

OPERA THEATRE **OTSL** *of* SAINT LOUIS

*Connecting our Community and
Shaping the Future of Opera*

**Strategic Plan
FY15 – FY20**

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Executive Summary

As Opera Theatre of Saint Louis enters its 40th season, the company is building on the vision of its founders – garnering international acclaim for quality productions, outstanding artists, and innovative repertory. At the same time, Opera Theatre is responding to a changing environment for arts organizations.

In recent years, shifts in audience behavior, the economic landscape, and the culture at large have resulted in financial crises for several leading opera companies around the world. Arts institutions of all kinds face sustainability challenges as we look to a future in which a breathtaking array of options – many of which are high-quality, customizable, and offered on-demand at the time and place of a customer’s choosing – now competes for the time and attention of the public.

Opera Theatre is uniquely positioned among American opera companies. Its 39 seasons of artistic distinction have resulted in widespread recognition, a healthy subscriber base, a strong donor base, and an endowment at a record high. Opera Theatre’s festival structure, its budget size, and its intimate theater also make the company relatively nimble and flexible. As a result, Opera Theatre has the chance to help define a new path for opera companies during a time of change.

To thrive, Opera Theatre must innovate and allocate limited resources strategically. We must invest in new ways of supporting artists, creating work of relevance and resonance, interacting with audiences, and engaging our community. At the same time, we must achieve a financial model that combines expense control, select investments in innovation, targeted endowment fundraising, and the addition of “innovation capital” to make possible new ways of achieving our mission.

Working together for the past 14 months, Opera Theatre’s board, staff, artists, and volunteers have established the following four key strategic priorities for Opera Theatre’s future.

Strategic Plan Priorities:

One: Artistic Leadership

Build on Opera Theatre’s standing as one of the most successful of all the festival opera companies, recognized as an artistic innovator and a leading destination for both established and emerging talent.

Two: Engagement & Experience

Create broader civic impact and a deepened sense of community engagement, ensuring that Opera Theatre is valued as integral to St. Louis.

Three: Human Resources, Infrastructure, & Technology

Create a theater experience that fulfills expectations for a leading arts institution. Make sure we have the technical and human resources needed.

Four: Capital Structure & Financial Strength

Realize an operating model that supports flexibility, liquidity, cash flow security, and endowment funds sufficient to ensure that we remain among the best of the international festival opera companies.

Background

Opera Theatre’s previous strategic plan was adopted by its board in April of 2009, seven months after the appointment of Timothy O’Leary as the company’s third general director, James Robinson as its second artistic director, and Spencer Burke as its new board chairman. The 2009 plan helped broaden and diversify the Opera Theatre audience and laid the groundwork for a major new commissioning project, ***New Works, Bold Voices***.

The 2009 strategic plan also resulted in a renewed focus on endowment fundraising. The result is that Opera Theatre’s invested endowment portfolio has grown from \$16.5 million at the end of Fiscal Year 2008 to exceed \$28 million in Fiscal Year 2015.

In January 2014, the Opera Theatre board and management decided it was an appropriate time to take stock and reflect on the organization’s vision and strategic goals to ensure continued success. Over the course of more than 30 meetings, over 175 friends of Opera Theatre took part in the creation of the strategic plan, including members of the staff, Board of Directors, Guild Board, National Patrons Council, Engagement & Inclusion Task Force, as well as artists, educators, and community partners.

Mission Statement and Core Values

Through this process, Opera Theatre’s board and staff refreshed the company’s mission statement and core values by combining previously separate mission and vision statements into one statement and by organizing the core values into a list of seven major values with accompanying detail.

Mission Statement:

Opera Theatre's mission is to shape the future of opera and to connect diverse audiences through its power and beauty. To accomplish our mission, we produce a world-class opera festival, we champion new works, we build new audiences, we educate and engage our community, and we nurture the finest opera artists, artisans, and administrators of each generation. By doing so, we strengthen the cultural and economic vitality of the St. Louis community.

Core Values:

Excellence

- Creating, interpreting, and performing world-class opera productions combining great music and great theater.
- Identifying and nurturing outstanding artistic, technical, and managerial talent.
- Assuring meticulous preparation for each production.
- Casting emerging and established singers who are vocally and dramatically appropriate to their roles.
- Continuous improvement: constantly assessing ways to improve our work.

Approachability

- Offering a diverse repertory that encompasses standard operas, contemporary operas, and new works in a variety of production styles ranging from traditional to avant-garde.
- Championing opera in the language of the audience.
- Creating a festival setting that is engaging, accessible, and exciting.
- Welcoming audience, artists, staff, volunteers, and board members as colleagues in a creative adventure.

Civic Impact

- Presenting high quality year-round education and community engagement programs whose effectiveness enhances the vitality and connectedness of our community.
- Strengthening the economy of the region with employment opportunities, support for local businesses, and appeal as a destination for national and international tourists.
- Developing partnerships with local businesses, educational institutions, arts companies, and other organizations to extend the quality and reach of our offerings and leverage our unique resources within and beyond the company.
- Creating new opportunities through education and exposure to unique career possibilities.

Diversity and Inclusion

- Ensuring varied programming for a broad range of people.
- Reflecting the diversity of our community in our audience, artists, staff, board, volunteers, and supporters.
- Fostering respect, appreciation, and common purpose across differences in age, race, ethnicity, gender, sexual identity, religion, ability, and creed.

Innovation

- Supporting new approaches and new works.
- Developing the next generation of artists and audiences through exceptional professional development and community engagement.

Fiscal Responsibility

- Sustaining artistic vitality through responsible financial stewardship.

Fun

- Creating a joyful and stimulating environment in which artists, staff, volunteers, and audiences alike will thrive.

Looking Ahead

Guided by our mission and core values, Opera Theatre’s strategic plan for 2015 - 2020 includes **commissioning new operas on a sustained basis through an extension of our *New Works, Bold Voices* series of world premieres**. The series has been responsible for much of Opera Theatre’s recent success – attracting new, younger, and diverse audiences, inspiring philanthropy, and generating recognition in the international press. Our plan therefore calls for the premiere of an opera commissioned by Opera Theatre every other year. The plan’s financial model takes these investments into account, including the creation of a new **Innovation Capital Fund** [see pages 22-24].

We will likewise build on our commitment to nurturing emerging talent. One example is the addition of a new concert, ***Center Stage***, as a permanent feature of the Opera Theatre season, beginning in 2015. The *Center Stage* concert will feature the **Gerdine Young Artists** and our newly re-named **Gaddes Festival Artists** on stage with the players of the St. Louis Symphony.

To redouble our **commitment to civic impact**, the strategic plan adds new approaches to Opera Theatre’s celebrated education, community engagement, and audience development programs, emphasizing ways for the public to participate in acts of “co-creation” with our artists, heightening the interaction between our company and our diverse community. Early examples include our first annual *Spring Sing!* flash-mob community chorus and our recent *#WithNormandy* concert in response to events in Ferguson and throughout St. Louis.

To deliver on our civic vision, **Opera Theatre will re-organize, coordinate, and bolster the efforts of what are now two distinct departments, Education & Community Engagement and Marketing & Public Relations**, which will work increasingly as one unit. We will expand our definition of “audience” to include all those reached through our full range of activities, and a new strategic framework for programming will guide our efforts [see page 18]. We will evaluate our offerings based on a “spectrum of engagement” model [page 19]. And we will measure our success, developing ways to evaluate impact in areas that are famously hard to quantify – such as the strengthening of social bonds through shared artistic experiences.

Regarding facilities, Opera Theatre will continue working with our partners – Webster University and the Repertory Theatre of St. Louis – on long-term planning for the Loretto Hilton Center, while we also ensure the future of our beloved Sally S. Levy Opera Center, our administrative and rehearsal home. While planning for a future substantial renovation of the theater, we will make targeted investments in technology and infrastructure to ensure Opera Theatre’s capabilities as a 21st-century arts organization.

Above all, we will continue to invest in Opera Theatre’s greatest resource, its people, through our emphasis on professional development, mentoring, and an environment that attracts and retains outstanding artistic, technical, and administrative talent.

To support our strategic plan, Opera Theatre will adopt a financial model that takes a “hybrid” approach to controlling expenses and expanding sources of support, including a redoubled focus on building the Opera Theatre endowment. Long-term sustainability and a more effective, engaged, and exciting arts organization will result from investments described in the following pages.

In the following detailed description of the strategic plan, each of the four strategic priority areas is more fully described with lists of underlying goals, tactics, and assignments of responsibility. The Opera Theatre board and management are deeply grateful to everyone who has participated in the formulation of this plan. As always, we plan to address the challenges and opportunities ahead with determination, responsibility, and the creative, enterprising spirit that has defined Opera Theatre for nearly four decades.

“The Opera Theatre brand stands for artistic integrity.”
 —Chicago Tribune, July 2014

“Gateway to the best.”
 —The Washington Post, June 2014

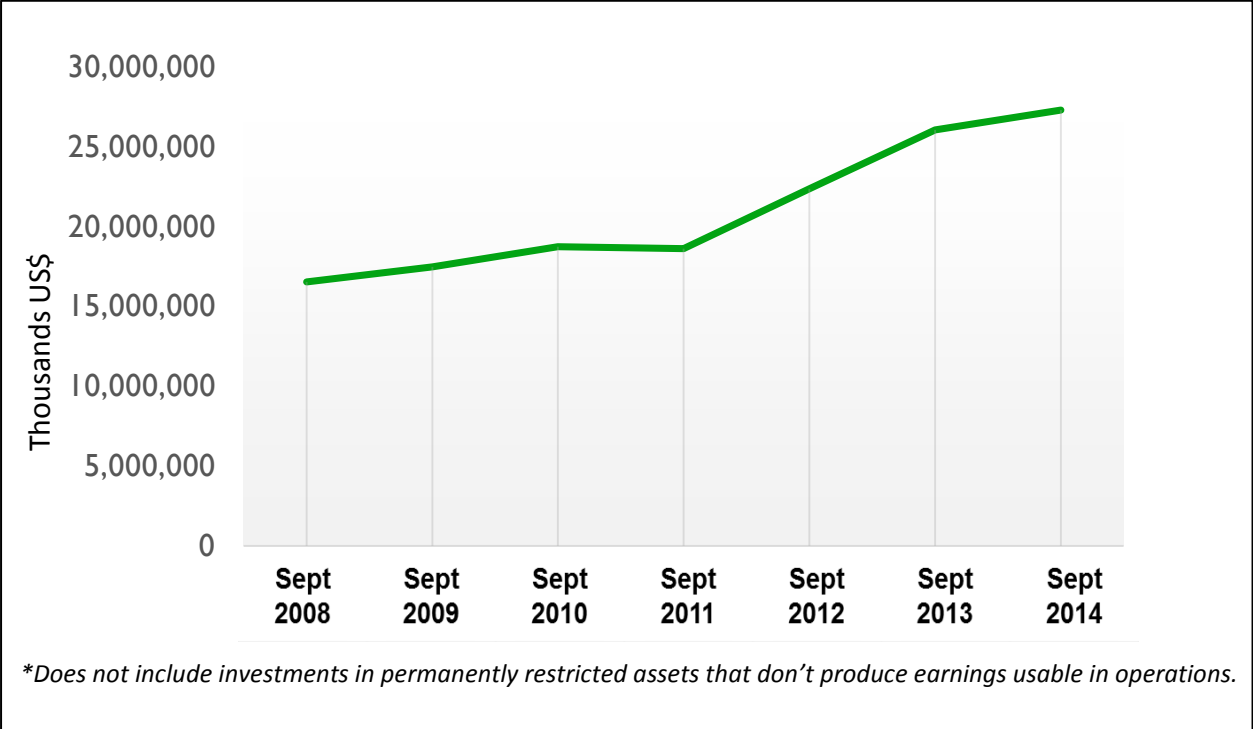
“No U.S. company has shown more leadership in the development of the art form.”
 —Denver Post, June 2014

Opera Theatre Today: Achieving Our Vision, Responding to New Challenges

In the 2014 season, Opera Theatre premiered “27,” the second of three world premiere operas in its *New Works, Bold Voices* series. The season brought significant recognition and financial milestones. The *Washington Post* described Opera Theatre as “Gateway to the Best,” while the company also marked the following achievements:

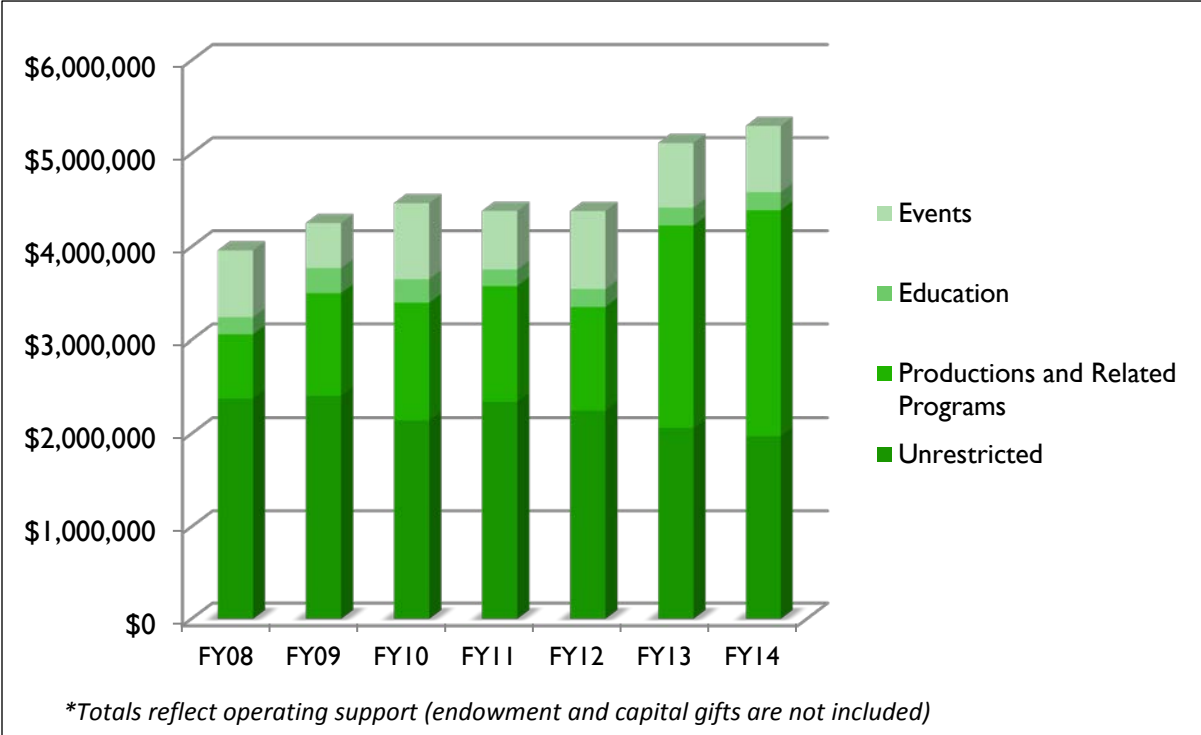
- The OTSL endowment has grown by 65% since FY2008, from \$16.5 million to reach \$27.3 million at the close of FY2014:

Figure 1: Endowment Growth



- Since 2008, total contributed operating support has grown by 25%, to a new high of nearly \$5.3 million in 2014 [Figure 2]. In FY14, Opera Theatre reversed the recent trend of a slight reduction in the donor pool, securing nearly double the number of new donors as in FY13. Donors renewed at 82%, the highest renewal rate in the last five years.

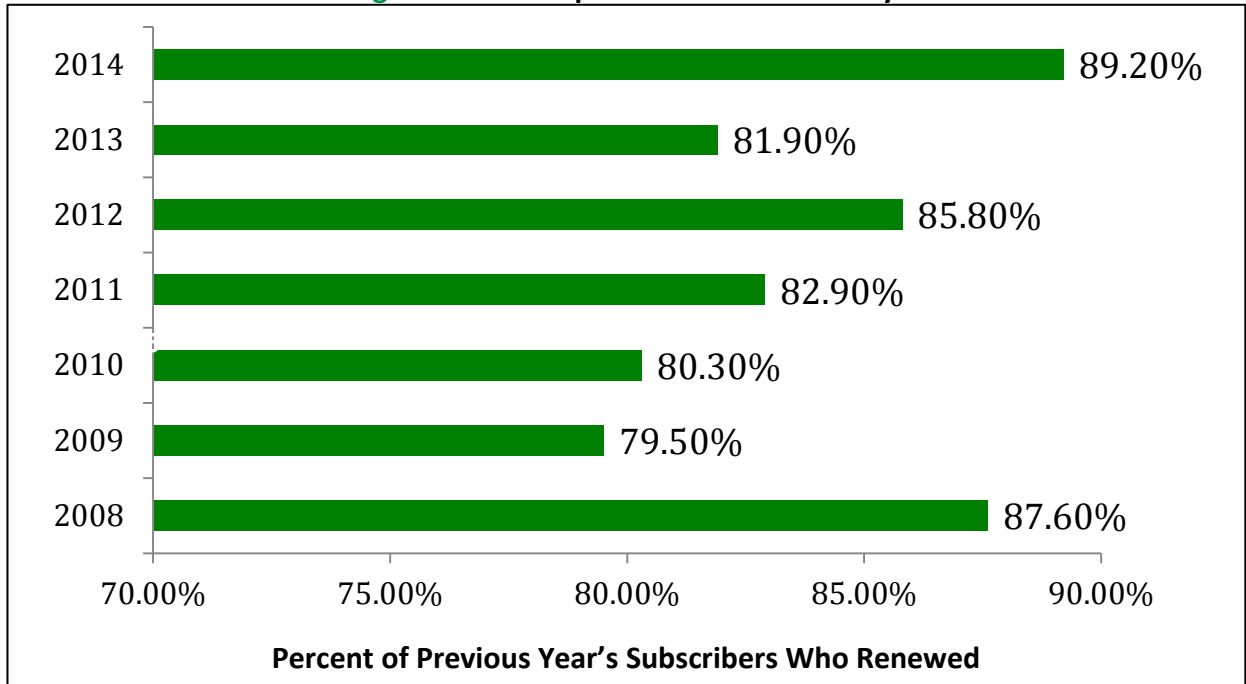
Figure 2: Fundraising: Contributed Revenue by Fund



- 2014 ticket sales were among the highest in the last decade, with increases in overall revenue and attendance up as compared to 2013. New works consistently rank high for capacity sold, in many cases comparable to sales capacities for established “greatest hits” repertory. For instance, classics such as *The Magic Flute*, *Carmen*, *The Marriage of Figaro*, and *La bohème* each sold at between 85%-98% as have newer works such as “27,” *Champion*, *The Golden Ticket*, and *The Ghosts of Versailles*. At over 98% capacity, *Champion* sold at a higher rate than any classic in the company’s recent history.

- Subscribership in 2014 was at its highest since 2010, thanks to growth in renewal rates over the last six years and in new household acquisition, the company’s highest since 2008. Opera Theatre’s subscriber renewal rate currently matches its highest in over a decade, at 89.2%:

Figure 3: Subscriptions: Renewal Rate by Season



A Changing Landscape

Opera Theatre’s successful 2014 season occurred in a context of change for American opera companies, seen most visibly through a series of widely discussed financial crises at opera companies and arts organizations around the world. For arts organizations as a whole, the past several years have been, to paraphrase Charles Dickens, both the best of times and the worst of times:

- **New works and new approaches are succeeding.** Opera Theatre’s latest world premieres have been contributing to a new “golden age” of creativity in American opera, in which an unprecedented number of new operas have been successfully reaching audiences nationwide. Small “start-up” companies around the country are also producing exciting and unconventional work. Some companies are likewise succeeding with “new product lines,” such as simulcasts and experimental productions in smaller theaters.

- **Opera Theatre is attracting new and younger audiences – especially for new works.** The success of Opera Theatre’s *Young Friends* program, our Engagement and Inclusion Task Force, and similar efforts have successfully built younger and more diverse audiences. In 2014, “new-to-file” households accounted for 26% of all OTSL audiences, continuing the company’s stepped-up commitment to attracting first-time operagoers. As mentioned before, world premieres and contemporary works have sold at capacities comparable to top classic titles.
- **However, arts organizations as a whole, including Opera Theatre, have seen a decrease in overall attendance at main stage performances.** The National Endowment for the Arts’ “Public Participation in the Arts” survey shows a diminution in live performing arts attendance across nearly all disciplines over the last decade. Opera Theatre’s audience has demonstrated much greater stability than that of most other opera companies, but we, too, have offered slightly fewer performances in the last ten years to adjust to demand.

In a detailed analysis of this data, Marc Scorca of OPERA America described this nationwide trend in detail, along with factors that contribute to it, including the following:

- The Great Recession of 2008–2009 created widespread economic concern that inhibited expenditure in many sectors. The economic recovery has been slow and uneven.
 - Across the country, the challenges facing middle class families, who comprise a significant segment of the arts audience, are widely reported. The economic challenges faced by the millennial generation, including student loan debt, are likewise well known, and inhibit discretionary spending.
 - The increasing abundance of cultural and recreational options competes for the time and disposable income of current and prospective audiences.
- **As strategic consultant Adrian Ellis puts it, “competition for the public’s time, attention, and dollars is now breathtaking.”** Large, vertically integrated entertainment monopolies now use “big data” techniques to track people’s habits and deliver them highly customized experiences at the time and place of their choosing (e.g. Netflix). This is even true for opera. YouTube, Met Opera on Demand, and similar websites now offer opera at little to no cost, almost anywhere. These trends are affecting all arts institutions (museums, theaters, symphonies, etc.) as well as other kinds of traditional institutions (e.g. movie theaters, churches).

The good news is that Opera Theatre’s audience base is exceptionally loyal. OTSL subscriptions for 2014 rose by 8.4%, contrary to the national trend. This same

counter-trend result occurred in 2012. With a renewal rate at nearly 90%, the companies' robust subscriber base remains a source of financial stability. Research indicates that Opera Theatre's strategy of new and unusual programming is partly responsible for this loyalty. In a world of 24/7 consumer-directed choice, the fact that an OTSL season includes novelty and surprise means that we offer something of special value. Increasingly, the public can choose from a vast array of cultural and entertainment options by making decisions on the day of the event. We must therefore continue to seek new ways to engage with the public and engender loyalty.

Opera Theatre's Strengths

As we respond to these challenges, Opera Theatre is in a position to build on its strengths, and to build on its position among American opera companies. Key strengths include the following:

- **Opera Theatre's size and structure.** Data from OPERA America combined with recent anecdotal evidence suggests that companies in OTSL's category ("festival companies") are among the most financially successful and may have certain advantages in adjusting to changes in the environment.

In fact, several companies are restructuring to look more like OTSL – with shorter seasons, smaller venues, and flexible "festival" structures. Recently, the Portland Opera in Oregon announced a wholesale change in its format to a festival structure for their 2016 season. The Fort Worth Opera made a similar change several years ago.

- **Today's culture of interactivity values participation, which has always been an Opera Theatre strength.** Audiences of all ages increasingly prefer experiences in which they can actively participate, rather than being passive observers (e.g. even television watching is now a "two screen" experience including voting and crowd-sourced commentary).

Although this trend presents a challenge for selling tickets to all classical performing arts, it is also true that Opera Theatre has always thrived on participation and interaction (e.g. OTSL's unique culture of interacting with artists at "the tent"). In recent years, Opera Theatre has substantially increased the number of interactive events such as "meet the composer" receptions, topical in-depth panel discussions, and our widely praised interfaith civic dialogue project for *The Death of Klinghoffer*.

While strategic planning has been underway, Opera Theatre also conceived and executed its first annual ***Spring Sing!*** flash-mob community chorus, in which hundreds of non-professional volunteer singers sang together with OTSL’s acclaimed professionals. Such events—in which we “co-create” *with* the public in addition to performing *for* the public—offer a substantial opportunity to reach more people and to serve our public in a new way. In fact, an important element of Opera Theatre’s strategic plan calls for the expansion of our definition of “audience” to include all those reached through our full range of activities.

- **Opera Theatre has strong agreement among board, staff, and guild members about our priorities.** Our diagnostic survey showed strong alignment of all three groups about the elements of our mission and core values. Staff survey responses also showed a high level overall of commitment and job satisfaction. The quality and can-do spirit of the OTSL staff has always been one of the company’s greatest strengths.
- Although Opera Theatre’s faces real financial hurdles, the company’s fiscal health is very strong in comparison to peer opera companies. See pages 22-24 for a detailed analysis of OTSL’s financial strengths and challenges.

Strategic Priority One: Artistic Leadership

First and foremost, the strategic plan calls for building on Opera Theatre’s strengths—artistic excellence and a forward-looking artistic stance. Strategic Priority One, Artistic Leadership, therefore calls for renewed investment in Opera Theatre’s capabilities as 1) an artistic innovator and 2) a leading destination for both established and emerging talent. Specific highlights include the following:

- **We will extend the *New Works, Bold Voices* series of commissioned world premiere operas**—operas by American composers on American themes. Launched with the world premiere of Terence Blanchard’s *Champion* in 2013 and continued with Ricky Ian Gordon’s “27” in 2014, *New Works, Bold Voices* was originally announced as a cycle of three world premieres. The third opera, Jack Perla’s *Shalimar the Clown*, will premiere in Opera Theatre’s 2016 season.

The series has been responsible for much of Opera Theatre’s recent success: attracting new, younger, and diverse audiences, inspiring philanthropy, and generating widespread recognition in the international press. The sustained commitment to creating new work also reinforces a strong sense of purpose, mission, and relevance among Opera Theatre’s artists, staff, board, volunteers, and audience.

The strategic plan therefore calls for the premiere of an opera commissioned by Opera Theatre every other year. The 2018 world premiere in the extended series will be a second opera by Terence Blanchard. *Champion* was Mr. Blanchard’s first opera. This second commission will give both the composer and Opera Theatre the chance to build on a breakthrough success.

- **We will ensure the sustainability of *New Works, Bold Voices* through the creation of a new Innovation Capital Fund.** This \$1 million fund will act as long-term working capital, allowing Opera Theatre to continue producing innovative work while relieving the pressure created by these activities on cash flow.
- **To mark our 40th anniversary, Opera Theatre will launch the new *Center Stage Concert for our young artists* in 2015, a new permanent feature of the Opera Theatre season.** This annual concert will become part of OTSL’s subscription season, and will be performed on the stage with the St. Louis Symphony.
- Also in conjunction with our 40th anniversary, and to honor Opera Theatre’s visionary founding general director Richard Gaddes, the company is naming a new category of young artists. Young singers who have shown exceptional promise as ***Gerdine Young Artists*** will be reengaged and designated as ***Gaddes Festival Artists***. These artists will appear in named, “featured” supporting roles in a main stage production, and they will also continue to receive the professional development and mentoring opportunities with *Gerdine Young Artists*, including participation in John D. Levy Master Classes, and singing in the new *Center Stage* concert. In addition, OTSL will continue to offer the Richard Gaddes Career Award to one or more deserving artists each year.
- The new strategic plan also calls for select investment in **additional coaching** to ensure effective mentoring of young singers, **additional resources for production apprentices** in the form of the new Emerson Technology Classroom, and further development of the new Larry and Jinny Browning Fund for Technical Fellowships program.

Strategic Priority Two: Engagement and Experience

Opera Theatre’s successful education and community engagement programs have touched hundreds of thousands of students, teachers, and adults over the past 40 years. In the 1990’s, for example, OTSL pioneered an interdisciplinary arts-in-education curriculum called *Music! Words! Opera!*, which continues today in elementary schools throughout the United States, teaching students to be creative problem-solvers while sharpening literacy skills as teachers guide their classes in writing and performing their own original operas.

For 25 years, Opera Theatre’s acclaimed *Monsanto Artists-in-Training* has also offered weekly college-level voice lessons to about two dozen high school students per year, in many cases changing the course of students’ lives, with a nearly perfect 100% record of sending participants on to college. Although the purpose of *AIT* is not necessarily to create professional singers, the program has been responsible for helping to foster seven professional singing careers.

These are just two of Opera Theatre’s more than 15 education programs, which reach upwards of 10,000 children and adults each year, in over 20 school districts throughout St. Louis City and County and beyond: *Opera Camp for Kids*, *Opera-on-the-Go*, *Artists in Residence*, *Opera for Young People* – the list goes on.

While creating positive civic impact is nothing new for Opera Theatre, a number of factors have brought this priority to the forefront in recent years, suggesting the need for a new systematic strategy:

- **Opera Theatre is now doing more community engagement work than ever, but we must improve coordination among our programs, ensure their visibility in our community, and measure their results.** Figure 4 illustrates a snapshot of Opera Theatre’s programming, through our Education & Community Engagement department, Engagement & Inclusion Task Force, and Marketing & Public Relations department:

Figure 4: Current & Recent Programs

➤ Main Stage Performances	➤ Kendall Gladen residency
➤ Pre-performance lectures	➤ <i>Spring Sing!</i>
➤ <i>A Little Lunch Music Concerts</i>	➤ Opera on the GO!
➤ <i>Spotlight on Opera</i>	➤ Opera Camp for Kids
➤ John D. Levy Master Classes	➤ <i>Young Friends</i> events
➤ <i>The Gerdine Young Artist Program</i>	➤ OTSL Docent presentations
➤ <i>The Gaddes Festival Artist Program</i>	➤ <i>Monsanto Artists-In-Training Program</i>
➤ <i>Illuminating Opera</i>	➤ <i>Spring Training</i>
➤ Administrative Internship Program	➤ <i>Emerson Behind The Curtain</i> production apprenticeships
➤ The Larry & Jinny Browning Fund for Technical Fellowships	➤ <i>Artists-in-Residence</i> Concerts
➤ <i>Klinghoffer</i> interfaith symposium	➤ Operas for Young People
➤ <i>Klinghoffer JAM @ SLAM</i> project	➤ <i>#With Normandy: A Concert for Peace & Unity</i>
➤ <i>Champion</i> panel on LGBT identity in sports	➤ St. Louis Art Works collaboration
➤ Meet Terence Blanchard events	➤ Social media - “Two way” conversations
➤ Presentation of <i>Ring of Fire, The Emile Griffith Story</i> at Missouri History Museum	➤ Family Nights
➤ Sister Ebo panel discussion at Missouri History Museum for <i>Dialogues of the Carmelites</i>	➤ <i>Music! Words! Opera!</i>
➤ Mizrahi at CAM (Contemporary Art Museum)	➤ <i>Opera Tastings</i>
➤ “27 @ 27” party	➤ AIT Prep Program
	➤ <i>M!W!O!</i> Teacher Trainings

- Whereas these efforts have existed across separate departments in the past, we will **adopt a new approach to coordinate these programs**, with a strategic framework [Figure 5] that categorizes across five areas:

Perform Educate Train Co-create Interact

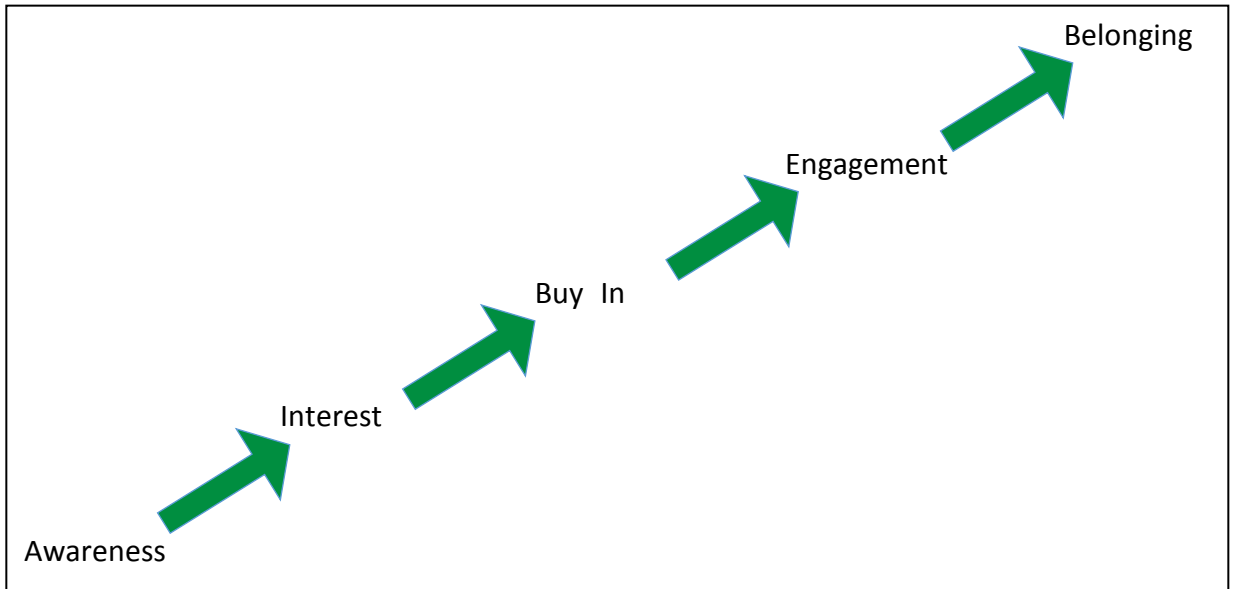
This cross-departmental approach is the first step in unifying our work across what are now two distinct departments, Education & Community Engagement and Marketing & Public Relations, which will work increasingly as one unit. The strategic plan’s financial model calls for the addition of a shared staff position that will support and help implement this unified approach.

Figure 5: A New Strategic Framework for Programming

Perform	Educate	Train	Co-Create	Interact
<ul style="list-style-type: none"> ➤ Main Stage Performances ➤ <i>A Little Lunch Music Concerts</i> ➤ <i>Artists-in-Residence Concerts</i> 	<p><u><i>For Students and Teachers</i></u></p> <ul style="list-style-type: none"> ➤ <i>Opera on the GO!</i> ➤ <i>Opera Camp for Kids</i> ➤ <i>Music! Words! Opera!</i> <p><u><i>For Everyone</i></u></p> <ul style="list-style-type: none"> ➤ <i>Spotlight on Opera</i> ➤ <i>Illuminating Opera</i> ➤ <i>Pre-performance lectures</i> ➤ <i>OTSL Docent presentations</i> 	<p><u><i>For Students and Teachers</i></u></p> <ul style="list-style-type: none"> ➤ <i>Monsanto Artists-In-Training Program</i> ➤ <i>Spring Training</i> ➤ <i>AIT Prep Program</i> ➤ <i>M!W!O! Teacher Trainings</i> <p><u><i>For Arts Professionals</i></u></p> <ul style="list-style-type: none"> ➤ <i>John D. Levy Master Classes</i> ➤ <i>Mabel Dorn Reeder Foundation Young Artist Education and Development Programs</i> <ul style="list-style-type: none"> • <i>The Gerdine Young Artists Program</i> • <i>The Gaddes Festival Artist Program</i> ➤ <i>Administrative Internships</i> ➤ <i>Emerson Behind The Curtain</i> production apprenticeships ➤ <i>Jinny & Larry Browning Fund for Technical Fellowships</i> 	<ul style="list-style-type: none"> ➤ <i>Operas for Young People</i> ➤ <i>Spring Sing!</i> ➤ <i>#With Normandy: A Concert for Peace & Unity</i> ➤ <i>St. Louis Art Works</i> collaboration 	<ul style="list-style-type: none"> ➤ <i>Special panel discussions</i> <ul style="list-style-type: none"> • <i>Klinghoffer interfaith symposium</i> • <i>Champion panel on LGBT identity in sports</i> • <i>Sister Ebo panel discussion at Missouri History Museum for Dialogues of the Carmelites</i> ➤ <i>Special in-depth programming</i> <ul style="list-style-type: none"> • <i>Klinghoffer JAM @ SLAM project</i> • <i>Presentation of Ring of Fire, The Emile Griffith Story at Missouri History Museum</i> ➤ <i>Special artist receptions</i> <ul style="list-style-type: none"> • <i>Mizrahi at CAM</i> • <i>Meet Terence Blanchard events</i> • <i>“27 @ 27” party</i> ➤ <i>Kendall Gladen residency</i> ➤ <i>Young Friends</i> events ➤ <i>Social media - “Two way” conversations</i> ➤ <i>Family Nights</i> ➤ <i>Opera Tastings</i>

- **In our new approach we will evaluate our offerings based on the “spectrum of engagement”** [Figure 6], to ensure balance among our efforts to build awareness of Opera Theatre and deepen the involvement of participants.

Figure 6: Spectrum of Engagement



- **This new approach will strengthen Opera Theatre’s brand, which is increasingly crucial in a crowded marketplace for the public’s attention.** With our short season and small theater, limited ticket revenue potential has historically prevented OTSL from investing in costly large-scale “brand marketing” campaigns. In recent years, however, Opera Theatre’s community engagement work has won the company an increasing amount of recognition among diverse groups of St. Louisans, in part through favorable coverage in local and national press. The new strategic plan will build on this momentum.
- **Newly developed criteria** [Figure 7] **will guide Opera Theatre’s development of both existing and prospective community engagement programming.** These criteria were established by the cross-departmental Engagement & Experience Task Force, and will help ensure that Opera Theatre deploys its resources and staff time as effectively as possible, and with an eye toward advancing the Opera Theatre brand.

Figure 7: Program Criteria

Opera Theatre will evaluate its current and potential Education and Community Engagement programs using the following criteria.

OTSL's offerings will:

1. Support Opera Theatre's mission.
2. Be accomplishable at the highest possible level of artistic quality.
3. Add value and meet a known need or educational demand in the St. Louis community.
4. Not duplicate existing programs in St. Louis.
5. Support movement into and along the "engagement spectrum" (e.g. awareness, interest, buy-in, engagement, ownership).
6. Foster relationships that are sustainable and advance Opera Theatre's mission through exposure to a wide range of groups.
7. Be accomplishable with existing staff or through subcontracting.
8. Be accomplishable in a financially prudent way.
9. Advance the OTSL brand.

- **We will measure our success.** Exhibit A (page 25) illustrates a range of assessment areas for our work, some of which extend into areas that are famously difficult to measure. A proposed new partnership with the Brown School of Social Work at Washington University may help us to articulate qualitative and quantitative measures of impact in challenging areas such as the benefits of artistic experiences to the individual, and the benefits of strengthening social bonds to our community's social fabric.

Through our strategic plan, Opera Theatre will redouble efforts to attract and retain a broad and diverse audience for the future—an audience not just for our main season performances, but an audience defined broadly as all those who participate or are touched by our full range of activity. We must recognize that funding for our mission in the future will come more and more from philanthropy and endowment as opposed to ticket sales. As Marc Scorca of OPERA America puts it:

"Opera companies must increase their civic impact in order to win attention in a competitive marketplace, underpin philanthropy, and build attendance."

Strategic Priority Three: Human Resources, Infrastructure, and Technology

Opera Theatre’s greatest strength has always been its people – the artists, technicians, staff, volunteers, and board members whose talent and devotion have made the company’s success possible for 39 seasons.

Opera Theatre’s performance location – the intimate 987-seat Virginia Jackson Browning Theatre in Webster University’s Loretto-Hilton Center Performing Arts Center, and its surrounding gardens – has likewise **shaped the company’s artistic approach as well as its famously welcoming atmosphere.**

Through this strategic planning process, Opera Theatre has reaffirmed its commitment to investing in **ongoing professional development for our staff and artists**, and we have reaffirmed our commitment to the **long-term needs of our performance space.** Working together with our partners, Webster University and the Repertory Theatre of Saint Louis, we have studied the prospect of future renovations to the Loretto-Hilton Center to enhance the audience experience with extra amenities and comforts, and to make possible new heights of achievement for our artists. Our strategy will be to **optimize the current facility to ensure its future as a home to a leading 21st-century arts institution.** At the same time, careful planning of capital improvements and upkeep will **ensure the future of Opera Theatre’s beloved rehearsal, educational, and administrative facility, The Sally S. Levy Opera Center.**

Strategic Priority Four: Capital Structure and Financial Strength

During the diagnostic phase of strategic planning, Opera Theatre received two detailed financial analyses: a benchmarking study from OPERA America and a capitalization study from Boston-based Technical Development Corporation (TDC). Our Sustainability Committee discussed these analyses and formed a Financial Modeling Task Force of board and staff, led by Collaborative Strategies, Inc. The goals of the investigation were to:

- Evaluate Opera Theatre’s current financial base.
- Consider what additional resources we will need to execute our strategic direction over the near term.
- Structure a plan to address weakness in our current capitalization.
- Position OTSL for success in the future.

OPERA America’s benchmarking study pointed out that Opera Theatre’s financial health is strong in comparison to peer opera companies. Specific strengths include the following:

- **Stable expense growth.** Opera Theatre’s tradition of fiscal responsibility has led to a consistent and relatively low rate of expense growth, at an annualized rate of about 3.6% for the last 15 years.
- **Exceptionally strong endowment ratio.** Opera Theatre’s endowment, at \$27.3 million at the end of FY14, represents decades worth of our community’s investment in our mission and standards of quality. OTSL’s nearly 3:1 ratio of endowment to operating budget is much stronger than most of our opera company peers.

- **Diverse funding base.** Because Opera Theatre’s small theater and commitment to affordable ticket prices have always meant that ticket sales cover a relatively small portion of the company’s annual cost, Opera Theatre has built up a stable mix of individual donors as well as corporate and foundation supporters, with nearly 25% of contributed dollars coming from sources outside the St. Louis region.

At the same time, TDC’s capitalization study revealed challenges that Opera Theatre must address. TDC is an expert in the field of financial structure for sustainable cultural institutions. Known for authoring the influential paper “Getting Beyond Breakeven,” TDC challenges the notion that successful non-profits should budget to a break-even point, and instead encourages organizations to plan for stable financial futures by budgeting to surplus. The TDC methodology emphasizes the different aspects of short- and long-term capital needed in a shifting environment. Organizations that generate an annual operating surplus, retain sufficient access to working capital, and have funds that can be tapped for flexible purposes, including innovation, receive the highest marks.

Through this analysis, Opera Theatre has identified several needs for long term sustainability:

- **A need for more working capital.** Opera Theatre was fortunate to receive a grant from the Ford Foundation 14 years ago that provides an internal short-term Working Capital Reserve of \$1.6 million. While Opera Theatre’s budget has grown since then, this “cash cushion” has remained the same size, meaning that its size relative to our operating budget has decreased. At the same time, Opera Theatre’s increased investments in commissions, which often require cash payments years before the accompanying fundraising occurs, has increased our need for working capital.
- **Adjustments to our business model.** Opera Theatre has a consistent record of balanced budgets and has never accumulated a deficit. Opera Theatre’s board designated funds (established during periods of surplus), which currently total approximately \$3 million act as a reserve fund for operations, and have helped ensure continued financial stability even during challenging economic periods. However, without change, our business model would generate unsustainable shortfalls.
- **The need for flexible long term capital.** Opera Theatre has substantial net assets, but relatively little funding that is “unrestricted.” The vast majority of our endowment funds are “permanently restricted,” meaning that Opera Theatre can use the investment returns to help fund operations, but cannot tap the principal of the funds. The resulting growth and stability of the OTSL endowment is a positive; however, Opera Theatre has too little funding that can be deployed in response to opportunities for innovation or changing needs.

To respond to this information, OTSL created a financial model with projections under multiple scenarios – including scenarios that focused solely on either expense-cutting or endowment fundraising. We established that with a combination of careful expense control, selective investment in innovation, and targeted endowment fund raising, OTSL could achieve a sustainable future.

Specifically, the Opera Theatre Board has approved a scenario which calls for curtailed expense growth (as opposed to a sudden expense cuts), in addition to a commitment to expanded endowment fundraising, selected investments in innovation, and the creation of a new **Innovation Capital Fund** to allow for needed long-term working capital. The resulting financial model would bring OTSL’s operating model to a surplus position by 2019, but will also require the identification of new and increased operating support in the intervening years to ensure a balanced budget.

In the financial model, the following key assumptions are made:

- A new \$1 million Innovation Capital Fund is established and fully funded by 2020. To date, \$250,000 has been pledged for this new fund.
- With the exception of key strategic investments (e.g. commissioning of new operas, investing in new community engagement and audience-building methods), expense growth will be capped at between 1.5% - 2% per annum through 2020.
- \$8 million in incremental endowment funds are raised and received from 2015-2020.
- Opera Theatre will identify new and increased operating support for 2016-2018 (totaling \$535,000) to ensure a balanced budget while the new endowment funds are being secured.

Opera Theatre’s past fundraising success has informed the goals outlined in the new financial model. The company’s most recently completed capital campaign, *Building for Opera*, was completed in 2008 and resulted in \$11 million for facility and endowment needs. From 2000-2005, Opera Theatre raised more than \$9 million through its *Ford Foundation Challenge* campaign, which was focused primarily on endowment support. The company’s first major endowment push began in 1996 with a \$10 million campaign that was successfully completed in 2000. Opera Theatre is currently in the final year of a three-year “Mellon Foundation Challenge,” which has resulted in more than \$3 million in new and increased operating support since 2012.

EXHIBIT A: Measuring Our Success

The following table indicates a range of assessment areas identified by the Opera Theatre staff for measuring success as we implement this strategic plan. Some areas of impact are both central to our mission and famously challenging to measure (e.g. it is easy to measure attendance numbers, but how do we measure the impact of our work on the audience after the performance ends?)

This table breaks down the areas of assessment in terms of the ease with which they can be quantified. Over the next five years, the Opera Theatre staff will make a regular practice of assessing and reporting our progress at Opera Theatre’s annual meeting of the board in October. Choosing from among the many metrics that follow, an appropriately concise report format will be developed.

Level 1 measurements focus on data points that are relatively easy to identify and tend to be largely quantitative.

LEVEL 1

Priority 1: Artistic Leadership Measurements	Priority 2: Engagement and Experience Measurements	Priority 3: HR, Infrastructure, and Technology Measurements	Priority 4: Capital Structure and Financial Strength Measurements
<ul style="list-style-type: none"> Impact on operatic repertory, as indicated by number of commissions produced by Opera Theatre, and number of co-productions and subsequent productions by other opera companies. Impact on artists, as indicated by number of applicants for training programs, rate of return in roles of increasing importance, future appearances at larger companies like the Met, Lyric, San Francisco, etc. Impact on audience, as indicated by audience satisfaction surveys 	<ul style="list-style-type: none"> Depth of engagement, as indicated by overall number of ticket buyers, percentage of repeat buyers, and number of new ticket buyers Engagement opportunities beyond the walls of the theater, as indicated by number of community engagement programs, number of participants, percentage of participants who engage with multiple programs and/or purchase theater tickets 	<ul style="list-style-type: none"> Impact on human resources, as indicated by the number of administrative staff and rate of retention, competitiveness of salary structure as compared against benchmarks, and use of funds available for professional development Effective use of technology, as indicated by utilization of new website and ongoing upgrades of current technology systems 	<ul style="list-style-type: none"> Impact on financial structure, as indicated by endowment portfolio value, endowment distribution as a percentage of annual operations, positive change in net assets, and effectiveness of expense controls Donor response to financial model, as indicated by progress toward fundraising goals, number of new donors, percentage of renewed donors, and percentage of increased gifts

Level 2 measurements are more complex, and may require OTSL to develop new resources and/or skills to evaluate effectively.

LEVEL 2

Priority 1: Artistic Leadership Measurements	Priority 2: Engagement and Experience Measurements	Priority 3: HR, Infrastructure, and Technology Measurements	Priority 4: Capital Structure and Financial Strength Measurements
<ul style="list-style-type: none"> • Evaluation of the quality of OTSL’s artistic output, as indicated by the quality of principal artists, Gerdine Young Artists, and Gaddes Festival Artists, and the resulting press coverage at the local, national, and international levels • Impact of artistic leadership on St. Louis, as measured by OTSL’s direct and indirect economic impact on the region 	<ul style="list-style-type: none"> • Audience engagement, as indicated by the number of participants at each stage of the engagement spectrum, and the psychographics of audience and community engagement participants • Impact of OTSL’s education programming, as demonstrated by improved student learning • Engagement in a two-way conversation with audiences, as measured by interaction with website, social media, etc. 	<ul style="list-style-type: none"> • Impact on administrative staff, as indicated by promotions from within, new responsibilities added to staff portfolios, etc. • Return on investment for capital improvements and technology upgrades, as indicated by more efficient and effective operations 	<ul style="list-style-type: none"> • Effectiveness of the financial model, as measured by budget performance vs. the financial model • Effectiveness of new capital structure, as indicated by the utilization of Innovation Capital Fund for new strategic projects

Level 3 measurements focus on the long-term impact OTSL hopes to achieve with its strategic plan, and highlight the difficulty that all arts organizations face when evaluating the intrinsic value of programming. Opera Theatre has begun exploring a partnership with the Brown School of Social Work at Washington University, which may provide one avenue to establish a framework and resources to evaluate these priorities.

LEVEL 3

Priority 1: Artistic Leadership Measurements	Priority 2: Engagement and Experience Measurements	Priority 3: HR, Infrastructure, and Technology Measurements	Priority 4: Capital Structure and Financial Strength Measurements
<ul style="list-style-type: none"> • Impact of OTSL on St. Louis’s reputation, and the quality of life for St. Louis residents • Impact of artistic work on the audience and the community, as indicated by feelings of joy, self-reflection, empathy, and social bonding 	<ul style="list-style-type: none"> • Impact on participants as reflected in actions and behaviors (as opposed to survey responses), and their feelings of social connectedness • Impact on participants’ movement along the engagement spectrum, and the ripple effect of these programs on friends and family 	<ul style="list-style-type: none"> • Measurement of staff morale, and mentoring of young professionals both onstage and off • Impact of technology on artists’ and audiences’ experiences 	<ul style="list-style-type: none"> • Evaluation of budget allocations and capital structure to mission and strategic objectives

EXHIBIT B: Strategic Plan in Outline Form

Artistic Leadership

Goal: Build on Opera Theatre’s standing as one of the most successful of all the festival opera companies, recognized as an artistic innovator and a leading destination for both established and emerging talent.

Priorities: Continue to invest in the highest possible quality for our productions and programs, focusing specifically on two priorities:

- A. Talent – Build on our leadership role in developing talent for our art form, both onstage and off.
- B. Repertoire – Continue *New Works, Bold Voices* commissioning strategy, and our commitment to choices of classics, contemporary works, and premieres that are resonant and relevant.

Responsibility: General Director, Music Director, Artistic Director, Director of Artistic Administration, Director of Production and Operations

Engagement and Experience

Goal: Create broader civic impact and a deepened sense of community engagement, ensuring that Opera Theatre is valued as integral to St. Louis.

Priorities: Expand Opera Theatre’s relationship to the community to create broader civic impact and a deepened sense of community investment in Opera Theatre.

- A. Through public participation in the arts, improve the quality of life in St. Louis. Strengthen social bonds and increase opportunity for artistic expression, shared artistic experiences, artistic study, and professional training.
- B. Ensure that our work extends visibly beyond the walls of our theater and into the schools, streets, and neighborhoods of St. Louis.
- C. Communicate a clear, resonant, and accessible OTSL brand for consistent, company-wide messaging across all programming activities.
- D. Ensure robust main season attendance as a parallel strategy to expanding our definition of audience.

Responsibility: General Director, Director of Education & Community Engagement, Director of Marketing & Public Relations, Marketing Committee, Engagement & Inclusion Task Force, *Young Friends* Steering Committee

Human Resources, Infrastructure, and Technology

Goal: Create a theater experience that fulfills expectations for a leading arts institution. Make sure we have the technical and human resources needed.

Priorities: Facility - Working with our partners (Webster University and The Repertory Theatre), plan for possible comprehensive improvements to our theater facility.

A. Technology - Use technology creatively to transform the experience for audiences and artists.

B. People – Within the budget resources of a sustainable operating model, align staff to realize artistic and financial strategic priorities.

Responsibility: General Director, Music Director, Artistic Director, Director of Artistic Administration, Director of Production and Operations, Human Resources Committee, Facilities Committee

Capital Structure and Financial Strength

Goal: Realize an operating model that supports flexibility, liquidity, cash flow security, and endowment funds sufficient to ensure that we remain among the best of the international festival opera companies.

Priorities: Implement revised targets for the OTSL capital structure and campaign goals.

A. Explore and invest in new activities or find ways for existing activities to add more earned income, using a set of pre-determined guidelines to ensure that each new activity aligns with our mission, supports our brand, and does not exceed our capacity for financial risk.

B. Re-examine OTSL’s statement of activities (P&L) with an eye toward finding surplus pockets.

C. Continue to build initiatives to cultivate new donors and continue to diversify our donor base.

Responsibility: General Director, Director of Development, Director of Finance, Finance Committee, Institutional Development Committee, Membership Committee, Campaign Committee

EXHIBIT C: The Planning Process

Over the course of more than 30 meetings, over 175 friends of Opera Theatre took part in the creation of this strategic plan, including members of the staff, Board of Directors, Guild Board, National Patrons Council, Engagement & Inclusion Task Force, as well as artists, educators, and community partners.

Facilitated by Collaborative Strategies, Inc., Opera Theatre’s planning process began with a “Diagnostic” phase in January 2014. An online SWOT survey (Strengths, Weaknesses, Opportunities, Threats) was completed by 81 members of Opera Theatre’s staff, board, and guild. Opera Theatre’s year-round staff then gathered for an all-day Brainstorming Retreat. Next, all board members were invited to a half-day retreat at which Marc Scorca, President and CEO of OPERA America, presented OTSL’s programming, audience, and financial data, benchmarked with data from peer opera companies around the country.

In the Planning phase, two strategic planning committees convened: “Mission & Impact” and “Sustainability.” The committees included 37 members of the board, guild, and staff. With the guidance of New York-based strategic consultant Adrian Ellis, the committees reviewed OTSL’s current environment and the state of the non-profit arts sector. Non-profit financial experts at Technical Development Corporation (TDC) provided an in-depth analysis of Opera Theatre’s financial strength and capital structure. Utilizing all this information, four key strategic priorities were developed. *[See page 2.]*

In the Action Planning phase, smaller task forces held eleven meetings to draft plans for ways that OTSL should move forward on these strategies. *[See Exhibit D for a list of the task forces.]* The work of these committees and task forces has been integrated into Opera Theatre’s strategic plan.

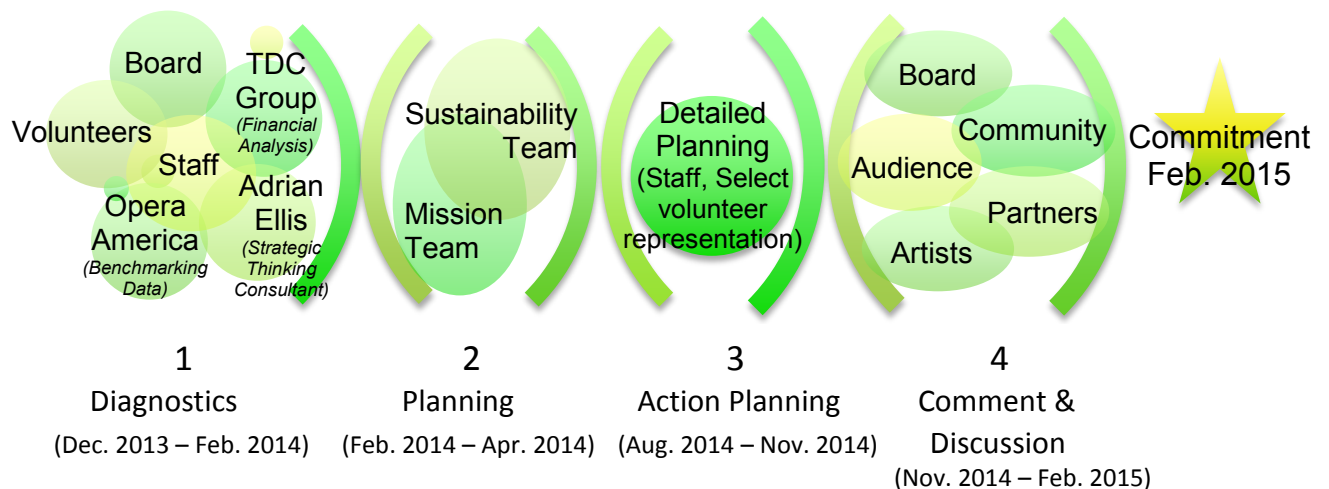


EXHIBIT D: Strategic Planning Participants

Many friends of Opera Theatre took part in the four phases of this strategic planning process. Members of the staff, Board of Directors, Guild Board, National Patrons Council, as well as artists, educators, and community partners worked together to establish this plan for Opera Theatre's future.

Staff

Sharon Ackermann
Stacey Bregenzer
Peggy Brooks
Tara Campbell
Allison Felter
Vonetta Flowers
Nicole Freber
Hans Fredrickson
Lucie Garnett
Joe Gfaller
Dan Giedeman

Anne Grady
Stacy Harris
Kendra Henry-Keysacker
Emilie Hensley
Caron House
Mary Ip
Brian Jones
Paul Kilmer
Kara Koverman
Sally Kurt
Anh Le

Kate Loar
Dan Mayo
Michelle Myers
Stephanie Nigus
Timothy O'Leary
Barry Rowold
Erin Ryan
Steve Ryan
Maggie Stearns
Erin Williams
Eric Woolsey

Board of Directors

Executive Committee

Spencer Burke, *Chairman*
Kim Eberlein
Sue Engelhardt
Lelia Farr
John Ferring
Patty Hecker
Gina Hoagland

Debra Hollingsworth
Maggie Holtman
Janet Hoyne
Sally Levy
Michael Neidorff
Noémi Neidorff
Bill Rusnack

Bob Scharff
Rex Sinquefield
Ray Stranghoener
Ann Sullins
Stephen Trampe
Donna Wilkinson

Board Members

Paul Arenberg
Peter Benoist
Jim Berges
Kimmy Brauer
Barbara Bridgewater
Arthur Brigham
Phyllis Brissenden
Gina Browning
Patty Bush
Arnold Donald
Anthony Guerrerio
Frank Jacobs
Bettie Johnson
Jeffrey Kane

Rachel Keller
Carol Kimball
Joanne Kohn
Eugene Kornblum
Ken Kranzberg
Jim Krekeler
Lucy Levy
Mont Levy
Danny Ludeman
David Mesker
Steven Mizell
Gyo Obata
Sandy Peters
Mabel Purkerson

Win Reed
John Russell
Glenn Sheffield
Torbjorn Sjögren
Gene Spector
Elizabeth Stroble
Donald Suggs
Mary Susman
Maria Taxman
Frank Wallis
Phoebe Weil
Ann Carroll Wells
David Wells

Life Members

Anita Adam
Patty Battram
Dick Duesenberg
Midge Eddy
Bob Feibel
Dorothy Firestone

Peter Fischer
Richard Gaddes
Patty Hecker
Jack Heisler
Will Konneker
Mary Ann Lee

Joe Losos
Pris McDonnell
Marge McDorman
Pat McMillan
Matthew Newman
Roma Wittcoff

Guild Board

Executive Committee

Janet Hoyne, President
Gailya Barker
Ann Fusz
Ellen Fusz
Tom Herm

Carol Kimball
Lucy Levy
Sally Levy
Diana Rawizza
Jamie Spencer

Mary Susman
Rowena VanDyke
Peggy Walter Symes
Bob Wagoner
Bill Yeckley

Guild Board Members

Eugenie Bonte
Dwayne Buggs
Beverly Clarkson
Karen Crebs
Ann Fischer
Andy Hahn
Susie Hahn
Myrna Hershman
Phyllis Hyken
Ingeborg Jackson

Mark Kent
Steve Knapp
Norton Kronemer
Shirley Kronemer
Fran Leve
Connie Lippert
Diane McCullough
Harry Moppins
Georgia Pettus
John Rorris

Martha Roux
Damaris Schmitt
Linda Seibert
Catherine Sullivan
Michael Weisbrod
Tani Wolff
George Yeh
Elliot Zucker
Sharon Zucker

National Patrons Council

Phyllis Brissenden, Chair
Donald & Bettina Bryant
Christie Campbell
Bob & Jamie Craft
Suzanne & Bill Dolan
Robert Duesenberg
Susan Eastman

John Forestner
George Handran
Diane & Paul Jacobson
Jo Liddy
Jack McCord
Terri Monk & Craig Weldon
Ellen & Jan Paul Richter

Carol Roslund
Sondra & Milton Schlesinger
Fred & Eve Simon
Bob & Shoshana Tancer
Charles Weiss
Sharon & Elliot Zucker

Engagement & Inclusion Task Force

Melanie Adams
Zekita Asuquo
Debra Bass
Gail Boker
Sara Burke
Reena Hajat Carroll
Lisa Harper Chang
Adrienne Davis
Lisette Dennis

Kim Eberlein
Ruth Ezell
Philip Deitch
Carletta Harlan
Ken Haller
Debra Hollingsworth
Steve Houldsworth
Kenya Leonard
Mark Kent

Gwen Packnett
Maurice Quiroga
Lisa Richter
Nicole Roach
Philip Sangokoya
Donald Suggs
Maria Taxman
Alice Tejada
Kira Van Neil

Strategic Planning Committees

Sustainability

Gina Hoagland, <i>Chair</i>	Joe Gfaller	Noémi Neidorff
Spencer Burke	Tony Guerrero	Timothy O'Leary
Kim Eberlein	Deb Hollingsworth	Bill Rusnack
Lelia Farr	Mary Ip	Steve Ryan
Allison Felter	Mont Levy	Don Suggs
John Ferring	Michelle Myers	Donna Wilkinson
Nicole Freber		

Mission & Impact

Ray Stranghoener, <i>Chair</i>	Jeff Kane	Mabel Purkerson
Phyllis Brissenden	Paul Kilmer	Jim Robinson
Lelia Farr	Carol Kimball	Steve Ryan
Allison Felter	Joanne Kohn	Bob Scharff
Nicole Freber	Jim Krekeler	Glenn Sheffield
Joe Gfaller	Sally Levy	Maggie Stearns
Patty Hecker	Stephen Lord	Frank Wallis
Gina Hoagland	Michelle Myers	Phoebe Weil
Janet Hoyne	Timothy O'Leary	

Strategic Planning Task Forces

Financial Modeling

Spencer Burke	Gina Hoagland	Michelle Myers
Lelia Farr	Mary Ip	Timothy O'Leary
Nicole Freber	Paul Kilmer	Bill Rusnack
		Steve Ryan

Engagement and Experience

Allison Felter	Janet Hoyne	Michelle Myers
Nicole Freber	Paul Kilmer	Timothy O'Leary
Joe Gfaller	Carol Kimball	Steve Ryan
Patty Hecker	Sally Levy	Don Suggs

Mission Statement

Allison Felter	Caron House	Timothy O'Leary
Nicole Freber	Sally Levy	Maggie Stearns
Joe Gfaller	Michelle Myers	Ray Stranghoener

Strategic Planning Consultants & Subject Matter Experts

Collaborative Strategies, Inc. – Strategic Planning Facilitators and Consultants
Adrian Ellis (AEA Consulting) – Strategic Thinking Consultant
OPERA America & Marc Scorca – Benchmarking Data
Technical Development Corporation (TDC) – Financial Analysis