each represented less than 1% of total expenses in 2010.
- Marketing productivity increased by 3% from 2009 to 2010, but has declined by 10% since 2006. The modest rise seen from 2009 to 2010 is attributable to the decrease in marketing expenses, rather than an increase in ticket sales.
- Level 1 companies reported a nearly 46% increase in development productivity from 2009 to 2010, raising more than \$10 for every \$1 spent on fundraising, on average.

Expenses Average of U.S. Constant Sample Group of (10) Level 1 Companies													
	2006		2007		2008		2009		2010		Percentage Change 1-yr	4-yr Actual	4-yr Annualized Growth Rate Infl. Adj.
<b>Personnel</b>													
Artistic	\$9,678,795	34.4%	\$10,321,616	33.1%	\$10,659,505	33.9%	\$10,906,030	33.6%	\$10,208,590	33.8%	-5.6%	6.1%	1.5%
Production & Technical	\$5,116,860	18.2%	\$5,253,213	16.8%	\$5,688,102	18.1%	\$5,831,206	17.9%	\$5,663,365	18.7%	-2.9%	11.1%	2.7%
Singer Training	\$283,078	1.0%	\$316,307	1.0%	\$313,250	1.0%	\$317,257	1.0%	\$194,330	0.6%	-38.7%	-31.4%	-9.0%
Marketing/PR/Box Office	\$962,291	3.4%	\$1,074,746	3.5%	\$1,167,017	3.7%	\$1,154,473	3.6%	\$1,100,387	3.7%	-3.9%	15.3%	3.6%
Development	\$1,050,323	3.7%	\$1,124,684	3.6%	\$1,271,387	4.0%	\$1,312,318	4.0%	\$999,450	3.3%	-23.6%	-4.8%	-1.2%
Education	\$330,475	1.2%	\$330,771	1.1%	\$341,334	1.1%	\$341,440	1.1%	\$323,787	1.1%	-5.2%	-2.0%	-2.9%
Administrative	\$1,631,205	5.8%	\$1,698,535	6.4%	\$1,914,350	6.1%	\$1,752,564	5.4%	\$1,849,968	6.1%	5.0%	13.4%	0.8%
<b>Total Personnel Expense</b>	<b>\$19,053,031</b>	<b>67.7%</b>	<b>\$20,419,873</b>	<b>65.8%</b>	<b>\$21,364,944</b>	<b>67.9%</b>	<b>\$21,615,086</b>	<b>66.5%</b>	<b>\$20,428,877</b>	<b>67.2%</b>	<b>-5.5%</b>	<b>7.2%</b>	<b>1.8%</b>
<b>Non-Personnel</b>													
Production	\$3,123,098	11.1%	\$4,237,726	13.6%	\$3,664,255	11.6%	\$4,174,518	12.8%	\$3,746,228	12.3%	-10.3%	19.9%	4.6%
Broadcasting, Recording & Internet Expense	\$18,960	0.1%	\$98,851	0.3%	\$137,480	0.4%	\$390,048	1.2%	\$216,136	0.7%	-44.6%	-	-
Singer Training	\$108,975	0.4%	\$221,081	0.7%	\$122,841	0.4%	\$128,775	0.4%	\$228,078	0.8%	77.1%	109.3%	20.3%
Marketing/PR/Box Office	\$1,826,516	6.8%	\$1,639,323	6.2%	\$2,062,742	6.6%	\$2,233,296	6.9%	\$2,178,134	7.2%	-2.6%	13.1%	0.7%
Development	\$1,162,741	4.2%	\$1,182,431	3.8%	\$1,226,277	3.9%	\$1,151,321	3.5%	\$971,450	3.2%	-15.6%	-18.6%	-7.4%
Education	\$124,228	0.4%	\$105,921	0.3%	\$121,514	0.4%	\$96,363	0.3%	\$119,116	0.4%	23.6%	-4.1%	-1.0%
Administrative	\$2,042,875	7.3%	\$2,443,125	7.8%	\$2,270,119	7.2%	\$2,219,717	6.8%	\$2,042,522	6.7%	-8.0%	0.0%	-2.4%
Other Earned Income Expenses	\$540,394	1.9%	\$503,894	1.6%	\$465,567	1.5%	\$488,524	1.5%	\$453,136	1.5%	-7.2%	-16.1%	-4.3%
<b>Total Non-Personnel Expense</b>	<b>\$9,078,686</b>	<b>32.3%</b>	<b>\$10,730,351</b>	<b>34.4%</b>	<b>\$10,106,795</b>	<b>32.1%</b>	<b>\$10,882,563</b>	<b>33.5%</b>	<b>\$9,954,799</b>	<b>32.8%</b>	<b>-8.5%</b>	<b>9.7%</b>	<b>-0.1%</b>
<b>Total Expense</b>	<b>\$28,131,718</b>		<b>\$31,150,224</b>		<b>\$31,471,739</b>		<b>\$32,497,649</b>		<b>\$30,383,675</b>		<b>-6.8%</b>	<b>8.0%</b>	<b>1.9%</b>

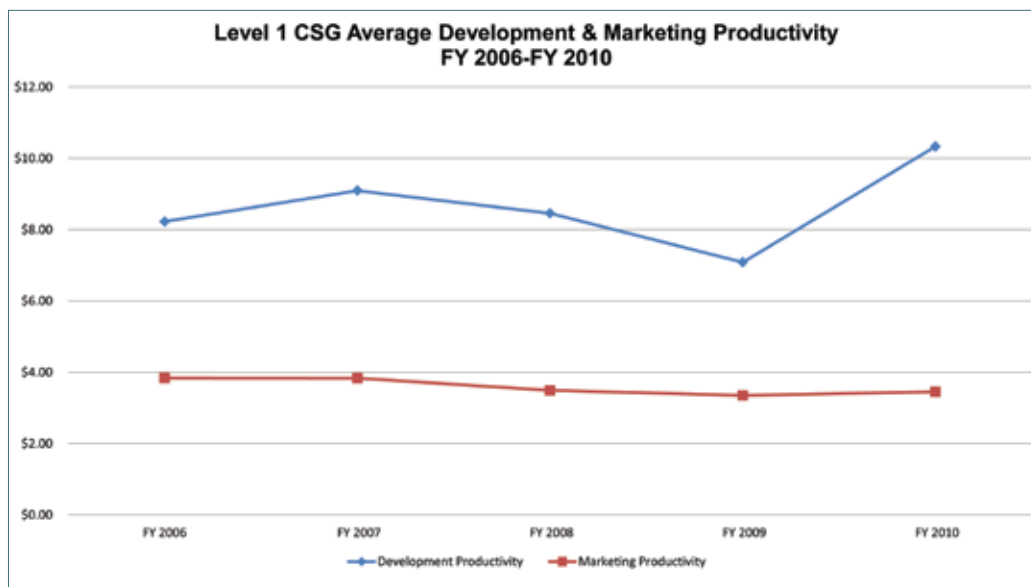
\* As a % of Total Expense

NOTE: Between FY 2008 and FY 2010, Los Angeles Opera, Lyric Opera of Chicago, Seattle Opera, Utah Symphony | Utah Opera and Florida Grand Opera all made significant reductions in Personnel Expenditures for Singer Training Programs or eliminated such expenditures altogether.



Productivity Measures Average of U.S. Constant Sample Group of (10) Level 1 Companies									
	2006	2007	2008	2009	2010	Percentage Change 1-yr	4-yr Actual	4-yr Annualized Growth Rate Actual	Infl. Adj.
Development Productivity	\$8.23	\$9.09	\$8.46	\$7.09	\$10.33	45.8%	25.6%	5.9%	3.5%
Marketing Productivity	\$3.84	\$3.83	\$3.49	\$3.35	\$3.45	3.0%	-10.1%	-2.6%	-5.0%
Program Coverage	61.9%	58.3%	56.7%	53.8%	51.2%				





## PERFORMANCE ACTIVITY

- In 2010, companies in the Level 1 CSG reported offering fewer than six productions and 39 performances, on average. This represents the lowest average number of both productions and performances since 2006.
- Capacity utilization rose from 76% in 2009 to over 87% in 2010, likely resulting from the reduction in the number of performances and the subsequent decrease in the number of available seats.
- The lowest overall single ticket price decreased over 5% from 2009 to 2010, while the highest overall single ticket price rose nearly 25% over that period. The lowest orchestra seat price increased almost 24% from 2009 to 2010, while the highest orchestra seat price rose over 45% year-over-year.
- The price of subscription tickets declined by roughly 7%, on average. While the highest subscription price dropped to levels last seen in 2007, the lowest subscription price reached its lowest level in five seasons.
- Subscription renewals declined to 67% in 2010 from nearly 74% in 2009.

<b>Performance Activity</b>									
<b>Average of U.S. Constant Sample Group of (10) Level 1 Companies</b>									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Performance Activity</b>									
Main Season Productions	6.0	6.4	6.4	6.3	5.9				
Main Season Performances	43.4	47.5	45.6	43.8	39.1				
<b>Attendance</b>									
Main Season Paid Attendance	104,075	109,489	108,633	97,598	96,299	-1.3%	-7.5%		
Total Seats Available	124,808	136,789	130,454	128,385	109,780	-14.5%	-12.0%		
% of Capacity Sold	83.4%	80.0%	83.3%	76.0%	87.7%				
Subscription Renewal Rate	78.0%	77.5%	77.5%	73.8%	67.6%				
<b>Pricing</b>									
High Full Subscription Price	\$1,121	\$1,434	\$1,534	\$1,544	\$1,427	-7.6%	27.2%	6.2%	3.8%
Low Full Subscription Price	\$135	\$135	\$109	\$106	\$98	-7.3%	-27.3%	-7.7%	-10.1%
High Single Ticket Price	\$187	\$193	\$203	\$218	\$272	24.9%	45.4%	9.8%	7.4%
Low Single Ticket Price	\$25	\$24	\$23	\$14	\$13	-5.3%	-47.2%	-14.7%	-17.1%
Highest Orchestra Ticket	\$166	\$175	\$183	\$198	\$288	45.2%	73.3%	14.7%	12.3%
Lowest Orchestra Ticket	\$70	\$78	\$68	\$83	\$103	23.9%	45.9%	9.9%	7.5%

## Level 2

### ANNUAL BUDGETS BETWEEN \$3,000,000 AND \$10,000,000

18 companies comprise the 2010 Level 2 U.S. CSG:

The Atlanta Opera	Opera Carolina
Austin Lyric Opera	Opera Colorado
Boston Lyric Opera	Opera Company of Philadelphia
Central City Opera	Opera Theatre of Saint Louis
Florentine Opera Company	Palm Beach Opera
Fort Worth Opera	Pittsburgh Opera
The Glimmerglass Festival	Portland Opera
Lyric Opera of Kansas City	Sarasota Opera
Minnesota Opera	Virginia Opera

### OVERVIEW

- Ten of 18 companies in the Level 2 CSG reported an operating surplus in 2010 for an average surplus of over \$200,000. This marks an improvement from the nearly \$676,000 average deficit reported in 2009.
- Average operating revenue for the Level 2 CSG increased nearly 6% from \$5.8MM in 2009 to \$6.1MM in 2010, reaching its second highest level in five years' time. Average expenses declined over 8%, from \$6.4MM in 2009 to \$5.9MM in 2010.
- In 2010, average investment portfolios among Level 2 companies amounted to approximately \$5MM, their lowest level in five seasons.
- Working capital among Level 2 companies improved only slightly, on average, from (\$1.1MM) in 2009 to approximately (\$925,000) in 2010. This indicates that long-standing deficits continued to weigh on balance sheets in 2010.

Operating Net Income Average of U.S. Constant Sample Group of (18) Level 2 Companies						Percentage Change		4-yr Annualized Growth Rate	
	2006	2007	2008	2009	2010	1-yr	4-yr	Actual	Infl. Adj.
Total Operating Revenue	\$5,606,791	\$6,099,221	\$6,734,022	\$5,796,287	\$6,137,596	5.9%	9.5%	2.3%	-0.1%
Total Expense	\$5,908,238	\$6,417,491	\$6,564,885	\$6,472,265	\$5,935,919	-8.3%	0.5%	0.1%	-2.3%
Operating Net Income (Loss)	(\$301,446)	(\$318,270)	\$169,137	(\$675,978)	\$201,677				
As Percentage of Expense	-5.4%	-5.2%	2.5%	-11.7%	3.3%				

Balance Sheet Average of U.S. Constant Sample Group of (18) Level 2 Companies						Percentage Change		4-yr Annualized Growth Rate	
	2006	2007	2008	2009	2010	1-yr	4-yr	Actual	Infl. Adj.
<b>Net Assets</b>									
Unrestricted	\$2,380,671	\$2,416,908	\$2,795,823	\$2,087,095	\$2,165,196	3.7%	-9.1%	-2.3%	-4.7%
Temporarily Restricted	\$1,905,991	\$2,528,553	\$2,173,377	\$2,508,797	\$2,256,324	-10.1%	18.4%	4.3%	1.9%
Permanently Restricted	\$4,389,665	\$4,666,195	\$4,483,808	\$3,957,245	\$4,194,020	6.0%	-4.5%	-1.1%	-3.5%
<b>Total Net Assets</b>	<b>\$8,676,327</b>	<b>\$9,611,656</b>	<b>\$9,453,008</b>	<b>\$8,553,137</b>	<b>\$8,615,540</b>	<b>0.7%</b>	<b>-0.7%</b>	<b>-0.2%</b>	<b>-2.6%</b>
Total NA as % of Expense	146.9%	149.8%	144.0%	132.2%	145.1%				
<b>Working Capital</b>	<b>\$65,889</b>	<b>\$138,414</b>	<b>(\$276,585)</b>	<b>(\$1,183,125)</b>	<b>(\$924,416)</b>	--	--	--	--
as % of Expense	1.1%	2.2%	-4.2%	-18.3%	-15.6%				
<b>Investments *</b>	<b>\$6,429,007</b>	<b>\$7,327,993</b>	<b>\$6,983,195</b>	<b>\$5,327,135</b>	<b>\$5,134,462</b>	<b>-3.6%</b>	<b>-20.1%</b>	<b>-5.5%</b>	<b>-7.9%</b>
as % of Expense	108.8%	114.2%	106.4%	82.3%	86.5%				
<b>Net Fixed Assets</b>	<b>\$2,314,782</b>	<b>\$2,278,494</b>	<b>\$3,072,408</b>	<b>\$3,270,220</b>	<b>\$3,089,612</b>	<b>-5.5%</b>	<b>33.5%</b>	<b>7.5%</b>	<b>5.1%</b>

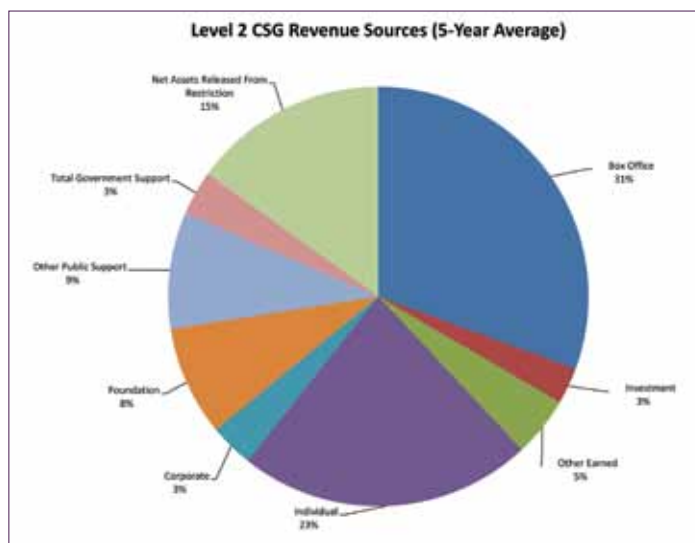
\* Including Separately Incorporated Endowments

NOTE: In FY 2008, Opera Company of Philadelphia, Minnesota Opera, Pittsburgh Opera, Portland Opera and Sarasota Opera all reclassified a portion of their Permanently Restricted Net Assets.

## REVENUE

- Average ticket revenue in 2010 was the lowest of the past five seasons, dropping by nearly 8% since 2006. Ticket revenue accounted for 28% of total operating revenue, the lowest in five seasons.
- In 2010, revenue from investments was nearly \$333,000 on average, comprising 14% of total earned income. This marks the second highest level since 2006. Companies, however, drew more than usual from investment accounts in 2010, covering shortfalls in ticket sales and contributed income. This indicates that the decreased portfolio value of investments, referenced above, resulted not from market losses as it did in 2009 but, rather, from companies opting to draw further from their endowments, thus eroding their value.
- Revenue from sources other than the sale of tickets and returns on investments increased over 6% from 2009 to 2010. Such revenues have increased over 76% since 2006.
- Individual gifts, on average, decreased nearly 6% from 2009 to 2010, but have risen over 14% since 2006. Foundation support declined from 2009 to 2010 by over 3% on average, although such support has increased by 7% since 2006. Corporate support fell 17% from 2009 to 2010 and has dropped nearly 21% since 2006. Local, state and federal support of Level 2 companies declined over 22% from 2009 to 2010, reaching its lowest level in the past five seasons, but has fallen only 2% since 2006.
- The average Level 2 company ratio of contributed to earned revenue was 61%:39% over the past five seasons.

Unrestricted Revenue Average of U.S. Constant Sample Group of (18) Level 2 Companies													
	2006		2007		2008		2009		2010		Percentage Change		4-yr Annualized Growth Rate
											1-yr	4-yr	Actual
													Infl. Adj.
<b>Unrestricted Earned Revenue</b>													
Box Office	\$1,877,230	33.5%	\$1,859,292	30.5%	\$1,980,866	29.4%	\$1,858,988	32.1%	\$1,728,665	28.2%	-7.1%	-7.9%	-2.0%
Investment	\$257,457	4.6%	\$396,076	6.5%	\$108,980	1.6%	(\$248,599)	-4.3%	\$332,703	5.4%	--	--	--
Other Earned	\$188,459	3.4%	\$342,148	5.6%	\$228,962	3.4%	\$312,292	5.4%	\$332,415	5.4%	6.4%	76.4%	15.2%
<b>Total Unrestricted Earned Revenue</b>	<b>\$2,323,146</b>	<b>41.4%</b>	<b>\$2,597,516</b>	<b>42.6%</b>	<b>\$2,318,807</b>	<b>34.4%</b>	<b>\$1,923,682</b>	<b>33.2%</b>	<b>\$2,393,783</b>	<b>39.0%</b>	<b>24.4%</b>	<b>3.0%</b>	<b>0.8%</b>
<b>Unrestricted Contributed Revenue</b>													
Private Support													
Individual	\$1,209,617	21.6%	\$1,241,991	20.4%	\$1,566,720	23.3%	\$1,470,521	25.4%	\$1,384,990	22.6%	-5.8%	14.5%	3.4%
Corporate	\$209,431	3.7%	\$225,629	3.7%	\$225,352	3.3%	\$199,801	3.4%	\$165,646	2.7%	-17.1%	-20.9%	-5.7%
Foundation	\$418,027	7.5%	\$636,027	10.4%	\$603,318	9.0%	\$463,988	8.0%	\$447,171	7.3%	-3.6%	7.0%	1.7%
Other Private Support	\$571,785	10.2%	\$521,739	8.6%	\$643,964	9.6%	\$503,681	8.7%	\$493,926	8.0%	-1.9%	-13.6%	-3.6%
Total Unrestricted Private Support	\$2,408,860	43.0%	\$2,625,387	43.0%	\$3,039,354	45.1%	\$2,637,991	45.5%	\$2,486,885	40.5%	-5.7%	3.2%	0.8%
Total Unrestricted Government Support	\$179,268	3.2%	\$256,066	4.2%	\$208,044	3.1%	\$226,199	3.9%	\$176,040	2.9%	-22.2%	-1.8%	-0.5%
<b>Total Unrestricted Contributed Revenue</b>	<b>\$2,588,128</b>	<b>46.2%</b>	<b>\$2,881,453</b>	<b>47.2%</b>	<b>\$3,247,398</b>	<b>48.2%</b>	<b>\$2,864,189</b>	<b>49.4%</b>	<b>\$2,662,925</b>	<b>43.4%</b>	<b>-7.0%</b>	<b>2.9%</b>	<b>0.7%</b>
<b>Net Assets Released From Restriction</b>	<b>\$695,518</b>	<b>12.4%</b>	<b>\$620,252</b>	<b>10.2%</b>	<b>\$1,167,817</b>	<b>17.3%</b>	<b>\$1,008,417</b>	<b>17.4%</b>	<b>\$1,080,888</b>	<b>17.6%</b>	<b>7.2%</b>	<b>55.4%</b>	<b>11.7%</b>
<b>Total Operating Revenue</b>	<b>\$5,606,791</b>		<b>\$6,099,221</b>		<b>\$6,734,022</b>		<b>\$5,796,287</b>		<b>\$6,137,596</b>		<b>5.9%</b>	<b>9.5%</b>	<b>2.3%</b>
* As a % of Total Operating Revenue													

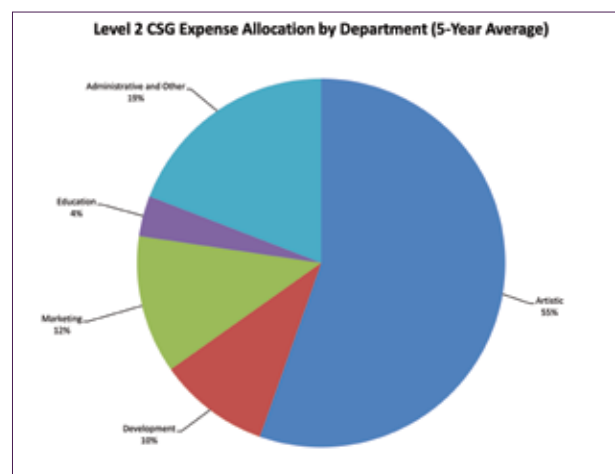


## EXPENSES

- Level 2 companies allocated approximately 55% of their total budgets to the creation of opera, on average. This represents the second lowest such allocation among all levels.
- Total personnel costs, including salaries and fees paid to administrative staff and artists, accounted for over 59% of the total budget in 2010. Reductions in personnel expenses were experienced across nearly all departments in 2010. From 2009 to 2010, artistic personnel costs fell over 10%; production personnel expenses, conversely, rose over 3%; marketing and box office personnel expenses decreased by almost 7%; education and development personnel expenses both decreased slightly, by less than 1% each; singer training personnel was hardest hit, declining almost 29%. Administrative personnel expenses, however, increased over 5% year-over-year.
- Total non-personnel costs accounted for over 40% of total expenses in 2010. From 2009 to 2010, production non-personnel costs rose nearly 2%; broadcasting, recording and Internet non-personnel expenses changed little year-over-year. All other departments experienced double-digit reductions in non-personnel expenses from 2009 to 2010; singer training non-personnel expenses dropped nearly 44%; marketing and box office non-personnel expenses fell over 10%; development non-personnel expenses dropped nearly 27%; education non-personnel expenses fell over 25%; administrative non-personnel expenses declined almost 25%; non-personnel expenses related to other earned income projects decreased 32%.
- Marketing productivity decreased nearly 19% from 2009 to 2010, and has dropped by nearly 29% since 2006.
- Level 2 companies reported a 7% increase in development productivity from 2009 to 2010, raising over \$6.50 for every \$1 spent on fundraising, on average. It is worth noting that, prior to 2010, marketing and development productivity for Level 2 companies have either increased or decreased together.

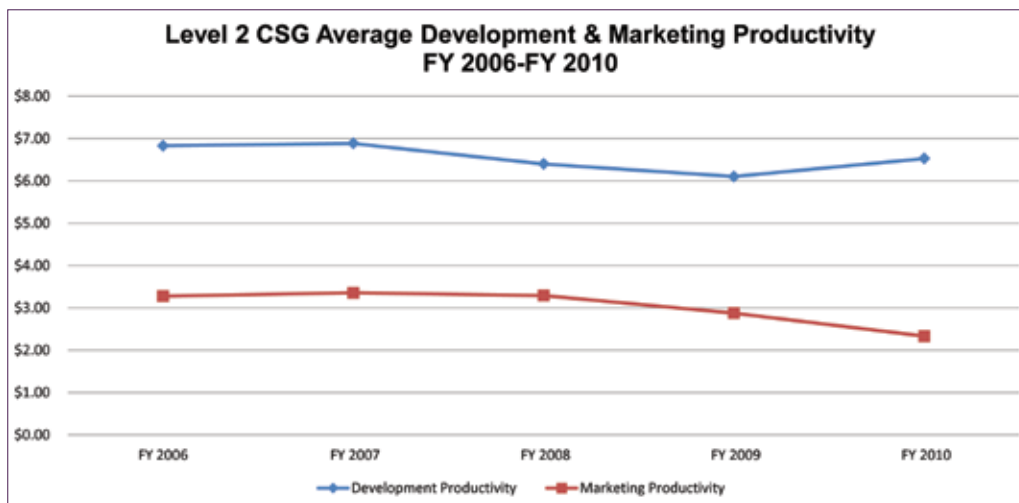
Expenses Average of U.S. Constant Sample Group of (18) Level 2 Companies													
	2006		2007		2008		2009		2010		Percentage Change		4-yr Annualized Growth Rate
		*		*		*		*		*	1-yr	4-yr	Actual
Personnel													
Artistic	\$1,467,375	24.8%	\$1,490,608	23.2%	\$1,523,613	23.2%	\$1,688,789	26.1%	\$1,515,567	25.5%	-10.3%	3.3%	0.8%
Production & Technical	\$799,443	13.5%	\$791,210	12.3%	\$889,472	13.5%	\$752,086	11.6%	\$777,103	13.1%	3.3%	-2.8%	-0.7%
Singer Training	\$25,611	0.4%	\$29,057	0.5%	\$25,699	0.4%	\$39,693	0.6%	\$28,266	0.5%	-28.8%	10.4%	2.5%
Marketing/PR/Box Office	\$275,449	4.7%	\$275,616	4.3%	\$290,499	4.4%	\$304,555	4.7%	\$284,080	4.8%	-6.7%	3.1%	0.8%
Development	\$281,409	4.8%	\$307,584	4.8%	\$321,407	4.9%	\$315,138	4.9%	\$313,518	5.3%	-0.5%	11.4%	2.7%
Education	\$145,122	2.5%	\$138,845	2.2%	\$151,555	2.3%	\$112,975	1.7%	\$112,662	1.9%	-0.3%	-22.4%	-6.1%
Administrative	\$457,498	7.7%	\$487,775	7.6%	\$510,806	7.8%	\$472,467	7.3%	\$498,567	8.4%	5.5%	9.0%	2.2%
<b>Total Personnel Expense</b>	<b>\$3,451,998</b>	<b>58.4%</b>	<b>\$3,520,694</b>	<b>54.9%</b>	<b>\$3,713,051</b>	<b>56.6%</b>	<b>\$3,685,683</b>	<b>56.9%</b>	<b>\$3,529,763</b>	<b>59.5%</b>	<b>-4.2%</b>	<b>2.3%</b>	<b>0.6%</b>
Non-Personnel													
Production	\$939,880	15.9%	\$1,251,574	19.5%	\$1,080,468	16.5%	\$982,310	15.2%	\$999,645	16.8%	1.8%	6.4%	1.6%
Broadcasting, Recording & Internet Expense	\$1,599	0.0%	\$18,153	0.3%	\$7,945	0.1%	\$1,537	0.0%	\$3,825	0.1%	--	--	--
Singer Training	\$32,897	0.6%	\$35,147	0.5%	\$38,429	0.6%	\$68,589	1.1%	\$38,530	0.6%	-43.8%	17.1%	1.6%
Marketing/PR/Box Office	\$454,930	7.7%	\$445,385	6.9%	\$500,554	7.6%	\$510,122	7.9%	\$457,261	7.7%	-10.4%	0.5%	-2.3%
Development	\$286,580	4.5%	\$318,821	5.0%	\$351,331	5.4%	\$339,228	5.2%	\$248,214	4.2%	-26.8%	-6.9%	-4.2%
Education	\$99,780	1.7%	\$74,122	1.2%	\$100,764	1.5%	\$97,743	1.5%	\$72,942	1.2%	-25.4%	-26.9%	-7.5%
Administrative	\$607,325	10.3%	\$667,974	10.4%	\$681,534	10.4%	\$693,156	10.7%	\$521,932	8.8%	-24.7%	-14.1%	-3.7%
Other Earned Income Expenses	\$53,248	0.9%	\$85,620	1.3%	\$90,899	1.4%	\$93,898	1.5%	\$63,807	1.1%	-32.0%	19.8%	4.6%
<b>Total Non-Personnel Expense</b>	<b>\$2,456,240</b>	<b>41.6%</b>	<b>\$2,896,797</b>	<b>45.1%</b>	<b>\$2,851,834</b>	<b>43.4%</b>	<b>\$2,786,582</b>	<b>43.1%</b>	<b>\$2,406,156</b>	<b>40.5%</b>	<b>-13.7%</b>	<b>-2.0%</b>	<b>-0.5%</b>
<b>Total Expense</b>	<b>\$5,908,238</b>		<b>\$6,417,491</b>		<b>\$6,564,885</b>		<b>\$6,472,265</b>		<b>\$5,935,919</b>		<b>-8.3%</b>	<b>0.5%</b>	<b>0.1%</b>

\* As a % of Total Expense





<b>Productivity Measures</b> Average of U.S. Constant Sample Group of (18) Level 2 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Development Productivity	\$6.83	\$6.88	\$6.40	\$6.10	\$6.53	7.0%	-4.4%	-1.1%	-3.5%
Marketing Productivity	\$3.28	\$3.35	\$3.29	\$2.88	\$2.33	-18.9%	-28.8%	-8.2%	-10.5%
Program Coverage	58.5%	52.6%	56.7%	52.7%	52.5%				



## PERFORMANCE ACTIVITY

- In 2010, companies in the Level 2 CSG reported offering nearly four productions and 21 performances, on average. This represents a decrease from the highest average number of performances reported in 2009.
- Capacity utilization rose from 67% in 2009 to nearly 79% in 2010. This likely resulted from the reduction in the number of performances and marks a reversal of the previous four-year trend of declining capacity utilization.
- The lowest overall single ticket price decreased almost 16% from 2009 to 2010, reaching its lowest level in five seasons. The highest overall single ticket price rose nearly 2% from 2009 to 2010. The lowest orchestra seat price dropped 22% from 2009 to 2010, while the highest orchestra seat price declined 9% over the same period.
- The price of subscription tickets increased on average from 2009 to 2010. The lowest subscription price increased nearly 29%, while the highest subscription price rose almost 10% year-over-year. In 2010, subscription prices reached their highest levels in five seasons.
- Subscription renewals decreased to nearly 49% in 2010 from over 67% in 2009, likely resulting from the increase in subscription ticket prices over the same period.

<b>Performance Activity</b> Average of U.S. Constant Sample Group of (18) Level 2 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Performance Activity</b>									
Main Season Productions	3.8	3.7	3.8	3.9	3.9				
Main Season Performances	20.8	21.1	22.0	22.3	21.2				
<b>Attendance</b>									
Main Season Paid Attendance	29,191	27,610	26,731	24,743	26,814	8.4%	-8.1%		
Total Seats Available	38,596	36,991	36,333	36,719	34,049	-7.3%	-11.8%		
% of Capacity Sold	75.6%	74.6%	73.6%	67.4%	78.8%				
Subscription Renewal Rate	78.4%	80.2%	79.0%	67.6%	48.9%				
<b>Pricing</b>									
High Full Subscription Price	\$389	\$392	\$443	\$453	\$497	9.7%	27.7%	6.3%	3.9%
Low Full Subscription Price	\$80	\$87	\$76	\$78	\$100	28.8%	25.3%	5.8%	3.4%
High Single Ticket Price	\$119	\$122	\$156	\$147	\$150	1.7%	26.1%	6.0%	3.6%
Low Single Ticket Price	\$21	\$22	\$22	\$17	\$14	-15.7%	-34.4%	-10.0%	-12.4%
Highest Orchestra Ticket	\$106	\$108	\$154	\$154	\$140	-9.1%	32.9%	7.4%	5.0%
Lowest Orchestra Ticket	\$43	\$45	\$51	\$62	\$48	-22.3%	11.9%	2.8%	0.5%

## Level 3

### ANNUAL BUDGETS BETWEEN \$1,000,000 AND \$3,000,000

11 companies comprise the 2010 Level 3 U.S. CSG:

Dayton Opera Association	New Orleans Opera
Indianapolis Opera	Opera Columbus
Kentucky Opera	Opera Omaha
Long Beach Opera	Syracuse Opera
Madison Opera	Tulsa Opera
Nashville Opera	

### OVERVIEW

- Nine of 11 companies in the Level 3 CSG reported an operating surplus in 2010 for an average surplus of over \$161,000. That marks an encouraging increase from the over \$39,000 average deficit reported in 2009.
- Average operating revenue for the Level 3 CSG declined only slightly from 2009 to 2010, remaining at just over \$2MM. Average expenses declined over 10% from \$2.1MM in 2009 to \$1.9MM in 2010, reaching their lowest levels in five seasons.
- In 2010, average investment portfolios among Level 3 companies amounted to over \$628,000, a slight increase from 2009.
- Working capital among Level 3 companies improved slightly. The average decreased from (\$172,000) in 2009 to (\$165,000) in 2010.

Operating Net Income Average of U.S. Constant Sample Group of (11) Level 3 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Total Operating Revenue	\$2,002,041	\$2,150,898	\$2,363,988	\$2,086,903	\$2,070,573	-0.6%	3.4%	0.8%	-1.5%
Total Expense	\$2,227,385	\$2,170,578	\$2,172,120	\$2,126,381	\$1,909,104	-10.2%	-14.3%	-3.8%	-6.2%
Operating Net Income (Loss)	(\$225,344)	(\$19,679)	\$191,867	(\$39,478)	\$161,469				
As Percentage of Expense	-11.3%	-0.9%	8.1%	-1.9%	7.8%				

Balance Sheet Average of U.S. Constant Sample Group of (11) Level 3 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Net Assets</b>									
Unrestricted	\$95,236	\$118,497	\$710,782	\$609,213	\$608,535	-0.1%	--	--	--
Temporarily Restricted	\$772,180	\$625,583	\$961,582	\$816,277	\$897,117	9.9%	16.2%	3.8%	1.4%
Permanently Restricted	\$536,216	\$474,267	\$338,159	\$308,207	\$317,961	3.2%	-40.7%	-12.2%	-14.6%
<b>Total Net Assets</b>	<b>\$1,403,632</b>	<b>\$1,218,348</b>	<b>\$2,010,524</b>	<b>\$1,733,698</b>	<b>\$1,823,613</b>	<b>5.2%</b>	<b>29.9%</b>	<b>6.8%</b>	<b>4.4%</b>
Total NA as % of Expense	63.0%	57.1%	92.6%	81.5%	95.5%				
<b>Working Capital</b>	<b>(\$56,769)</b>	<b>(\$99,435)</b>	<b>(\$301,936)</b>	<b>(\$172,283)</b>	<b>(\$165,285)</b>	<b>-4.1%</b>	<b>191.2%</b>	<b>30.6%</b>	<b>28.2%</b>
as % of Expense	-2.5%	-9.0%	-13.9%	-8.1%	-8.7%				
<b>Investments *</b>	<b>\$757,391</b>	<b>\$465,388</b>	<b>\$1,141,644</b>	<b>\$619,265</b>	<b>\$628,511</b>	<b>1.5%</b>	<b>-17.0%</b>	<b>-4.6%</b>	<b>-6.9%</b>
as % of Expense	34.0%	55.8%	52.6%	29.1%	32.9%				
<b>Net Fixed Assets</b>	<b>\$152,005</b>	<b>\$217,933</b>	<b>\$1,012,719</b>	<b>\$781,497</b>	<b>773,819</b>	<b>-1.0%</b>	<b>--</b>	<b>--</b>	<b>--</b>

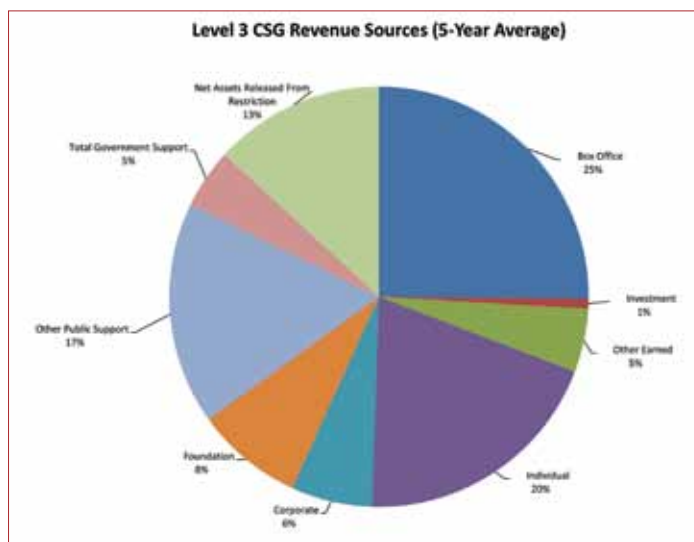
\* Including Separately Incorporated Endowments

NOTE: Nashville Opera Association constructed the Noah Liff Opera Center from FY 2007 through FY 2010. This project led to a dramatic increase in Unrestricted Net Assets.

## REVENUE

- Average ticket revenue in 2010 was the lowest in the past five seasons, dropping nearly 25% from 2006. Ticket revenue accounted for 23% of total operating revenue in 2010.
- As investment income and box office revenues have declined from 2006 to 2010, \$42,000 and \$159,000 respectively, other earned income has more than doubled as Level 3 companies pursue alternative revenue sources such as set/costume rentals, facility rentals, handling fees, advertising, concessions and parking.
- Individual gifts, on average, increased slightly from 2009 to 2010. These gifts have dropped over 7% since 2006. Foundation support has remained static from 2009 to 2010, but has risen over 6% since 2006. Corporate support rose nearly 6% from 2009 to 2010, but has been halved since 2006. Local, state and federal support of Level 3 companies increased almost 13% from 2009 to 2010, but has declined by more than 31% since 2006.
- The average Level 3 company ratio of contributed to earned revenue was 69%:31% over the past five seasons. This is indicative of the reliance of Level 3 companies on private support. Indeed, individual support, at 20% of total revenue over the past five years, is gaining ground on ticket sales as the single largest revenue generator for Level 3 companies.

Unrestricted Revenue Average of U.S. Constant Sample Group of (11) Level 3 Companies													
	2006		2007		2008		2009		2010		Percentage Change 1-yr	4-yr Actual	4-yr Annualized Growth Rate Infl. Adj.
<b>Unrestricted Earned Revenue</b>		*		*		*		*		*			
Box Office	\$637,145	31.8%	\$523,249	24.3%	\$522,015	22.1%	\$521,499	25.0%	\$478,471	23.1%	-8.3%	-24.9%	-9.3%
Investment	\$40,312	2.0%	\$69,005	3.2%	(\$20,660)	-0.9%	(\$2,634)	-0.1%	(\$2,105)	-0.1%	--	--	--
Other Earned	\$56,297	2.8%	\$58,399	2.6%	\$102,099	4.3%	\$159,136	7.6%	\$149,740	7.2%	-5.9%	--	--
<b>Total Unrestricted Earned Revenue</b>	<b>\$733,754</b>	<b>36.7%</b>	<b>\$648,653</b>	<b>30.2%</b>	<b>\$603,453</b>	<b>25.5%</b>	<b>\$678,001</b>	<b>32.5%</b>	<b>\$626,106</b>	<b>30.2%</b>	<b>-7.7%</b>	<b>-14.7%</b>	<b>-6.3%</b>
<b>Unrestricted Contributed Revenue</b>													
Private Support													
Individual	\$412,563	20.6%	\$462,794	21.5%	\$473,310	20.0%	\$372,010	17.8%	\$381,661	18.4%	2.6%	-7.5%	-1.9%
Corporate	\$159,171	8.0%	\$197,656	9.2%	\$167,274	7.1%	\$71,009	3.4%	\$75,135	3.6%	5.8%	-52.8%	-19.5%
Foundation	\$163,619	8.2%	\$216,747	10.1%	\$157,062	6.6%	\$174,060	8.3%	\$174,282	8.4%	0.1%	6.5%	-0.8%
Other Private Support	\$322,477	16.1%	\$401,729	18.7%	\$414,710	17.5%	\$323,602	15.5%	\$367,626	17.8%	13.6%	14.0%	0.9%
Total Unrestricted Private Support	\$1,057,830	52.8%	\$1,278,926	59.5%	\$1,212,356	51.3%	\$940,682	45.1%	\$998,703	48.2%	6.2%	-5.6%	-1.4%
Total Unrestricted Government Support	\$122,672	6.1%	\$104,434	4.9%	\$103,690	4.4%	\$74,197	3.6%	\$83,708	4.0%	12.8%	-31.8%	-11.5%
<b>Total Unrestricted Contributed Revenue</b>	<b>\$1,180,502</b>	<b>59.0%</b>	<b>\$1,383,360</b>	<b>64.3%</b>	<b>\$1,316,046</b>	<b>55.7%</b>	<b>\$1,014,878</b>	<b>48.6%</b>	<b>\$1,082,411</b>	<b>52.3%</b>	<b>6.7%</b>	<b>-8.3%</b>	<b>-4.5%</b>
<b>Net Assets Released From Restriction</b>	<b>\$87,785</b>	<b>4.4%</b>	<b>\$118,885</b>	<b>5.5%</b>	<b>\$444,489</b>	<b>18.8%</b>	<b>\$394,023</b>	<b>18.9%</b>	<b>\$362,056</b>	<b>17.5%</b>	<b>-8.1%</b>	<b>312.4%</b>	<b>42.5%</b>
<b>Total Operating Revenue</b>	<b>\$2,002,041</b>		<b>\$2,150,898</b>		<b>\$2,363,988</b>		<b>\$2,086,903</b>		<b>\$2,070,573</b>		<b>-0.8%</b>	<b>3.4%</b>	<b>0.8%</b>
* As a % of Total Operating Revenue													



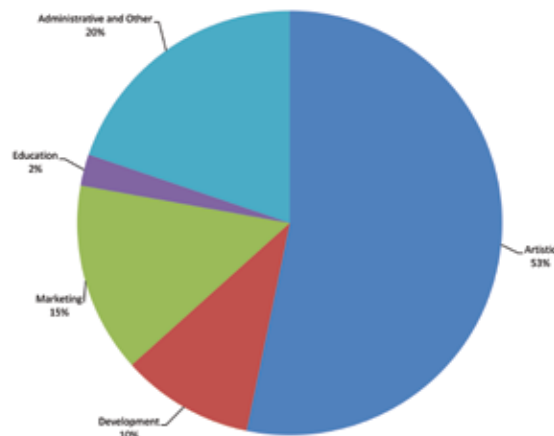
## EXPENSES

- Level 3 companies allocated 53% of their budgets to the creation of opera, on average. This represents the lowest such allocation among all levels. These decreased production expenses help explain the increase in program coverage over the past four seasons.
- Total personnel costs, including salaries and fees paid to administrative staff and artists, accounted for 59% of the total budget in 2010. Reductions in personnel expenses were experienced across nearly all departments in 2010. From 2009 to 2010, artistic personnel costs fell over 5%; production personnel expenses also fell by over 3%; marketing and box office personnel expenses decreased by almost 11%; development personnel costs decreased by 17%; administrative personnel costs dropped nearly 14%; singer training personnel expenses were most reduced on a percentage basis, falling 37%. The exception to these reductions was education personnel expenses, which increased over 14% year-over-year. It is worth noting that, despite this increase, education personnel expenses have represented only between 1% and 2% of total expenses in each of the last five seasons.
- Total non-personnel costs accounted for over 40% of total expenses in 2010. From 2009 to 2010, production non-personnel costs decreased 14%; broadcasting, recording and Internet non-personnel expenses experienced little change; development non-personnel expenses fell by over 22%; administrative non-personnel spending also decreased, by 20%; education non-personnel expenses declined nearly 40%; non-personnel expenses related to other earned income projects decreased over 34%; and non-personnel expenses increased for marketing and box office by over 4%. Singer training non-personnel expenses increased over 58% from 2009 to 2010, though it should be noted that these expenses still accounted for less than 1% of total expenses in 2010, consistent with the trend of the past five seasons.

	2006	*	2007	*	2008	*	2009	*	2010	*	Percentage Change 1-yr	4-yr	4-yr Annualized Growth Rate Actual	Infl. Adj.
<b>Personnel</b>														
Artistic	\$570,398	25.6%	\$539,475	24.9%	\$539,681	24.8%	\$533,601	25.1%	\$505,379	26.5%	-5.3%	-11.4%	-3.0%	-5.4%
Production & Technical	\$236,857	10.6%	\$247,550	11.4%	\$243,235	11.2%	\$251,786	11.8%	\$242,870	12.7%	-3.5%	2.5%	0.6%	-1.6%
Singer Training	\$700	0.0%	\$0	0.0%	\$0	0.0%	\$6,035	0.3%	\$3,793	0.2%	-37.1%	--	--	--
Marketing/PR/Box Office	\$101,290	4.5%	\$101,697	4.7%	\$107,455	4.9%	\$84,605	4.0%	\$75,523	4.0%	-10.7%	-25.4%	-7.1%	-9.5%
Development	\$107,303	4.8%	\$99,137	4.6%	\$98,490	4.5%	\$106,703	5.0%	\$88,577	4.6%	-17.0%	-17.5%	-4.7%	-7.1%
Education	\$38,032	1.7%	\$37,083	1.7%	\$43,108	2.0%	\$25,254	1.2%	\$28,863	1.5%	14.3%	-24.1%	-6.7%	-9.1%
Administrative	\$138,765	6.2%	\$150,085	6.9%	\$162,720	7.5%	\$217,937	10.2%	\$187,795	9.8%	-13.8%	35.3%	7.9%	5.5%
<b>Total Personnel Expense</b>	<b>\$1,193,345</b>	<b>53.6%</b>	<b>\$1,175,027</b>	<b>54.1%</b>	<b>\$1,194,689</b>	<b>55.0%</b>	<b>\$1,225,921</b>	<b>57.7%</b>	<b>\$1,132,761</b>	<b>59.3%</b>	<b>-7.6%</b>	<b>-5.1%</b>	<b>-1.3%</b>	<b>-3.7%</b>
<b>Non-Personnel</b>														
Production	\$359,127	16.1%	\$378,744	17.4%	\$388,532	17.9%	\$304,940	14.3%	\$262,359	13.7%	-14.0%	-26.9%	-7.5%	-9.9%
Broadcasting, Recording & Internet Expense	\$0	0.0%	\$1,354	0.1%	\$524	0.0%	\$0	0.0%	\$548	0.0%	--	--	--	--
Singer Training	\$13,881	0.6%	\$3,502	0.2%	\$2,083	0.1%	\$4,762	0.2%	\$7,541	0.4%	58.4%	-45.7%	-14.1%	-16.5%
Marketing/PR/Box Office	\$236,839	10.6%	\$222,348	10.2%	\$203,751	9.4%	\$198,633	9.3%	\$207,441	10.9%	4.4%	-12.0%	-3.2%	-5.5%
Development	\$123,813	5.6%	\$132,019	6.1%	\$133,220	6.1%	\$100,758	4.7%	\$77,978	4.1%	-22.6%	-37.0%	-10.9%	-13.3%
Education	\$16,291	0.7%	\$10,264	0.5%	\$13,295	0.6%	\$25,302	1.2%	\$15,208	0.8%	-39.9%	-6.6%	-1.7%	-4.1%
Administrative	\$248,759	11.2%	\$207,525	9.6%	\$173,725	8.0%	\$213,816	10.1%	\$170,983	9.0%	-20.0%	-31.3%	-8.9%	-11.3%
Other Earned Income Expenses	\$36,330	1.6%	\$39,795	1.8%	\$62,293	2.9%	\$52,249	2.5%	\$34,285	1.8%	-34.4%	-5.6%	-1.4%	-3.8%
<b>Total Non-Personnel Expense</b>	<b>\$1,034,040</b>	<b>46.4%</b>	<b>\$995,551</b>	<b>45.9%</b>	<b>\$977,431</b>	<b>45.0%</b>	<b>\$900,460</b>	<b>42.3%</b>	<b>\$776,343</b>	<b>40.7%</b>	<b>-13.8%</b>	<b>-24.9%</b>	<b>-6.9%</b>	<b>-9.3%</b>
<b>Total Expense</b>	<b>\$2,227,385</b>		<b>\$2,170,578</b>		<b>\$2,172,120</b>		<b>\$2,126,381</b>		<b>\$1,909,104</b>		<b>-10.2%</b>	<b>-14.3%</b>	<b>-3.8%</b>	<b>-6.2%</b>

\* As a % of Total Expense

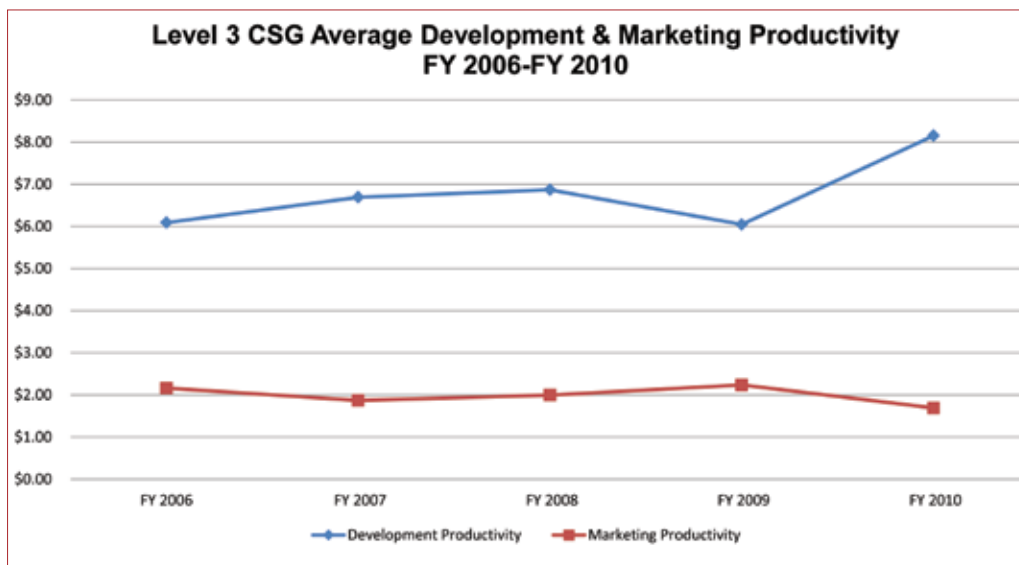
Level 3 CSG Expense Allocation by Department (5-Year Average)





- Marketing productivity decreased by over 24% from 2009 to 2010, and by nearly 22% since 2006, reaching its lowest point in five seasons.
- Level 3 companies reported a nearly 35% increase in development productivity from 2009 to 2010, raising more than \$8 for every \$1 spent on fundraising, on average.
- Among Level 3 companies, an inverse relationship has tended to exist between marketing and development departments. Indeed, when marketing productivity has risen, development productivity has — coincidentally — tended to fall proportionately, and vice versa. This trend, apparently unique to the Level 3 companies, does not imply that one rises at the expense of the other. In aggregate, each dollar spent on development and marketing yielded nearly \$10 in combined returns, on average.

<b>Productivity Measures</b>									
<b>Average of U.S. Constant Sample Group of (11) Level 3 Companies</b>									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Development Productivity	\$6.09	\$6.69	\$6.87	\$6.05	\$8.15	34.9%	33.9%	7.6%	5.2%
Marketing Productivity	\$2.16	\$1.87	\$2.00	\$2.23	\$1.69	-24.3%	-21.7%	-5.9%	-8.3%
Program Coverage	51.8%	44.0%	44.6%	47.8%	47.3%				



## PERFORMANCE ACTIVITY

- In 2010, companies in the Level 3 CSG reported offering three productions and roughly seven performances, on average. This represents the lowest average number of both productions and performances since 2006.
- Capacity utilization fell from over 64% in 2009 to over 56% in 2010, and was the only level, including Canada, to see a decline in capacity utilization. Unlike other levels, which experienced an increase in capacity utilization by reducing the number performances and, thus, the number of available seats, Level 3 CSG companies experienced an even greater decrease in the number of paid seats than in the number of seats available year-over-year. It is worth noting that Level 3 companies, on average, reported the lowest artistic spending of all levels, suggesting that reductions in artistic investment may have an impact on audience engagement.
- The lowest overall single ticket price remained in line with the low levels reached in the previous year. The highest overall single ticket price rose slightly from 2009 to 2010. The lowest orchestra seat price rose over 17% from 2009 to 2010, reaching its second highest level in the past five seasons. The highest orchestra seat price rose 4% over the same period, climbing to its highest level since 2006.
- The price of subscription tickets rose, on average. While the highest subscription price only rose over 1%, the lowest subscription price increased nearly 30%, reaching its highest level in the past five seasons.
- Subscription renewals dropped to 71% in 2010 from over 79% in 2009.

<b>Performance Activity</b>									
<b>Average of U.S. Constant Sample Group of (11) Level 3 Companies</b>									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Performance Activity</b>									
Main Season Productions	3.5	3.2	3.3	3.5	3.0				
Main Season Performances	8.3	7.8	8.9	7.8	7.2				
<b>Attendance</b>									
Main Season Paid Attendance	11,881	11,595	9,883	9,532	7,758	-18.6%	-34.7%		
Total Seats Available	17,151	15,900	15,323	14,781	13,728	-7.1%	-20.0%		
% of Capacity Sold	69.3%	72.9%	64.5%	64.5%	56.5%				
Subscription Renewal Rate	79.3%	66.4%	84.7%	79.4%	71.2%				
<b>Pricing</b>									
High Full Subscription Price	\$300	\$270	\$294	\$295	\$300	1.5%	-0.1%	0.0%	-2.4%
Low Full Subscription Price	\$87	\$54	\$71	\$69	\$89	29.6%	2.5%	0.6%	-1.8%
High Single Ticket Price	\$98	\$96	\$103	\$106	\$107	1.4%	10.2%	2.5%	0.1%
Low Single Ticket Price	\$28	\$26	\$30	\$12	\$12	1.6%	-57.8%	-19.4%	-21.8%
Highest Orchestra Ticket	\$90	\$86	\$89	\$95	\$99	4.0%	9.8%	2.4%	0.0%
Lowest Orchestra Ticket	\$54	\$43	\$39	\$39	\$45	17.3%	-17.1%	-4.6%	-7.0%

# Level 4

## ANNUAL BUDGETS UNDER \$1,000,000

20 companies comprise the 2010 Level 4 U.S. CSG:

Amarillo Opera	Opera North (NH)
American Opera Projects	Opera Roanoke
Chautauqua Opera	Opera San Luis Obispo <sup>3</sup>
Fargo-Moorhead Opera	Opera Saratoga <sup>4</sup>
Greensboro Opera	Opera Southwest
Mississippi Opera	Pensacola Opera
Mobile Opera	Piedmont Opera
Musical Traditions	Tacoma Opera
Music-Theatre Group	Townsend Opera Players
Nautilus Music-Theater	Tri-Cities Opera Company

## OVERVIEW

- Only four of 20 companies in the Level 4 CSG reported an operating surplus in 2010, resulting in an average deficit of almost \$40,000, the largest deficit since 2006.
- Average operating revenue for the Level 4 CSG decreased almost 20% from \$633,000 in 2009 to over \$509,000 in 2010, marking its lowest level in five years' time. Average expenses also declined by 17% over that same period, dropping from \$662,500 in 2009 to \$549,000 in 2010. This, too, marks the lowest level of expenditure in the last five years.
- In 2010, average investment portfolios among Level 4 companies amounted to over \$124,000, their lowest levels since 2006.
- Working capital among Level 4 companies worsened, on average, from over (\$33,000) in 2009 to over (\$56,000) in 2010. The Level 4 CSG is the only U.S. CSG to show a decline in working capital over that period.

Operating Net Income Average of U.S. Constant Sample Group of (20) Level 4 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Total Operating Revenue	\$578,471	\$616,340	\$617,987	\$633,134	\$509,631	-19.5%	-11.9%	-3.1%	-5.5%
Total Expense	\$586,295	\$618,693	\$619,960	\$662,673	\$549,462	-17.1%	-6.3%	-1.6%	-4.0%
Operating Net Income (Loss)	(\$7,824)	(\$2,353)	(\$1,972)	(\$29,539)	(\$39,831)				
As Percentage of Expense	-1.4%	-0.4%	-0.3%	-4.7%	-7.8%				

Balance Sheet Average of U.S. Constant Sample Group of (19**) Level 4 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Net Assets</b>									
Unrestricted	\$126,123	\$123,666	\$119,853	\$74,487	\$42,055	-43.5%	-66.7%	-24.0%	-26.4%
Temporarily Restricted	\$42,523	\$52,635	\$35,758	\$52,021	\$53,210	2.3%	25.1%	5.8%	3.4%
Permanently Restricted	\$84,422	\$93,010	\$119,002	\$98,842	\$94,478	-4.4%	11.9%	2.9%	0.5%
<b>Total Net Assets</b>	<b>\$253,069</b>	<b>\$269,311</b>	<b>\$274,613</b>	<b>\$225,350</b>	<b>\$189,743</b>	<b>-15.8%</b>	<b>-25.0%</b>	<b>-6.9%</b>	<b>-9.3%</b>
Total NA as % of Expense	43.2%	43.5%	44.3%	34.0%	34.5%				
<b>Working Capital</b>	<b>(\$2,376)</b>	<b>\$1,401</b>	<b>(\$21,370)</b>	<b>(\$33,848)</b>	<b>(\$56,591)</b>	--	--	--	--
as % of Expense	-0.4%	0.2%	-3.4%	-5.1%	-10.3%				
<b>Investments *</b>	<b>\$203,438</b>	<b>\$241,606</b>	<b>\$284,838</b>	<b>\$140,390</b>	<b>\$124,437</b>	<b>-11.4%</b>	<b>-38.8%</b>	<b>-11.6%</b>	<b>-14.0%</b>
as % of Expense	34.7%	39.1%	45.9%	21.2%	22.6%				
<b>Net Fixed Assets</b>	<b>\$128,499</b>	<b>\$122,266</b>	<b>\$141,224</b>	<b>\$108,336</b>	<b>\$98,646</b>	<b>-8.9%</b>	<b>-23.2%</b>	<b>-6.4%</b>	<b>-8.8%</b>
* Including Separately Incorporated Endowments									
** Chautauqua Opera does not report Balance Sheet information.									

3. Opera San Luis Obispo was formerly known as Pacific Repertory Opera.

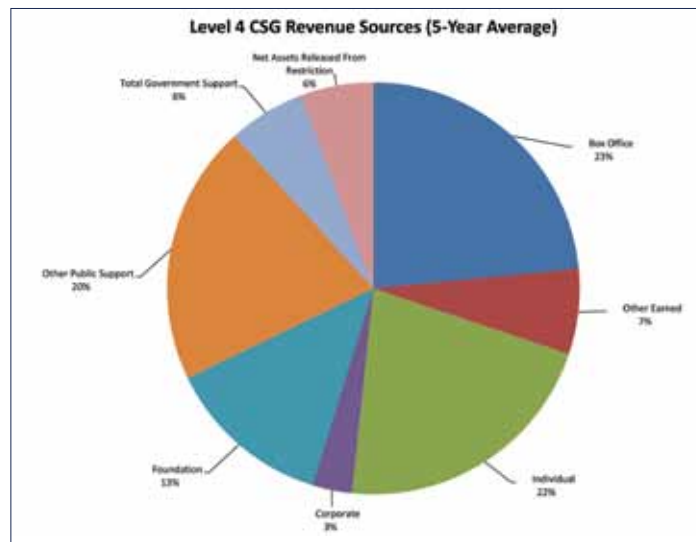
4. Opera Saratoga was formerly known as Lake George Opera at Saratoga.

## REVENUE

- Average ticket revenue in 2010 was the lowest in the past five seasons, dropping over 15% since 2006. Ticket revenue accounted for over 23% of total operating revenue, a level consistent with that of the past five seasons.
- In 2010, revenue from investments was over \$5,000, on average. Though this is still well below the highest levels achieved in 2008, this marks an encouraging improvement from the \$900 average seen in 2009.
- Individual gifts, on average, fell nearly 25% from 2009 to 2010, and have fallen over 13% since 2006. Foundation support increased slightly since 2009, but has dropped nearly 41% since 2006. Corporate support decreased over 21% from 2009 to 2010, but has risen over 2% since 2006. Local, state and federal support declined over 6% since 2009, but has increased 15% since 2006.
- The average Level 4 company ratio of contributed to earned revenue was 70%:30% over the past five seasons, the widest gap among all levels.

Unrestricted Revenue and Expense Summary Average of U.S. Constant Sample Group of (20) Level 4 Companies													
	2006	*	2007	*	2008	*	2009	*	2010	*	Percentage Change 1-yr	4-yr	4-yr Annualized Growth Rate Actual Infl. Adj.
<b>Unrestricted Earned Revenue</b>													
Box Office	\$139,341	24.1%	\$142,059	23.1%	\$146,418	23.7%	\$141,940	22.4%	\$118,055	23.2%	-16.8%	-15.3%	-4.1%
Investment	(\$2,013)	-0.3%	\$8,524	1.1%	\$12,019	1.9%	\$947	0.1%	\$5,761	1.1%	--	--	--
Other Earned	\$49,412	8.5%	\$40,433	6.6%	\$35,011	5.7%	\$43,622	6.9%	\$27,438	5.4%	-37.1%	-44.5%	-13.7%
<b>Total Unrestricted Earned Revenue</b>	<b>\$186,740</b>	<b>32.3%</b>	<b>\$189,916</b>	<b>30.8%</b>	<b>\$193,448</b>	<b>31.3%</b>	<b>\$187,609</b>	<b>29.6%</b>	<b>\$161,254</b>	<b>29.7%</b>	<b>-19.4%</b>	<b>-19.0%</b>	<b>-6.1%</b>
<b>Unrestricted Contributed Revenue</b>													
Private Support													
Individual	\$120,811	20.9%	\$135,256	21.9%	\$129,831	21.0%	\$138,415	22.0%	\$105,005	20.6%	-24.7%	-13.1%	-3.4%
Corporate	\$20,849	3.6%	\$20,259	3.3%	\$20,169	3.3%	\$15,053	2.4%	\$14,186	2.8%	-5.8%	-31.3%	-9.0%
Foundation	\$91,788	15.9%	\$90,200	14.6%	\$92,844	15.0%	\$53,871	8.5%	\$54,311	10.7%	0.8%	-40.8%	-12.3%
Other Private Support	\$115,032	20.1%	\$109,919	17.7%	\$104,448	16.9%	\$150,889	23.8%	\$118,444	23.2%	-21.5%	2.1%	0.5%
Total Unrestricted Private Support	\$349,280	60.4%	\$354,633	57.5%	\$347,290	56.2%	\$359,228	56.7%	\$291,947	57.3%	-18.7%	-16.4%	-4.4%
Total Unrestricted Government Support	\$29,271	5.1%	\$35,400	5.7%	\$42,345	6.9%	\$30,016	5.7%	\$33,691	6.0%	-8.5%	15.1%	3.6%
<b>Total Unrestricted Contributed Revenue</b>	<b>\$378,651</b>	<b>65.4%</b>	<b>\$390,033</b>	<b>63.3%</b>	<b>\$389,636</b>	<b>63.0%</b>	<b>\$395,244</b>	<b>62.4%</b>	<b>\$325,638</b>	<b>63.9%</b>	<b>-17.6%</b>	<b>-14.0%</b>	<b>-3.7%</b>
<b>Net Assets Released From Restriction</b>	<b>\$13,180</b>	<b>2.3%</b>	<b>\$36,691</b>	<b>6.0%</b>	<b>\$34,904</b>	<b>5.8%</b>	<b>\$60,210</b>	<b>7.9%</b>	<b>\$32,739</b>	<b>6.4%</b>	<b>-34.8%</b>	<b>148.4%</b>	<b>25.6%</b>
<b>Total Operating Revenue</b>	<b>\$578,471</b>	<b>--</b>	<b>\$616,340</b>	<b>--</b>	<b>\$617,987</b>	<b>--</b>	<b>\$633,134</b>	<b>--</b>	<b>\$509,631</b>	<b>--</b>	<b>-19.8%</b>	<b>-11.9%</b>	<b>-3.1%</b>
Total Personnel Expense	\$322,211	55.0%	\$313,554	50.7%	\$377,223	60.8%	\$373,838	56.4%	\$291,341	53.0%	-22.1%	-9.6%	-2.5%
Total Non-Personnel Expense	\$254,054	45.0%	\$305,139	49.3%	\$242,737	39.2%	\$268,836	43.6%	\$258,129	47.0%	-10.8%	-2.3%	-3.0%
<b>Total Expense</b>	<b>\$586,295</b>	<b>--</b>	<b>\$618,693</b>	<b>--</b>	<b>\$619,960</b>	<b>--</b>	<b>\$642,673</b>	<b>--</b>	<b>\$549,462</b>	<b>--</b>	<b>-17.1%</b>	<b>-6.3%</b>	<b>-1.6%</b>
<b>Unrestricted Net Income (Loss)</b>	<b>(\$7,824)</b>	<b>--</b>	<b>(\$2,353)</b>	<b>--</b>	<b>(\$1,972)</b>	<b>--</b>	<b>(\$9,539)</b>	<b>--</b>	<b>(\$38,831)</b>	<b>--</b>	<b>-7.8%</b>	<b>-7.8%</b>	<b>-7.8%</b>
<b>As Percentage of Expense</b>	<b>-1.4%</b>	<b>--</b>	<b>-0.4%</b>	<b>--</b>	<b>-0.3%</b>	<b>--</b>	<b>-1.5%</b>	<b>--</b>	<b>-7.1%</b>	<b>--</b>	<b>-1.2%</b>	<b>-1.2%</b>	<b>-1.2%</b>

\* As a % of Total Operating Revenue  
\*\* As a % of Total Expense





## EXPENSES

- Total personnel costs, including salaries and fees paid to administrative staff and artists, accounted for 53% of the total budget in 2010, their lowest levels in five seasons.
- Total non-personnel expenses accounted for 47% of total expenses in 2010, the second highest level in five seasons on a percentage basis.

## PERFORMANCE ACTIVITY

- In 2010, companies in the Level 4 CSG reported offering three productions and approximately seven performances, on average, on par with companies in the Level 3 CSG. This represents the lowest average number of both productions and performances since 2006.
- Capacity utilization increased from 52% in 2009 to 57% in 2010, likely resulting from the reduction in the number of performances and the subsequent reduction in the number of available seats.
- The lowest overall single ticket price dropped 10% from 2009 to 2010, reaching its lowest level in five years. The highest overall single ticket price, however, did not change significantly. Conversely, the lowest orchestra seat price rose over 10% from 2009 to 2010, while the highest orchestra seat price rose over 25% from 2009 to 2010. Orchestra seat prices were higher in 2010 than in any of the past five seasons, on average.
- The price of subscription tickets increased, on average. The highest subscription ticket price rose over 13% and the lowest subscription ticket price rose over 36%, both reaching their highest levels since 2006 by far.
- Subscription renewals dropped only slightly, from over 77% in 2009 to over 76% in 2010.

Performance Activity Average of U.S. Constant Sample Group of (20) Level 4 Companies						Percentage Change		4-yr Annualized Growth Rate	
Performance Activity	2006	2007	2008	2009	2010	1-yr	4-yr	Actual	Infl. Adj.
<b>Performance Activity</b>									
Main Season Productions	3.3	3.2	3.4	3.2	3.1				
Main Season Performances	9.3	8.7	9.5	9.9	7.6				
<b>Attendance</b>									
Main Season Paid Attendance	4,157	3,752	3,731	3,396	2,959	-12.9%	-28.8%		
Total Seats Available	6,617	6,370	6,332	6,509	5,171	-20.6%	-21.8%		
% of Capacity Sold	62.8%	58.9%	58.9%	52.2%	57.2%				
Subscription Renewal Rate	80.9%	64.9%	90.5%	77.5%	76.5%				
<b>Pricing</b>									
High Full Subscription Price	\$139	\$179	\$166	\$188	\$214	13.7%	54.2%	11.4%	9.1%
Low Full Subscription Price	\$40	\$56	\$43	\$41	\$56	36.2%	40.4%	8.9%	6.5%
High Single Ticket Price	\$53	\$58	\$60	\$64	\$64	0.5%	20.1%	4.7%	2.3%
Low Single Ticket Price	\$16	\$16	\$15	\$12	\$11	-10.0%	-35.2%	-10.3%	-12.7%
Highest Orchestra Ticket	\$45	\$43	\$47	\$50	\$62	25.5%	39.5%	8.7%	6.3%
Lowest Orchestra Ticket	\$23	\$23	\$21	\$24	\$26	10.5%	13.8%	3.3%	0.9%

12 companies comprise the 2010 Canadian CSG:

Opera Atelier	Manitoba Opera
The Banff Centre	Opéra de Montréal
Calgary Opera	Pacific Opera Victoria
Canadian Opera Company	Queen of Puddings Music Theatre Company
Chants Libres	Tapestry New Opera
Edmonton Opera	Vancouver Opera Association

## OVERVIEW

- Eight of the 12 companies in the Canadian CSG reported surpluses in 2010, though the group of companies as a whole reported an average deficit of over \$7,500. Despite the fact that the same number of companies reported surpluses in 2009, the size of the surpluses tended to be smaller in 2010.
- Average operating revenue for the Canadian CSG decreased only slightly from 2009 to 2010, hovering at \$5.6MM in both years. Average expenses also experienced little change, also remaining at approximately \$5.6MM in both 2009 and 2010.
- In 2010, average investment portfolios among Canadian companies amounted to \$2.1MM, a 20% drop from their levels in 2009.
- Working capital among Canadian companies decreased, on average, from (\$272,000) in 2009 to (\$358,500) in 2010. In 2010, eight of the 12 companies in the Canadian CSG reported negative working capital.

Operating Net Income Average of U.S. Constant Sample Group of (20) Level 4 Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Total Operating Revenue	\$578,471	\$616,340	\$617,987	\$633,134	\$509,631	-19.5%	-11.9%	-3.1%	-5.5%
Total Expense	\$586,295	\$618,693	\$619,960	\$662,673	\$549,462	-17.1%	-6.3%	-1.6%	-4.0%
Operating Net Income (Loss)	(\$7,824)	(\$2,353)	(\$1,972)	(\$29,539)	(\$39,831)				
As Percentage of Expense	-1.4%	-0.4%	-0.3%	-4.7%	-7.8%				

Balance Sheet Average of Canadian Constant Sample Group of (12) Companies									
	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Average Net Assets</b>									
Unrestricted	(\$275,612)	(\$73,855)	(\$18,034)	\$20,007	(\$67,084)	--	-75.7%	-29.8%	-31.5%
Temporarily Restricted	\$0	\$14,891	\$12,411	\$0	\$43,872	--	--	--	--
Permanently Restricted	\$57,833	\$38,913	\$39,908	\$39,956	\$39,956	0.0%	-30.9%	-8.8%	-10.6%
<b>Average Total Net Assets</b>	(\$217,779)	(\$20,051)	\$34,285	\$59,963	\$16,743	-72.1%	-107.7%	--	--
Average Total NA as % of Average Expense	-4.8%	-0.4%	0.7%	1.1%	0.3%				
<b>Average Working Capital</b>	(\$750,367)	(\$365,583)	(\$318,917)	(\$271,691)	(\$358,488)	--	--	--	--
as % of Average Expense	-16.7%	-6.7%	-6.1%	-4.8%	-6.3%				
<b>Average Investments *</b>	\$1,673,086	\$2,516,087	\$2,972,067	\$2,746,331	\$2,190,720	-20.2%	30.9%	7.0%	5.2%
as % of Average Expense	37.1%	46.3%	56.7%	48.4%	38.8%				
<b>Average Net Fixed Assets</b>	\$474,756	\$291,728	\$300,882	\$291,698	\$291,404	-0.1%	-38.6%	-11.5%	-13.3%

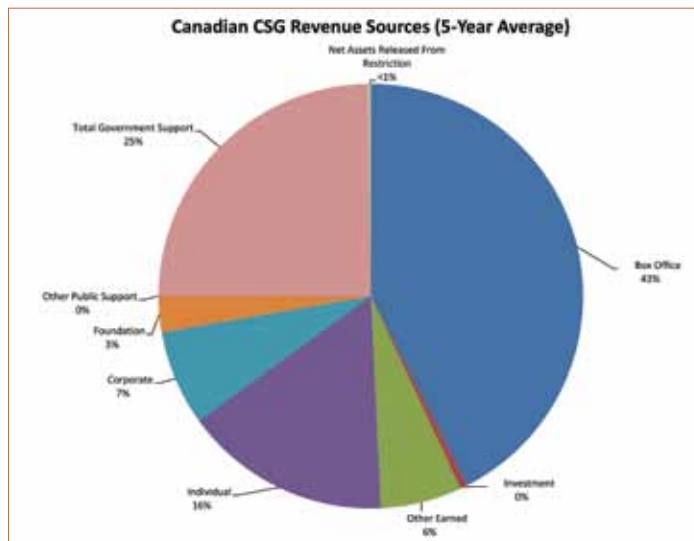
\* Including Separately Incorporated Endowments

## REVENUE

- Average ticket revenue in 2010 decreased slightly from that reported in 2009, but has risen 29% since 2006. Ticket revenue accounted for over 37% of total operating revenue in 2010.
- In 2010, revenue from investments was over \$16,500, on average. Though this is not the lowest level seen in the last five seasons, it marks a dramatic decrease of over 51% from 2009.
- Individual gifts, on average, increased 8% from 2009 to 2010 and have risen 35% since 2006. Foundation support, however, declined sharply from 2009 to 2010, by nearly 50% on average, though such support has increased almost 43% since 2006. Corporate support increased 11% from 2009 to 2010, but has decreased slightly since 2006. Local, provincial and national support of Canadian companies fell less than 1% from 2009 to 2010, but has increased 13% since 2006. Government subsidy still is, and will likely remain, the largest contributed revenue source for Canadian companies and the second largest revenue source after ticket sales.
- The average Canadian company ratio of contributed to earned revenue was 50%:50% over the past five seasons, owing in large part to government support.

Unrestricted Revenue Average of Canadian Constant Sample Group of (12) Companies												
	2006		2007		2008		2009		2010		Percentage Change 1-yr	4-yr
<b>Unrestricted Earned Revenue</b>												
Box Office	\$1,657,923	37.1%	\$2,435,579	43.4%	\$2,053,505	38.4%	\$2,153,319	37.6%	\$2,140,075	37.6%	-0.6%	29.1%
Investment	\$53,633	1.2%	(\$3,707)	-0.1%	\$24,300	0.5%	\$34,212	0.6%	\$16,594	0.3%	-51.5%	-69.2%
Other Earned	\$136,915	3.1%	\$191,671	3.4%	\$178,306	3.3%	\$517,660	9.1%	\$500,672	8.8%	-3.2%	—
<b>Total Unrestricted Earned Revenue</b>	<b>\$1,850,672</b>	<b>41.4%</b>	<b>\$2,623,753</b>	<b>46.7%</b>	<b>\$2,256,200</b>	<b>42.2%</b>	<b>\$2,704,611</b>	<b>47.5%</b>	<b>\$2,657,331</b>	<b>46.7%</b>	<b>-1.7%</b>	<b>43.6%</b>
<b>Unrestricted Contributed Revenue</b>												
Private Support												
Individual	\$633,132	14.2%	\$719,985	12.8%	\$870,220	16.2%	\$788,924	13.9%	\$854,432	15.0%	8.3%	35.0%
Corporate	\$311,233	7.0%	\$545,051	9.7%	\$345,996	6.4%	\$277,170	4.9%	\$307,799	5.4%	11.1%	-1.1%
Foundation	\$90,491	2.0%	\$94,452	1.7%	\$101,711	1.9%	\$256,235	4.5%	\$128,195	2.3%	-49.6%	42.8%
Other Private Support	\$501,129	11.2%	\$449,452	8.0%	\$404,007	7.5%	\$415,694	7.3%	\$463,310	8.1%	10.8%	-7.5%
<b>Total Unrestricted Private Support</b>	<b>\$1,535,985</b>	<b>34.4%</b>	<b>\$1,769,090</b>	<b>32.2%</b>	<b>\$1,721,934</b>	<b>32.0%</b>	<b>\$1,740,412</b>	<b>30.6%</b>	<b>\$1,754,737</b>	<b>30.8%</b>	<b>0.8%</b>	<b>14.2%</b>
<b>Total Unrestricted Government Support</b>	<b>\$1,053,302</b>	<b>24.2%</b>	<b>\$1,194,075</b>	<b>21.3%</b>	<b>\$1,350,192</b>	<b>25.1%</b>	<b>\$1,231,197</b>	<b>21.6%</b>	<b>\$1,226,860</b>	<b>21.5%</b>	<b>-0.4%</b>	<b>13.3%</b>
<b>Total Unrestricted Contributed Revenue</b>	<b>\$2,619,287</b>	<b>68.6%</b>	<b>\$2,992,166</b>	<b>63.6%</b>	<b>\$3,072,126</b>	<b>67.2%</b>	<b>\$2,971,609</b>	<b>62.2%</b>	<b>\$2,981,596</b>	<b>62.4%</b>	<b>0.3%</b>	<b>13.8%</b>
<b>Net Assets Released From Restriction</b>	<b>\$0</b>	<b>0.0%</b>	<b>\$0</b>	<b>0.0%</b>	<b>\$36,891</b>	<b>0.7%</b>	<b>\$18,317</b>	<b>0.3%</b>	<b>\$0</b>	<b>0.0%</b>	<b>—</b>	<b>—</b>
<b>Total Unrestricted Revenue</b>	<b>\$4,469,959</b>		<b>\$5,615,919</b>		<b>\$5,375,207</b>		<b>\$5,694,537</b>		<b>\$5,638,927</b>		<b>-1.0%</b>	<b>26.2%</b>
												<b>6.9%</b>
												<b>4.2%</b>

\* As a % of Total Unrestricted Revenue

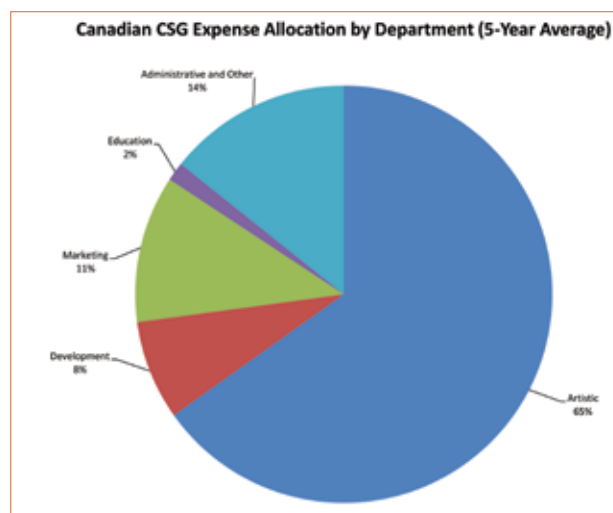


## EXPENSES

- Canadian companies allocated 65% of their budgets to artistic and production expenses, on average, on par with U.S. Level 1 companies.
- Total personnel costs, including salaries and fees paid to administrative staff and artists, accounted for 63% of the total budget in 2010. From 2009 to 2010, artistic personnel costs increased 5%; production personnel expenses, though, fell by over 4%; marketing and box office personnel expenses decreased almost 6%; development and education personnel costs both decreased by nearly 4%; administrative personnel costs increased nearly 6%; singer training personnel costs were most reduced on a percentage basis, falling over 29%.
- Total non-personnel costs accounted for over 36% of total expenses in 2010. From 2009 to 2010, production non-personnel costs decreased 2%; broadcasting, recording and Internet non-personnel expenses experienced little change; singer training non-personnel expenses increased by almost 6%, as did administrative non-personnel costs, by nearly 1%; development non-personnel expenses rose nearly 11%; marketing and box office non-personnel expenses were reduced 8%; non-personnel expenses related to other earned income projects rose nearly 35%; education non-personnel expenses fell 49%. It should be noted that, despite the large year-over-year percentage decrease, education non-personnel expenses still accounted for less than 1% of total expenses in 2010, consistent with the past five seasons.
- Marketing productivity increased by nearly 8% from 2009 to 2010, recovering from a slight drop experienced the year before. Since 2006, marketing productivity has increased over 15%.
- Canadian companies reported an almost 4% decrease in development productivity from 2009 to 2010, raising over \$7 for every \$1 spent on fundraising, on average.

	2006	%	2007	%	2008	%	2009	%	2010	%	Percentage Change 1-yr	4-yr	4-yr Annualized Growth Rate Actual	Inf. Adj.
<b>Personnel</b>														
Artistic	\$1,427,900	31.7%	\$1,847,164	34.0%	\$1,603,921	30.6%	\$1,580,529	27.9%	\$1,661,563	29.3%	5.1%	16.4%	3.9%	2.1%
Production & Technical	\$679,428	15.1%	\$941,942	17.3%	\$858,700	16.4%	\$1,052,737	18.6%	\$1,004,507	17.7%	-4.6%	47.8%	10.3%	8.5%
Singer Training	\$2,844	0.1%	\$8,980	0.2%	\$60,217	1.1%	\$101,757	1.8%	\$71,707	1.3%	-29.8%	—	—	—
Marketing/PR/Box Office	\$171,038	3.8%	\$178,968	3.3%	\$191,007	3.6%	\$194,725	3.4%	\$183,526	3.2%	-5.8%	7.3%	1.8%	0.0%
Development	\$126,001	2.8%	\$155,714	2.9%	\$184,493	3.5%	\$178,985	3.2%	\$172,394	3.0%	-3.7%	36.8%	8.2%	6.4%
Education	\$35,955	0.8%	\$39,302	0.7%	\$50,367	1.0%	\$53,002	0.9%	\$51,034	0.9%	-3.7%	41.9%	9.2%	7.4%
Administrative	\$289,415	6.4%	\$285,360	5.3%	\$292,503	5.6%	\$413,974	7.3%	\$438,577	7.7%	5.9%	51.5%	11.0%	9.2%
<b>Total Personnel Expense</b>	<b>\$2,732,580</b>	<b>60.7%</b>	<b>\$3,458,429</b>	<b>63.8%</b>	<b>\$3,241,378</b>	<b>61.9%</b>	<b>\$3,878,798</b>	<b>63.1%</b>	<b>\$3,883,398</b>	<b>63.2%</b>	<b>0.2%</b>	<b>31.1%</b>	<b>7.0%</b>	<b>6.2%</b>
<b>Non-Personnel</b>														
Production	\$689,653	15.3%	\$889,353	16.4%	\$774,375	14.8%	\$925,345	16.3%	\$905,989	16.0%	-2.1%	31.4%	7.1%	5.3%
Broadcasting, Recording & Internet Expense	\$540	0.0%	\$1,072	0.0%	\$286	0.0%	\$731	0.0%	\$4,469	0.1%	—	—	—	—
Singer Training	\$36,107	0.8%	\$29,550	0.5%	\$30,855	0.6%	\$36,348	0.6%	\$38,423	0.7%	5.7%	6.4%	1.6%	-0.2%
Marketing/PR/Box Office	\$382,867	8.5%	\$407,043	7.5%	\$401,145	7.7%	\$475,142	8.4%	\$436,905	7.7%	-8.1%	14.0%	3.3%	1.8%
Development	\$247,912	5.5%	\$260,577	4.8%	\$282,783	5.0%	\$216,058	3.8%	\$239,258	4.2%	10.7%	-3.5%	-0.9%	-2.7%
Education	\$34,339	0.8%	\$23,633	0.4%	\$35,169	0.7%	\$41,593	0.7%	\$21,437	0.4%	-49.0%	-37.6%	-11.1%	-12.9%
Administrative	\$324,778	7.2%	\$293,361	5.4%	\$409,235	7.8%	\$356,161	6.3%	\$359,047	6.3%	0.8%	10.6%	2.5%	0.8%
Other Earned Income Expenses	\$55,893	1.2%	\$75,951	1.4%	\$85,259	1.6%	\$43,223	0.8%	\$58,273	1.0%	34.8%	4.3%	1.0%	-0.7%
<b>Total Non-Personnel Expense</b>	<b>\$1,772,090</b>	<b>39.3%</b>	<b>\$1,980,540</b>	<b>36.4%</b>	<b>\$1,999,105</b>	<b>38.1%</b>	<b>\$2,695,001</b>	<b>36.9%</b>	<b>\$2,663,399</b>	<b>36.4%</b>	<b>-1.5%</b>	<b>16.4%</b>	<b>3.9%</b>	<b>2.1%</b>
<b>Total Expense</b>	<b>\$4,504,671</b>		<b>\$5,438,969</b>		<b>\$5,240,483</b>		<b>\$6,573,799</b>		<b>\$6,546,797</b>		<b>-0.4%</b>	<b>25.4%</b>	<b>5.8%</b>	<b>4.6%</b>

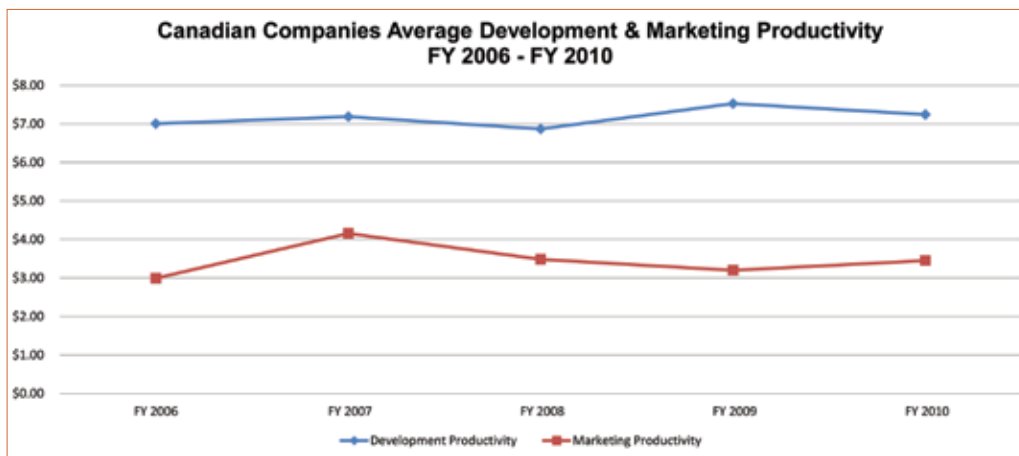
\* As a % of Total Expense





**Productivity Measures**  
Average of Canadian Constant Sample Group of (12) Companies

	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
Development Productivity	\$7.01	\$7.19	\$6.87	\$7.53	\$7.24	-3.8%	3.4%	0.8%	-0.9%
Marketing Productivity	\$2.99	\$4.16	\$3.48	\$3.20	\$3.45	7.9%	15.4%	3.6%	1.9%
Program Coverage	59.2%	66.2%	63.7%	60.2%	59.9%				



## PERFORMANCE ACTIVITY

- In 2010, companies in the Canadian CSG reported offering over three productions and over 16 performances, on average. This represents the highest average number of both productions and performances since 2006.
- Capacity utilization rose from almost 78% in 2009 to nearly 85% in 2010.
- The lowest overall single ticket price rose 18% from 2009 to 2010, returning to the levels reached in 2008. The highest overall single ticket price rose over 7% from 2009 to 2010, reaching its highest level in five seasons. Conversely, the lowest and highest orchestra seat prices dropped from 2009 to 2010, falling 37% and 29% respectively. Orchestra seat prices were at their lowest level since 2006.
- The price of subscription tickets declined on average. While the highest subscription price dropped less than 2% from 2009, the lowest subscription price decreased over 18% during that time.
- Subscription renewals increased slightly from over 79% in 2009 to 80% in 2010.

**Performance Activity**  
Average of Canadian Constant Sample Group of (12) Companies

	2006	2007	2008	2009	2010	Percentage Change		4-yr Annualized Growth Rate	
						1-yr	4-yr	Actual	Infl. Adj.
<b>Performance Activity</b>									
Main Season Productions	2.5	2.8	3.0	3.1	3.3				
Main Season Performances	12.3	14.6	15.8	16.1	16.6				
<b>Attendance</b>									
Main Season Paid Attendance	20,966	20,155	23,632	24,482	26,397	7.8%	25.9%		
Total Seats Available	31,738	27,760	30,344	31,444	31,105	-1.1%	-2.0%		
% of Capacity Sold	66.1%	72.6%	77.9%	77.9%	84.9%				
Subscription Renewal Rate	74.8%	74.3%	69.6%	79.4%	80.0%				
<b>Pricing</b>									
High Full Subscription Price	\$287	\$281	\$400	\$421	\$414	-1.7%	44.3%	9.6%	7.8%
Low Full Subscription Price	\$56	\$64	\$67	\$87	\$71	-18.2%	27.6%	6.3%	4.5%
High Single Ticket Price	\$96	\$97	\$106	\$114	\$123	7.5%	28.5%	6.5%	4.7%
Low Single Ticket Price	\$18	\$16	\$21	\$17	\$21	18.0%	15.9%	3.8%	2.0%
Highest Orchestra Ticket	\$84	\$78	\$94	\$94	\$67	-29.3%	-20.2%	-5.5%	-7.3%
Lowest Orchestra Ticket	\$36	\$42	\$39	\$42	\$27	-37.0%	-27.1%	-7.6%	-9.4%

## Conclusion

The AFR does not include information on attendance at the many community events and education programs conducted by all companies over the course of the year because it is difficult to accurately measure attendance at these informal and frequently non-ticketed efforts. Simulcasts in sports stadiums, flash mobs in malls, free outdoor concerts in public parks and the wealth of other creative audience development projects offered by companies nationwide and across all levels (most recently during National Opera Week) indicate that the art form is thriving, albeit in a less traditional sense. Though the number of mainstage productions and performances may be decreasing, the door has opened for many new and varied opera-making activities. While the scope and nature of this phenomenon is difficult to quantify, its impact is significant in terms of public engagement and related perceptions.

### *Financial Position Terminology*

Balance sheet measures and ratios are used to track the overall health of an opera company. The following measures are included in the *Annual Field Report*.

#### **TOTAL NET ASSETS**

This is what an organization owns after paying off all of its liabilities or all that it owes. Total net assets should grow at least as fast as operating expenses each year. This tends to indicate that an opera company is building its total capital.

- Unrestricted net assets have no donor imposed restrictions, are available for use by a company and generally include fixed assets.
- Temporarily restricted net assets represent gifts for future periods or for specific projects. Temporarily restricted net assets indicate that the organization is funding projects in advance of implementing them.
- Permanently restricted net assets are restricted by the donor in perpetuity. Permanently restricted net assets are most commonly endowment. Increases may be caused by increases in the market value of existing investments and/or by new gifts from donors.

#### **WORKING CAPITAL**

Working capital consists of the unrestricted resources available for operations. It is a fundamental financial building block of an organization. Adequate working capital provides financial strength and flexibility to an organization, the ability to meet obligations as they come due and the flexibility to experiment. Working capital is calculated as unrestricted net assets less fixed assets. (For Canadian companies, the calculation is total net assets minus fixed assets.) If an organization has unrestricted investments, they will be included both in working capital and in total investments. Working capital can be related to the size of an organization's operation. An increase in the ratio over time indicates growth in financial strength.

#### **INVESTMENTS**

Invested capital includes monies usually invested long-term. This includes both investments reported on an organization's balance sheet and separately incorporated endowment funds. It approximates reserves and endowment, and it may be unrestricted, temporarily restricted or permanently restricted. Income from investments is available for operations or to support specific purposes. Invested capital that provides a significant revenue stream increases the strength and sustainability of an organization. An increase in the ratio over time indicates investment growth at least in proportion to growth in operating size.

#### **FIXED ASSETS**

Fixed assets includes all land, buildings, equipment, any capitalized production elements (sets, props, costumes) and other fixed assets owned by the organization. Fixed assets are generally unrestricted but may be temporarily restricted. Net fixed assets are less accumulated depreciation.

## *Productivity Measures*

Productivity ratios measure how many dollars are generated by each dollar spent on revenue generating activities. Expenses include both personnel and non-personnel costs. Examples of two of these productivity ratios — marketing and development — are provided below.

The marketing productivity ratio measures how many dollars of program revenue are generated by each dollar spent on marketing and public relations. It is calculated as follows:

$$\text{Marketing Productivity} = \text{Total box office revenue} \div \text{Marketing/PR/Box Office expenses}$$

The development productivity ratio measures how many dollars of contributed revenue are generated by spending a dollar on development. This calculation includes restricted and unrestricted contributions because development expenses include expenses for any capital fundraising such as for a permanently restricted endowment. It is calculated as follows:

$$\text{Development Productivity} = \text{Total contributions (including unrestricted, temporarily and permanently restricted)} \div \text{Development expenses}$$

The program coverage measure tracks what portion of artistic and production costs are covered by box office revenue. It is calculated as follows:

$$\text{Program Coverage} = \text{Total box office revenue} \div \text{Artistic \& production expense}$$

## *Benchmarking Prospectus*

Good research is important for understanding the health of an opera company and for developing both short- and long-term strategies. The AFR presents an overview of the field's activity. While it offers a detailed look at levels within the opera field, the data and trends are averaged from groups of companies that may have little in common operationally beyond their budget sizes. Thus, the trends of a group may not reflect the trends of an individual company. OPERA America has data on professional companies dating back more than two decades, and frequently conducts 10-, 15- and 20-year trend analyses, on request, for trustees and general directors using carefully selected comparable organizations.

A complete OPERA America Benchmarking Analysis includes the following information:

### *Financial & Operational Analysis*

- Budget Growth
- Endowment as % of Total Expense
- Artistic Expense as % of Total Expense
- Artistic Expense Growth Rate vs. Total Expense Growth Rate
- Program Coverage (% of Artistic Budget Covered by Ticket Sales)
- Artistic Expense per Available Seat
- Artistic Expense per Production
- Artistic Expense per Performance
- Personnel vs. Non-Personnel Expenses
- Ticket Income/Contributed Income/Other Operating Income as % of Unrestricted Income
- Development Productivity
- Sources of Contributed Income
- Individual Contributions per Attendance
- Marketing Productivity
- Box Office Income per Attendance
- Market Penetration
- Ticket Prices
- Capacity Utilization
- Subscription Renewal Rates
- Current Ratio
- Net Assets as a % of Budget
- Working Capital

### *City Profile*

- City and Metropolitan Area Population
- Median City and Metropolitan Area Age, Education Level and Income
- Cost of Living Averages
- Cultural Statistics: Number of Higher Education Institutions, Number of Performing Arts Organization and Cultural Vitality Rankings

### *Repertoire Analysis*

This unique and proprietary tool is used, in part, to determine repertoire trends at companies that share a similar budget size and demographic.

For information or to commission a benchmarking study, contact Katie Baltrush, [KBaltrush@operaamerica.org](mailto:KBaltrush@operaamerica.org).

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